# AWAKENING THE DESIGNER: AN EXPLORATORY STUDY OF ONE HOMESCHOOL PARENT'S USE OF DESIGN THINKING TO TACKLE THE "WICKED PROBLEM" OF TEACHING-AND-LEARNING READING WITH A STRUGGLING LEARNER

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## DEDICATION

I dedicate this work to the best daddy in the world...ever

Joseph Katz, M.D.

who taught me the wonder and joy of learning
over the course of a lifetime.
I love and miss you.

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## ABSTRACT

This study tells the story of one homeschool parent as she attempted to solve her son's reading problems. It also investigates whether she intentionally or intuitively engaged in design thinking to create the processes she used to teach-and-learn reading with her son. Homeschool parents assume full responsibility for their children's educational outcomes, including learning to read. When a homeschool child struggles to read, parents are often at a loss as to how to teach them to become readers. To address the reading-related struggles that homeschool children and parents encounter, this exploratory qualitative research seeks to discover whether design thinking methods could be useful to a homeschool parent to improve her ability to teach her child to read well. Design thinking involves methods that designers use to solve real-world problems. Increasingly, non-design sectors like business, medicine, and education have adopted design thinking methods to solve many types of problems. To that end, this research followed the narrative inquiry methodology based on the Vision in Product design method (Hekkert & van Dijk, 2011) and guided by Riessman's (2008) dialogic/performative approach and Clandinin and Connelly's three-dimensional narrative inquiry space (Clandinin & Connelly, 2000). Data collection spanned over a nine-month period and involved several hours of video recording of participant child and parent interactions surrounding reading. The narrative data is reported in the form of a play performance. The study revealed two findings from the analysis. First, the homeschool parent engaged in three teaching-and-learning processes: emotional, intellectual, and practical. Second, she enacted design-thinking and -doing activities along a continuum that can be identified as a design quotient. Design quotients range from intentional awareness of design and acting like a designer, to unawareness of design and not acting like a designer.

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# CHAPTER ONE

# INTRODUCTION

## Background

Meet Cassandra, the homeschool mother of four boys (Lois, 2013). Cassandra's[1] words tell a disturbingly familiar homeschool story:

> Kids come out of school not knowing how to read, so you just expect that if the teachers can't do it, then it must be really, really hard. And when there are twenty different [books] offered on how to teach your kids to read.... you're convinced that you're going to need a master's degree and five years of experience teaching in classrooms to do it. And it can be terrifying. (Lois, 2013, p. 96)

Cassandra's plight illustrates why I conducted my dissertation research and investigated the story of a homeschool parent who is faced with the problem of teaching her struggling child to read. This narrative inquiry explored the ways a homeschool parent engaged in design thinking when faced with this dilemma.

The situation in which homeschooling parents like Cassandra find themselves is terrifying and frustrating, disconcerting and disheartening. I, too, was that parent: an inexperienced teacher with a little fella whose early learning experiences predicted difficulty ahead with reading. Instead of enrolling him in our highly regarded local public school, I decided to teach him at home. At that point I became a non-traditional reading teacher (NTRT; see Explanation of Relevant Terms in next section), an individual without formal training in how to teach reading tasked with the primary responsibility of teaching someone to read.

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[1] I will refer to the home educator as female. Currently, women typically carry the primary educational responsibilities in the majority of homeschools.

Little did I know that two more of my five sons would also face learning-to-read struggles. Thankfully, my story ended well. My children became proficient readers. Yet, I remember the days of flowing tears, bitter words, shredded worksheets, splintered pencils, and slammed doors. It was difficult and unnerving. Knowing how to address my children's reading inadequacies posed an unsettling problem for me. The decision that a traditional school could not help my child(ren) learn to read was based on motherly intuition, observation, and counsel from experienced educators. I eschewed the possibility that my children might become one of the over-50 % of students nationwide who cannot read above a basic level (The Nation's Report Card, 2015; The Nation's Report Card, 2017). Instead, I decided to teach them reading myself.

In doing so, I tackled an "ill-formulated…confusing" problem (Rittel, 1967 in Buchanan, 1992, p. 15). Like Cassandra, I found myself in a situation with an "indeterminate" (Marback, 2009) solution and a myriad of options. My task was to "discover or invent a *particular* [italic author's] subject out of the problems and issues of (my) specific circumstances" (Buchanan, 1992, p.16). My circumstances, seen from a design thinking perspective, fall into the realm of a "wicked" problem. This research study focuses on how homeschool parents, like Cassandra, me, and Susan, the participant in this study, assume the role of a designer with designerly traits, thinking and acting to resolve the "wicked" predicaments of teaching our children who are struggling to read.

As I reflected on my own twenty-some-year career as a homeschool parent and as a doctoral student studying educational psychology, I wondered how the battles of turning print into meaningful words became victories as my children zigzagged their way to reading proficiency. I wondered which of the processes that my fellow homeschool parents and I followed, stumbled across, or created had made the difference. I wondered if these processes

suggest that we intuitively or intentionally donned a designer's hat to enterprise solutions to the tangled, messy situations we found ourselves in. I wondered what the scenarios—the details of our stories, scrutinized for designerly ways of thinking about and doing teaching-and-learning activities for struggling readers—hold as potential exemplars for other homeschool parents trying to find ways to help their children learn to read well.

**A Design Disposition**

Nigel Cross (2011), a leading design-thinking theorist, suggests that "(e)veryone can—and does—design" (p. 3). If so, then by default other homeschool parents and I possessed the innate ability to think and act like a designer during our teaching-and-learning reading activities with our children. After all, "(d)esign thinking may be applied to any area of human experience" (Buchanan, 1992 p. 16).

Since the late 1960s (Simon, 1969 in Johansson-Sköldberg, Woodilla, & Çetinkaya, 2013), non-design disciplines such as business (Boland et al., 2008), medicine (van Stralen, 2008), and cryptology (Alhamdani, 2016) have increasingly explored design as a means of coping with all types of problems they encounter in the exercise of their professions (Dorst, 2011; Lawson & Dorst, 2009). Educators have accessed design thinking to explore areas of literacy education (Leverenz, 2014) although not reading, per se.

However, a simple "design thinking is" definition and a set of universal criteria for what constitutes design thinking are hard to pin down (Johansson-Sköldberg, et al., 2013). Jones (1970), a seminal design thinker, concluded that the appearance of a new design initiates such change that the world is not the same as it was before. A designerly approach, characterized by certain traits, mindsets, and actions, creates such impactful solutions to a problematic situation.

Design ability is often considered synonymous with drawing or sketching objects, plans, or renderings. Nothing could be further from the truth. The ability to design involves more than the gift of creating accurate representations of useful objects, such as buildings, furniture, and clothing, on a piece of paper or computer screen. Design is a cognitive process (Lawson, 2004; Lawson & Dorst, 2009; Nelson & Stolterman, 2014), a way of considering a task or situation with a different set of expectations about how that task or situation will be executed or resolved. Design is often considered either an art or a science; it is neither (Cross, 2006). Rather, design draws on aspects of both traditions and reels them into the real-world, translating the abstract into the concrete, to form its own way of visioning the world (Nelson & Stolterman, 2014).

Design requires a rigorous knowledge of the scientific or first principles that are essential for the discipline, whether architecture or education, to be functional, practical and workable. Yet simultaneously, it intentionally embraces creativity and artistry to appeal to the end-user on aesthetic and emotional bases. The user's emotional response to the product or service makes it more accessible and appealing. Whether the outcome is an object, like a car (Cross, 2011), or an intangible solution, such as ways to develop better relationships between the public and their government (Hekkert & van Dijk, 2011), designing with the user's emotions and sensibilities in mind is an essential component of design thinking.

I have identified nine preliminary characteristics (italicized below) (See Table 1) that I believe exemplify some ways designers activate and merge elements of scientists' and artists' mindsets into an unique designerly way of doing things, and birth new products and services into existence based on the parameters of the dilemmatic situations they face.

First and foremost, designers are *solutions-focused*, unlike problem-focused scientists. While designers understand the problem that their design is intended to remedy, they do not

Table 1. Nine Characteristics of a Design Disposition

| Nine Characteristics of a Design Disposition | |
|---|---|
| **Solutions-focused** | Immediately focus on solutions, not problem |
| **Embrace iteration** | Embrace the necessity of repetition (iteration) in order to find the appropriate solutions to problems |
| **Intuitive** | Follow their gut about next-moves based on prior experience and knowledge |
| **Future-focused** | Consider how their products will be used in the future, to ensure they provide benefit to the world |
| **Context conscious** | Aware of influence of cultural and social norms within the space the object or service will be utilized |
| **Create frames** | Delineate particular boundaries and situations for the designer |
| **Create and recognize patterns** | Impose order onto the disorderly, conflicting, divergent aspects of every design to develop a workable solution |
| **Develop prototypes** | Lift the designer's two-dimensional drawing off the paper or computer screen and fashions it into a tangible, three-dimensional product |
| **Experience creative leaps** | Characterize an unpredictable awakening to a solution not previously considered and result from significant interaction with first principles and consideration of the design problem itself |

spend inordinate amounts of time examining it in minute detail. Instead, they erect personally derived, distinctive *frames* around the problem within which to experiment with different ways of "creating a *pattern* [italics mine] that re-formulates the problem and suggests directions toward a solution" (Cross, 2011, p. 74). Within the framing pattern, designers freely and *intuitively* make stabs at a solution. They follow their gut about next-moves in the design process, unaffected and undeterred by those that fail, knowing that the product will go through myriad *iterations* and *prototypes*, before reaching a solution that satisfies the problem, at least temporarily. The process frequently involves a *creative leap* (Cross, 2011; Lawson & Dorst, 2009) or *parti* (Nelson & Stolterman, 2014), a sudden, unexpected burst of knowing or seeing how to solve the problem: a breakthrough that solidifies the design's ultimate purpose.

Designers acknowledge the here-and-now during the prototyping phases of a design, but that is not their primary focus. Their primary focus is on the *future*, envisioning their designs as part of the world-to-be, not the world-as-it-is, and projecting the possible effects – facilitative and beneficial or ineffectual and deleterious – before their design comes into being and resides in its intended space. Being future-focused requires designers to be *context conscious*, examining the cultural and social norms of the community in which the object or service will reside to ensure it will be in sync with them (Hekkert & van Dijk, 2011).

I believe that through thinking and acting like a designer, the homeschool NTRT has an alternative springboard from which to approach thinking about the ways she engages in teaching-and-learning reading (See Explanation of Relevant Terms in the next section*)* with her struggling reader(s).

The following research questions stemmed from my curiosity about how a homeschool NTRT displays designerly traits and processes—or not— like the ones identified above during her teaching-and-learning-reading activities with her struggling reader:

1. What processes do a homeschool parent engage in to create teaching-and-learning activities for a child who struggles to read?
2. In what ways do those processes demonstrate design-thinking and -doing (See Explanation of Relevant Terms in next section) as part of a homeschool NTRT's role of teaching-and-learning reading with a child who struggles to read?

**Explanation of Relevant Terms**

This study adopted terms which may be unfamiliar to the reader. The following detailed explanations offer more thorough explication to avoid any misperceptions of my intended meaning of them in this project.

**Non-Traditional Reading Teacher (NTRT)** I define a non-traditional reading teacher (NTRT) as an individual without formal training in teaching-and-learning reading and tasked with the responsibility of teaching someone to read from scratch or supporting a struggling reader. Non-traditional reading teachers practice in many learning situations including afterschool programs, tutoring programs, and classrooms in certified and non-certified schools. My research focused on a NTRT who educates her children at home.

Homeschool NTRTs vary significantly from other NTRTs in two important regards: the subjective relationship with their students and the environment in which they teach. Other NTRTs leave it all behind at the end of the day; homeschool NTRTs cannot do this (Lois, 2013). Their practice of teaching-and-learning in general, and reading in particular, is inextricably entwined with their personal identity as the mother or guardian of their students. The outcome of

how well they design the activities to guide their own children to become proficient readers affects their sense of self not only as an educator doing her job well but, more importantly, as a parent shepherding her child successfully into adulthood.

Reading is important to home educators (Kunzman & Gaither, 2013) and they privilege reading as a significant part of their children's educational program. According to Hertzel (1997 in J. Murphy, 2012, homeschool students engage in reading-related activities between 135 and 225 minutes per day, more than students in the typical public classroom (Allington & Cunningham, 2007). Parents also cite reading failure or struggle as a major impetus to homeschool their children (McKeon, 2012).

**Teaching-and-Learning Reading** I explicate the terms "teaching-and-learning" and "reading" separately to provide clarity about the way I understand the actions a homeschool NTRT takes to facilitate her child's acquisition of reading skills. I define these terms purposefully to serve as descriptive benchmarks for what I consider instruction that bears the potential to exhibit elements of design-thinking and -doing processes.

*Teaching-and-learning*. I describe "teaching-and-learning" based on my understanding of obuchenie, the Russian word coined by Lev Vygotsky (Trudge & Scrimsher, 2003) to refer to the rich intertwining of the known and unknown, and the knower and learner, in an educational situation.

For Vygotsky, obuchenie identified a place of meeting between a teacher and student characterized by mutual interaction where both teacher and student became student and teacher to one another. Trudge and Scimsher (2003) noted obuchenie as "effective teaching involv(ing) learning from one's students, while…learning from the very process of teaching…; children…

are actively involved in teaching/learning relationships with more competent others who…draw them into fuller membership in their cultural world (p. 224)."

Teaching-and-learning is about interaction between teacher and learner with the objective of expanded learning for both participants. A hallmark of design-thinking is interaction between the individuals as well as with objects involved in the design process. Therefore, I believe a teaching-and-learning instructional style is an indicator of the presence of design-thinking and -doing processes.

*Reading*. What is reading? It has been and continues to be a loaded, highly contested question for decades (Gordon & Gordon, 2003) and sparked "reading wars" in the 1990s (Burns, 2006; Carson, 2002). For this study, however, I limit my examination of reading to what is relevant to my participant's situation and to her beliefs about reading. I posit that what she believes about reading is key to how she develops her teaching-and-learning reading processes. I think she develops her personal conception of a particular learning outcome based on what *she thinks* will move her child closer to her *perceived goal* of reading. For example, a homeschool parent may believe that teaching reading is predominantly about teaching her child to read individual words, and little else. That view will influence what and how she activates teaching-and-learning reading processes.

**Design-Thinking and -Doing** I utilize the hyphenated term to emphasize that design is both a cognitive and action-oriented activity. It designates that a process qualifies as design-motivated if the person intentionally applies design methods or principles, as enumerated above, to solve a problem or makes moves intuitively during an activity that align with design processes.

## Statement of the Problem

In the best of situations, teaching-and-learning reading with a struggling learner poses a difficult task for any educator, much less one who has not received any training or education to do so. For a homeschool NTRT, the issue is compounded by the fact that "(the) place, temporality, and sociality" (Clandinin & Caine, 2012) of her practice situate her and her story within socio-cultural contexts over which she has limited control.

First, the non-traditional, educational environment in which she practices—her home—is rife with non-educational demands: the familial, intimate relationship with her students, non-teaching, family-care, household tasks, and, often the sole responsibility for all decisions about her student's education (Lois, 2013). The homeschool NTRT may also face stigmas about her homeschool choice or teaching methods from extended family or friends and acquaintances within and outside the homeschool community, especially when they discover her child's inability to read. The context of her membership in the broader homeschool world adds additional layers of interactions, continuity, and place with which to cope.

That community accords reading a preeminent position (Hertzel, 1997 in Murphy, 2013; Kunzman & Gaither, 2013), yet scant research exists about how homeschool parents teach their children to read. Two doctoral dissertations (Becker, 2012; Bouchard, 2011) address the topic of teaching reading to homeschool children who struggle. Another dissertation (McKeon, 2007) addresses the way parents choose curricula to teach reading. I did not locate any research that explored the processes a homeschool parent engages in to teach her child to read, much less that considers design thinking as a means to develop teaching-and-learning reading activities. Therefore, this research project will fill a gap in the literature about how homeschool parents teach a struggling child to read.

## Purpose of the Study

The primary purpose of my study is to engage in an exploratory, action-research/narrative inquiry about the processes a homeschool NTRT performed to teach-and-learn reading with her child. My project allowed me to listen to, watch, analyze, and learn from the story my participant enacted. As her story unfolded, I examined it to see if and how she activated, intentionally or intuitively, design-thinking and -doing processes to develop teaching-and-learning activities for her struggling reader. I looked closely to detect evidence of design-thinking processes used to solve the problems she encountered in her son's struggle to learn to read.

The study also chronicles my changing role during the study as it moved from one phase to the next. Initially my role was that of a silent research observer. I entered the research field of my participant's home where she conducted homeschool for her two children. I watched, listened, and video recorded her teaching-and-learning reading with her son without comment. Then, the research field moved to my office and my role transitioned to an active participant. As a mentor/instructor, I introduced her to ideas about design and design thinking and different approaches to teaching-and-learning reading. There, in the privacy of that space, she also disclosed the continuing life stories that affected her homeschool and teaching-and-learning reading practice. Lastly, the field returned to her home. My final role was part observer, part participant. I wanted to know if what I taught her about design and design thinking and literacy instruction would embolden her to activate design-thinking and -doing processes into her teaching-and-learning reading activities. I noted any changes in my participant's design thinking disposition after our instructional sessions. If I did perceive changes, I continued as an observer with minimal commentary. If not, I intervened as the mentor/instructor to encourage her to apply what she had learned and to model for her how to do it in practice.

## Significance of the Study

My study will contribute to the body of research about homeschooling in general as well as address the steep rise in the number of K-12 students educated at home since the early 1960s (Cook, Bennett, Lane, & Mataras, 2013), a phenomena that has attracted increasing interest in the homeschool community from researchers with diverse social, academic, and demographic perspectives. Researchers recognize that homeschools impact multiple domains within the culture of twenty-first century America. Yet, they grapple with the same challenges faced by scholars investigating any fledgling field of study. They plow the territory to establish appropriate theories, craft strong designs and meaty research questions, and tamp down rampant subjectivity (Medlin, 2000). Reporting on home schooling, researchers face other constraints, including a highly-segmented population which is often private, and sometimes difficult to identify and contact. They encounter a "thin empirical knowledge base" (Murphy, 2014), especially in the area of outcomes (Kunzman, 2005, 2009).

Some studies exist about the outcomes of homeschooling special needs children (Cook, Bennett, Lane, & Mataras, 2013; Duvall, Delquadri, & Ward, 2004), but none focus on the specific parental praxis of reading nor limit the study to how a parent utilizes design-thinking and -doing processes to teach-and-learn reading with a child who struggles to read. This study addressed the existing gap in the research record by addressing this topic and contributes to the thin body of knowledge about homeschool pedagogy (Murphy, 2016) in teaching-and-learning reading to struggling readers.

The database on the homeschool movement remains small but is growing. Recent database searches (University of Tennessee Knoxville; International Center for Homeschool Research, March 6, 2019) revealed around a 62-percent increase in articles and a near 20-percent

increase in doctoral dissertations about homeschooling in the past nine years. This study contributes to that knowledge base because it focuses on a homeschool parent as an individual, non-traditional reading teacher, not on the more prevalent homeschool research topics of the motivation to homeschool (Anthony & Burroughs, 2010; Collom, 2005; Houston & Toma., 2003; Ice & Hoover-Dempsey, 2011 in Becker, 2012) nor on the statistics of students' achievement (Barwegen, Falciani, Putnam, Reamer & Stair, 2004; Cogan, 2010; Collom, 2005; Ice et al., 2011; Jones & Gloeckner, 2004; Martin-Chang, Could & Meuse, 2011in Becker, 2012; Ray, 2010).

I filtered my observations of a homeschool NTRT's pedagogy through a design-thinking lens to ascertain to what extent she accessed design-thinking and -doing processes in her practice. Design thinking advocates a non-linear approach (Nelson & Stolterman, 2012) to problem solving "wicked," multi-faceted problems that do not resolve readily. Teaching-and-learning reading, especially with struggling readers, falls within that descriptor. Though design thinking has been used to develop curriculum and lesson plans in public schools (Sterman, 2015) and enjoys a rich conversation in the field of composition (Leverenz, 2014), it has not been used to investigate how homeschoolers might employ design thinking in their practices.

This study addresses this gap and concurrently advances new ideas about a different, design-thinking approach for homeschool NTRTs to consider embracing in their practice.
My project serves as a pinhole-aperture through which to project the missing image of homeschool parents as non-traditional reading teachers of struggling readers. Like the pinhole on the first, still-photography cameras, my study aims to allow sufficient light from the collected, analyzed data to project a new panoramic view about the homeschool NTRT onto the research landscape. My study also employs the missing lens of design thinking to understand the creation

and development of methods and materials NTRTs use to facilitate teaching-and-learning reading with struggling readers.

Furthermore, my research casts a spillover effect (Murphy, 2014) onto a much broader NTRT population than the narrow profile of my research participant. Homeschool NTRTs are but one small subset of the much larger, global NTRT population with practices situated in scores of learning environments. NTRTs teach in private and faith-based K-12 schools. Tutoring companies employ them. Public-schools utilize NTRTs for in-school, classroom reading instruction and after-school programs. Community outreach programs and literacy-focused for-profit and non-profit agencies count on NTRTs to improve reading within the adult and the ESL/ELL populations. Many of their practices mirror that of the homeschool NTRT: one-on-one or small group instruction. Scant research exists about these groups and their pedagogy.

My project results spill over into their practices, as well, and offer different perspectives of how to develop effective teaching-and-learning activities in those venues. As governmental initiatives like Tennessee's Ready to Read include parents and community in the endeavors to improve habitually low reading scores, the targeted community for such programs include NTRTs as well. This research informs them of options to use to interact with their children.

The results of this exploratory study about teaching-and-learning reading with a struggling reader have widespread potential to support NTRTs in multiple learning settings not only for homeschool parents. NTRTs are found everywhere that a struggling reader seeks one-on-one and small-group assistance. My study about design thinking and how it might improve the effectiveness of NTRTs' practice with struggling readers offers a potential missing key to help them unlock their students' full reading ability.

## Organization of the Study

This study contains five chapters. Chapter One presented the background for my study. I introduced the dilemma homeschool parents often find themselves in when a child struggles to learn to read. I also articulated a detailed explanation of design and design thinking and identified nine characteristics of a design disposition. The nine characteristics figured prominently in the study's field research and data reporting and triggered my research questions at the end of the design disposition section. This chapter also included an explanation of relevant terms, a statement of the problem, the purpose of the study, the significance of the study, and the organization of the study. Chapter Two examines the literature on home education, reading, and design thinking that supports this study. The literature review begins with a discussion about home education and reading to establish a macro context within which my participant enacts her teaching-and-learning reading practice and influences her educational decisions and actions. Next, it scrutinizes the world of design and design thinking upon which this study was created and guided. Not only does the theoretical foundation of my study rest on design thinking but it also steered my approach to data collection and reporting. This section specifically addresses a particular design model, Vision in Product (ViP) Design, upon which I developed the research design for this study. Chapter Three elucidates the methods and procedures for gathering the data for this study. It includes detailed descriptions of the research design employed in the study as well as the participant selection, data collection, and data analysis processes and quality assurance measures. Chapter Four presents the study's data and findings as a dramaturgical performance. The data are presented as a three-act play, entitled *The Performance* to allow readers to experience my participant's life intimately. *The Performance* traces the journey of a homeschool parent of a struggling reader, who knows nothing about design and design thinking,

through her initiation into the world of design thinking and the possibility it might hold to help her teach her child to read. Key portions of *The Performance* appear in Chapter Four. (See Appendix Q for the full version of *The Performance*) Research findings follow each act of *The Performance* and conclude the chapter. Chapter Five reviews the findings of this study, discusses their relevance to present literature, and recommends potential avenues for future research.

# CHAPTER TWO

# LITERATURE REVIEW

The following review examines existing literature on home education, reading, and design thinking to probe past and current thinking about the topics of my research project. It also provides readers with an introduction to the unfamiliar topics in my research: homeschooling and design thinking. I collected the following data through searches in a variety of education-focused databases including ERIC (EBSCO), PsycINFO, Web of Science, Education Source, WorldCat Dissertation, Google Scholar, and the International Center for Home School Research (ICHER) website. ICHER houses an extensive, subject-specific database about homeschooling on its website (https://icher.org/research.php). I selected databases generally-associated with educational topics. I also consulted with the education specialist at my university's library to ensure that I used the most appropriate databases and productive search terms. The following keywords guided my database search: "homeschool," "homeschooling," "home education," "reading," "reading instruction and teaching methods," "reading skills," "literacy instruction" as well as "design thinking" and "vision in product design."

I combined the search terms to discover data related to my specific topic of reading instruction in homeschool settings and the use of design thinking by the parent to help teach reading to a struggling learner. I delimited the search in this way to constrain searches that returned a large number of resources with unrelated information. For example, "homeschool" is a broad topic. Used alone, it returned over 4,000 entries, the vast majority unrelated to my topic. Design Thinking is a term used to describe a wide range of design approaches that emanate from university design schools worldwide. In the United States, the d.school at Stanford University (https://dschool.stanford.edu) is prevalent. Closely aligned with business, including the design

firm IDEO, the d.school stresses the collaborative process of design. My report cites studies from the Stanford d.school to show various applications of design thinking, in general. However, the Stanford d.school approach differs from design thinking in European schools. The Open University (http://www.open.ac.uk/people/ngc3) and the Delft University of Technology (https://www.tudelft.nl/en/), the sources upon which I based this study's design-thinking approach, align with industrial design which emphasizes the interactions between the product and the user (https://www.tudelft.nl/en/student/faculties/ide-student-portal/organisation/about-ide/departments/industrial-design/). Therefore, I focus primarily on literature that reports on design thinking from the European schools.

In addition to database searches, I discovered references while reading articles, books, websites, and other documents related to my areas of interest. The review includes multiple sources gleaned from the reference sections of informative, pertinent, and seminal articles and texts.

I begin my literature review by examining home education to establish the contextual backdrop against which the central character in my exploratory narrative inquiry enacts her role as a non-traditional reading teacher. Like the stage-set creates the environment within which action takes place in a drama, the home provides the frame through which to understand the homeschool NTRT's practice of teaching-and-learning with her struggling reader. Next, I briefly examine the record about reading instruction from a homeschool perspective. Finally, I investigate design thinking in general and the Vision in Product design (ViP) model specifically.

## Home Education

The literature indicates that multiple factors (Lois, 2013; McQuiggan, Megra, & Grady, 2017; Van Galen & Pitman, 1991) contribute to a parent's decision to educate their children at

home and to adopt certain philosophical and practical approaches. I draw from the research record to sketch the multi-dimensionality of the homeschooling NTRT and factors that impinge on or facilitate her teaching-and-learning reading practice. My goal in this section is to construct a bird's eye view of the world of homeschooling as a meaningful, layered, socio-cultural context in which the homeschool NTRT enacts teaching-and-learning activities for her struggling reader(s). For example, I consider the homeschooling NTRT's perception of what constitutes teaching-and-learning reading: the specific elements, tasks, and skills the activity of teaching-and-learning reading entails to her, not as reading educators and professionals define it.

In a word, the literature portrays a community in flux. My literature review of recent-past and current research about home education revealed an educational movement in change. Once considered a suspect outlier, practiced by a limited number of people who were seen as odd by the general public and who envisioned themselves as an "embattled (or) cultural minority" (Sinkkink & Skiles, 2015), the idea and practice of homeschooling is now generally accepted as a viable, alternative form of K-12 education. Over the past three decades homeschool enrollment has grown over 1033% to a current 1.7 million representing 3% of all K-12 students (Jolly & Matthews, 2018).

With the wider acceptance of homeschooling, the research record about it has become more robust. The focus appears to be migrating from parental motivations to homeschool and internecine feuds over religion and educational philosophies to homeschool outcomes and how and why those outcomes occur. The explosion of the homeschool phenomenon over the past 30 years initially seemed to catch researchers flatfooted, unable to conduct well-designed, reliable studies with a highly diverse, elusive, and sometimes secretive and skeptical population. Some homeschool research studies bemoaned that condition (Sinkkink & Skiles, 2015). However, with

the release of numerous longitudinal studies within the past several years, there has been a shift in the veracity of homeschool data that appears to signal a turning point for researchers investigating homeschooling (Hanna, 2012; Kunzman & Gaither, 2013; Lois, 2013; Murphy, 2012; Ray, 2010; Sinkkink & Stiles, 2015). After thirty years of steps and missteps using flawed methods and methodology, there is now a sound foundation for conducting research in the homeschool arena. Also, trends in homeschool practice such as part-time enrollment in one-, two-, and three-day-a-week university-model schools, or in parent-led or paid-instructor homeschool cooperative classes (Murphy, 2012) make the once largely invisible and individually segmented homeschool practice more accessible and visible. With more visibility to scholars and scholars committed to more rigorous studies (Jolly & Matthews, 2018; Lois, 2013; Sinkkink & Skiles, 2015), a new wave of reliable research appears to be in the pipeline and portends the availability of trustworthy, not speculative, data upon which my research project is based.

## Reading

The teacher's idea of what reading entails influences how she approaches teaching-and-learning reading with her students (Hafner & Jolly, 1972). Therefore, I focus on discussions about what reading is as an activity, without addressing the extensive literature that exists on reading theory and education/training for reading teachers. I approach the literature to develop criteria against which to determine if the activities the homeschooling NTRT in my study engages in align with or diverge from an academically accepted norm of what teaching-and-learning reading involves.

Unlike the relative scarcity of literature about home education, a plethora of research exists about how teachers teach, and how students learn reading in traditional learning environments. Richard Allington, a seminal thinker in the field of reading, notes that "Good

teachers, effective teachers, matter much more than particular curriculum materials, pedagogical approaches, or 'proven program'" (Allington, 2002, p. 740). The how-to-teach-reading record spans generations and produced decades of data that afford researchers like me, who investigate any area of reading skills acquisition, the availability of usually reliable, well-documented, well-constructed studies that discuss multiple approaches, methods, philosophies and theories from multiple angles.

My examination of the reading literature from an historical perspective revealed that nothing is new (Klapper, 1921; Presley et al., 2001; Traub, 1919). Despite centuries of investigation and research about reading, a strong theme seems to emerge: all approaches work sometimes, and no approach works all the time (Alvermann, Fitzgerald, & Simpson, 2009; Bond & Dykstra, 1967). The often-contradictory data about student reading success or failure have generated all out "wars" about what approach is the best or right one. The reading wars, which pitted the devotees of a phonics-based approach to reading against the advocates of a whole-language, or meaning-based, approach reached a crescendo in the 1990s (McCord, 2011; Pearson, 2004). However, since then, "virtually every major synthesis of reading rejected the simple dualism between phonics and whole language" (Kim, 2008) making way for the acceptance of a balanced approach to reading (Burns, 2006; Presley & Allington, 2015; Stahl & McKenna, 2006) even though conflicts continue to exist within the reading-research community (Castles, Rastle, & Nation, 2018).

The initial stages of the controversy coincided with the acceleration of the homeschool movement and homeschool parents were not immune to it. A large portion of the homeschool community favored a strong phonics approach while others adopted a whole-language approach (Murphy, 2012; Thomas & Pattison, 2007). Like other reading teachers, homeschool parents

discovered that teaching-and-learning reading is not an either/or proposition; it is and/both. Homeschool NTRTs increasingly adopted a balanced approach to reading as they matured in their teaching abilities and experience (McKeon, 2007). However, teaching struggling readers remained problematic for many parents and they often found their efforts and activities did not achieve the desired reading outcomes (Thomas & Pattison, 2007).

During this time, homeschool parents questioned their personal ability to teach because they were not trained teachers. They felt unprepared, incapable, and inadequate to enact the role of *Teacher* without some form of professional guidance. Consequently, they turned to perceived experts, usually creators of structured curricula. For some parents, this tactic worked; however, for many, recreating a traditional school environment at home lead to burnout. The expert advice, methods, and materials did not solve the problem for their struggling reader. They either gave up or muddled on with lowered expectations when a workable solution to their child's reading problems appeared unavailable (Lois, 2013).

My literature review did not reveal any studies about teaching-and-learning reading through a design-thinking lens. Teaching-and-learning reading is not necessarily considered a *designed or designable object or process.* Yet, home educators often find traditional instructional methods of teaching-and-learning reading confusing and difficult, especially when addressing the needs of a struggling reader (McKeon, 2007). Therefore, re-visioning a homeschool NTRT's perception of herself as a *designer-educator*, not just *a teacher*, might allow her to configure her teaching-and-learning activities differently and provide an alternative way to demystify and simplify that task.

Therefore, the next section of my literature review examines design thinking as a potential answer for the dilemma homeschool NTRTs face with struggling readers.

## Design Thinking

This section opens with a discussion of design thinking's background and its application in multiple fields, followed by a look at the duality of design ability and of approaches to the designing. Next, it considers nine distinguishable characteristics of designers to determine if an activity, like teaching-and-learning reading, demonstrates design-thinking and -doing. The chapter concludes with an examination of the ViP Design model, which served as the operational and theoretical framework for this study. That section elucidates the model's underlying principles and operational process and proffers a review of research illustrating ViP on file.

### Background

This portion of my literature review addresses three points for my readers. First, it establishes a basic understanding of design thinking, and then shows successful, current uses in various fields not traditionally associated with design. Finally, it demonstrates the viability of non-designers assuming a design-thinking identity to solve personal and professional problems. The three points offer analogous examples and arguments that design-thinking is a reasonable and appropriate approach for a homeschool NTRT teaching-and-learning reading with a struggling learner to take.

Design thinking is a conceptual theory rooted in the ways designers, like architects, product designers, and engineers, tackle problems and solve them. It focuses on how problems are solved in real-world environments (Löwgren & Stolterman, 2004). Design thinking originated in the practice of creating tangible objects to meet the real needs of consumers for products, goods and services. At its core, design thinking advances and advocates solutions to stubborn, wicked problems generated through an iterative process.

However, within the past fifty years, design thinking has transitioned from the stuff that members of traditional design professions like architects consider their stock and trade to widespread use. Twenty-first century organizations across every sector of society now rely on design thinking to solve current problems and create a different future for tangible products, service-delivery systems, and interaction between groups of people or entities (Hekkert & van Dijk, 2011). The trend has been documented not only in widening research circles but also in trade and popular publications and on the Web and social media outlets (Johansson-Sköldberg et al., 2013).

Since the late 1960s, design thinking has been applied increasingly and successfully to problem-solving and innovation tasks in fields as diverse as business, medicine, and education. In the mid-1980s, for example, management scholars began to link design thinking to business (Johansson-Sköldberg, et al., 2013). Today, large businesses, like IBM, MassMutual, Infosys, Fidelity, and Intuit support in-house innovation/design thinking labs to generate ideas for the future and solve current corporate problems (Digital Surgeons, 2018). IDEO, a product design company responsible for Apple's first manufacturable mouse, has pioneered design applications in over twenty-three sectors, including service design, government, organization design, non-profit organizations, and education. IDEO U offers online courses, classes, and certifications in their brand of design thinking (About IDEO, 2019).

In a medical setting, van Stralen (2008) demonstrated the value of design thinking to the creation of "relatively error-free operations" (p. 79) in high-stress medical environments. The discussion centered on two high-stress medical venues: a pediatric intensive care unit and a sub-acute facility for chronically ill children whose health relied on at least two technologies (tracheostomy tube for breathing and gastrostomy tube for feeding). The study documented the

effectiveness of design thinking to interpersonal communications between the medical staff members and to the outcome for chronically-ill children who were able to enjoy a more typical life and "smile" (p. 90).

In education, Alhamdani (2016) disrupted a traditional, lecture-style cryptology course for a university information-security lab by teaching it from a design-thinking perspective. He noted the outcomes. Students taught via the design-thinking model were more capable of solving difficult problems than those in a traditional class. However, students in the design-thinking section required more attention from the instructor to complete assignments and, during the first two weeks, the instructor also dodged an avalanche of student complaints lodged with the school's administration.

These examples illustrate what Cross (2006) emphatically declares: "design ability is possessed by everyone" (p. 20), and individuals apply it without knowing in their everyday lives. Furthermore, if nurtured and intentionally developed, non-designers acquire the ability to think and act like designers. A study of doctoral students, who initially did not believe they were designers, affirmed Cross's position (Yamagata-Lynch et al., *in press*). After exposure to design thinking, the participants began to recognize that indeed they were designers who applied design principles intuitively to many areas of their lives. After studying design thinking in the graduate-level course and claiming a design identity, the students reported active engagement with design to solve ill-defined problems more creatively, boldly, and confidently in their work.

Leading design-thinking theorists (Cross, 2011; Lawson & Dorst, 2009) hold design as an inherently human capability, existing in rudimentary forms in everyone, regardless of age, education, culture or socio-economic status. Through design, people enterprise creations to fill and alleviate wants and needs. Generally, an individual's capability to transition wants and needs

into actuality rests on the degree to which a natural design faculty exists and separates the true designer as someone with particular design gifts and abilities. Cross (2006) coined the term "designerly ways of knowing" (p. vi) to identify the unique patterns through which natural designers see and understand the world and the things in it. Their different visioning allows them to create, innovate, and modify conditions and situations in the tangible world of objects and the intangible confines and affordances of society (Telier et al., 2011). While design ability may be viewed as a form of giftedness (Cross, 2011), research into the habits and processes of expert designers (Cross, 2006; Lawson, 2004) provides insight into what designers know and how they perform design activities to create artifacts, including educational activities. The important point here is that once design abilities are made visible, a person may choose to appropriate them for personal or professional adaptations.

**Either/or, And/both: The Two Sides of Design**

This section of my literature review alerts the reader to the duality of design thinking. Much like teaching-and-learning reading, design thinking exists as an either/or-and/both proposition in two ways. First, designers manifest their abilities dually as artists and scientists. Yet, at the core of their being, they are neither. The second proposition addresses the way individual designers actualize projects. Designers enact their work either systematically, as a methodical, step-by-step plan, or systemically, as a whole with multiple moving parts.

During my research, these distinctions affected the way I engaged in data collection and in my interactions with my participant. I shared much of this information with my participant during my project to help us both understand the nature of designers and the way they approach design tasks. Exposure to the information in this section, especially case studies, exemplifies what design looks like in action. Through them, both of us recognized design qualities and

identified with designers. In the future, this knowledge might support my participant and other homeschool NTRTs to implement design thinking into their teaching-and-learning practice if they choose to apply it.

**Designers: As Artist and Scientist**

Design problems are described as messy and wicked (Buchanan, 1992; Farrell & Hooker, 2013) and poorly defined and structured (Yamagata-Lynch, 2014). Exactly how designers tackle the indeterminate task is open to debate. The only consensus about how designers enact their practice is that it seems no consensus exists (Lawson & Dorst, 2009). What is known is the act of designing requires skills and knowledge that span multiple disciplines in the arts and sciences.

However, design is neither art nor science, yet requires elements of both (Lawson, 2004; Lawson & Dorst, 2009; Nelson & Stolterman, 2012). On one hand the designer must be aware of the linear, if/then propositions of scientific inquiry and the structure of scientific principles that govern the outcome of the tangible objects designers conceive of for future use (Jones, 1970). On the other, the designer embodies aspects of the artist, especially through drawing and sketching.

Architect Richard MacCormac declared in Cross's (2011) study of design ability, "I cannot say anything until I've got a pencil in my hand…I feel the pencil to be my spokesman, as it were…I haven't got an imagination…without drawing." His study also exposed the designer's reliance on sketches and models, other types of artist-linked skills, as integral aspects of the design process. Designers also bring creativity (Nelson & Stolterman, 2014) and an innate artistic sense of what is "aesthetically pleasing, or 'beautiful'' into the design process (Hekkert & van Dijk, 2011, p. 148).

Nothing exemplifies the designer's scientist-face more than reliance on first principles. Principles are "a fixed phenomenon, something that was so in the past and will remain the same

in the future" (Hekkert & van Dijk, 2011). First principles include scientific laws, such as the laws of physics, that govern the way a thing works and delineates what is accurate, safe and reliable. From cooking to piloting, from athletics to medical care, from farming to an operatic performance, and including teaching-and-learning reading, every activity involves something that was designed. That design has a set of first principles that regulate it. Furthermore, awareness and application of first principles often lead to breakthroughs to stubborn problems. Cross (2011) reported instances of design innovations advanced by Gordon Murray, Formula One race-car designer, based on first principles.

The first instance required Murray to adapt a highly effective design feature in Formula One cars—driver-operated sliding skirts—when regulations imposed by the sport's governing body banned them to protect drivers from losing consciousness from g-force effects on high-speed cornering. Fixed skirts were permissible, so Murray focused on basic, first principles of physics to solve the problem. The answer came as "a sudden illumination" (p.38). The result was a hydro-pneumatic suspension with struts for each wheel that connected to a hydraulic fluid reservoir. With increased speed, the natural airflow around the car activated the struts to lower the car for greater efficiency without driver involvement. The radical innovation stemmed from Murray's thinking through the problem based on first principles. The second instance occurred when Murray designed a consumer sports car, the McLaren F1, with the look and feel of a Formula One racecar. He focused on steering. In a consumer car, steering is functional and practical, housed protectively in a steering column attached to the dash that does not allow the driver to feel the steering as racing drivers must. So, Murray applied racing design principles to the conventionally designed column by separating torque and bending loads. He also considered the "insect principle where the skeleton's on the outside" (p. 43) to take all the bending forces.

The result, based on his knowledge of first principles, was lighter, stronger, and felt like a racing car.

The two personas, that of the scientist and the artist, become one. The artist's eye weds form with function. The resulting intuitive, non-linear processes create a new thing that is both appealing and practical (Nelson & Stolterman, 2012). Schön (1983) captured this activity in his seminal book chapter about the master designer/teacher, Quist, and his novice student, Petra. The primary importance of the case study is that it makes explicit the traditionally silent process a designer, in this case, an architect, enacts to create his design. It can also serve as an exemplar for NTRTs. Quist, the mentor/instructor, interacted with his student, sharing with her the thoughts and actions he would take to solve the design problem she faced. He makes his expert understanding of subject matter clear to her through words and actions that communicate it effectively.

Schön identified two forms of language Quist used to convey the intuitive process of doing design. The first was the *language of designing*, talking about the drawing actions he executed on paper, so that words and actions became inseparable as design and instructional tools. The second was a *language about designing*, "a meta-language…that describes…the action of designing." The master intertwined these throughout the twenty-minute session captured by Schön. Quist provided direction to problems Petra encountered from the way she framed her problem. His deep knowledge allowed him to recognize "the problem within this problem" (p. 104) and impose order into a complex and uncertain condition. Schön captured Quist's advice: "You should begin with a discipline, even if it is arbitrary…you can always break it open later" (p. 93) and adopt "a pattern of 'if…then' propositions" (p. 99) to spark intuitive moves to advance the design, one small step at a time, to the desired end product.

**Designers: Systematic and Systemic**

The practice of design is simultaneously pragmatic and concrete, theoretical and abstract. Some design fields, like engineering and technology, lean toward the pragmatic and systematic (Lloyd & Scott, 1994). Others, like architecture, interior design, graphic design, and fashion design, utilize the intuitiveness of the artist and systemically synthesize multiple threads of the design activity into one concurrent flow (Nelson & Stolterman, 2012).

Designers seek solutions to a problem faced by a client or end user, or, in the case of a homeschool NTRT, herself. Designers envision the future (Hekkert & van Dijk, 2011) affected by the tangible artifact, whether concrete or abstract, created by their design. To achieve that future state, designers begin the project by focusing on the problem or on the solution. That decision then often dictates the approach, systematic or systemic, that will guide the project design.

Designers who use a systematic approach define the problem first before seeking a solution. They embark on a pre-determined, structured process leading to a "right" answer (Lawson & Dorst, 2009) or that follow a formalized, controlled process (Lloyd, 2011). These designers adhere to step-wise, phase models of design (Lawson & Dorst, 2009; Rowland, 1993) like Merrill's First Principles of Instruction and Gagné's 9 Event of Instruction that instructional designers follow to design courses (https://www.instructionaldesigncentral.com).

Alternatively, designers may employ a systemic method (Nelson & Stolterman, 2012) to concentrate on solution(s) from the beginning and engage in an iterative process until a workable solution emerges, often in a burst of revelation, an ah-ha moment, a creative leap (Cross, 2006). Furthermore, the "patterns and qualities of the relationships of (the system's) components" (Nelson & Stolterman, 2012, p. 80) characterize and explain the systemic approach to design,

helping designers navigate the "ill-formulated…confusing…conflicting…wicked problems" (Rittel, 1967 in Buchanan, 1992, p. 15) they confront to a workable solution.

**Design Thinking Characteristics**

My review continues by identifying design and design-thinking actions that align with those performed by professional designers across many disciplines. Once established, the criteria help distinguish design or design thinking activities from those that are not and form the basis for how closely my participant's enacted story adheres to or diverges from activities that reflect design thinking.

One mandate of my study is to determine in what ways the teaching-and-learning activities a homeschool NTRT enacts with her child demonstrate design-thinking and -doing. To fulfill this, I was required to identify a simple, discrete list of common traits that characterize the designer's actions and outcomes by which to assess her actions and outcomes. I selected nine characteristics that appeared most prevalent in the literature. I first enumerated them in Chapter One (See Table 1); I revisit them now.

The nine characteristics I identified posit that designers are solutions-focused, intuitive, future-focused, and context conscious. They also create frames, generate and recognize patterns, develop prototypes, embrace iteration, and experience creative leaps. Now, I briefly describe each characteristic.

Solutions-focused Designers face a constant internal tug-of-war. Their practice requires them to have deep understanding and knowledge about the problem(s) they address. Analytical competence is a must, yet tunnel focus on the problem can constrain innovation. Research into the way designers function shows that the most creative, innovative designers recognize problems but do not spend inordinate amounts of time trying to understand them as a scientist

would. Rather, they immediately make stabs at solutions, undeterred by failure. They boomerang failure into yet other possible solutions, learning along the way, until they reach the best one (Lawson & Dorst, 2009).

Embrace iteration Designers embrace the necessity of repetition, or iteration, in order to find the appropriate solutions to problems. Rather than avoiding the do-redo cycle, designers recognize this iterative process as a necessary condition to the best solution to the problem presented them (Cross, 2011; Nelson & Stolterman, 2014).

Intuitive Intuition is an aspect of the designer's artistic, creative side. Intuition allows designers to make stabs at a solution. Grounded in experience, they follow their gut about next-moves in the design process, unaffected and undeterred by those that fail (Lawson & Dorst, 2009).

Future-focused. Designers must consider how their products will be used in the future, to ensure they provide benefit to the world. Being future-focused is an aspect of a movement within the design community that emphasizes meaning as an integral part of the design process of which ViP is a member (Knudsen & Haase, 2018).

Context conscious Like being future-focused, context consciousness is privileged in the ViP approach. Comprehension of cultural and social norms within the space that the object or service will be utilized avoids product dissonance when introduced (Hekkert, Mostert, & Stompff, 2003; Hekkert & van Dijk, 2011).

Create frames Frame creation is part of the methodology designers employ to find solutions to problems. Schön (1987) described framing as "a particular, professional way of seeing the world and a way of constructing and maintaining the world as they see it" (p. 36).

Framing is a process that delineates particular boundaries and situations for the designer as she moves from one element of the design to the next (Cross, 2011).

Create and recognize patterns Patterns are the designer's means of imposing order onto the disorderly, conflicting, divergent aspects of every design to develop a workable solution. The patterns may be perceived as geometrical but, in effect, serve as an ordering principle. Designers recognize the intrinsic patterns within the problem set as well as create patterns on their own to corral the ambiguity of the process into manageable forms (Cross, 2006; Nelson & Stolterman, 2014).

Develop prototypes A prototype is the first manifestation of a design. The prototype lifts the designer's two-dimensional drawing off the paper or computer screen and fashions it into a tangible, three-dimensional product. The prototype allows access to the envisioned product's properties and functions before it goes into production, as a sort of guinea pig. Designers and their clients test the prototype to evaluate the product's usability and discover faulty mechanisms and processes (Cross, 2011).

Experience creative leaps A creative leap or parti is characterized by an unpredictable awakening to a solution not previously considered. It is revelatory and brings with it a profound sense of being the right thing at the right time. Although it may appear to come out of nowhere, the "aha" moment results from significant interaction with first principles and consideration of the design problem itself (Cross, 2011; Lawson & Dorst, 2009; Nelson & Stolterman, 2014).

**First Principles.** Although not included in my list of nine characteristics, *first principles* is the sine qua non among designers in all fields. To attain the desired end result or vision of a product, or to fulfill a client's goal (Cross, 2011), first principles provide the guiding force. In technological and engineering designs, the requirement to adhere to basic laws of science are

self-evident. If the design violates a first principle of the laws of nature, the end product will not be workable or safe. First principles are the governing rules and laws that stretch across every field of endeavor. Hekkert and van Dijk (2011) address first principles as "stable patterns in life" (p. 332) and include in them everything in the physical and biological world as well as the social and psychological aspects of life. (See Appendix G for First Principles for Teaching and Learning.)

**Vision in Product Design: The Approach**

The Vision in Product design approach (ViP) is a design method developed by Paul Hekkert and Matthijs van Dijk, professional product designers and professors in the Department of Industrial Design at Delft University of Technology in the Netherlands. In 2011, they published *Vision in Design: A Guidebook for Innovators* (Hekkert & van Dijk, 2011) in which they articulate their human-centered design method. ViP advocates for designers to "carefully examine and determine what meaning to offer people in a future world" (p. 18) as an integral and fundamental part of design projects. I designed my research project with the ViP model (See Figure 1) and its foundational philosophy. This section discusses the principles and processes of the ViP approach.

**ViP: Principles** At its core, ViP is about developing vision, not products. It begins with the end, not the product itself, but with the practical or emotional meaning a product might bring to the world as people interact with it. Hekkert and van Dijk (2011) articulate three premises for the ViP approach. First, ViP privileges what is possible in the world tomorrow over what must be solved today. Design practices are often governed by the requirements of clients who are seeking solutions for current problems. However, relegating the urgency of the present to the hope and possibility of visioning the contribution the product can make in people's lives in the

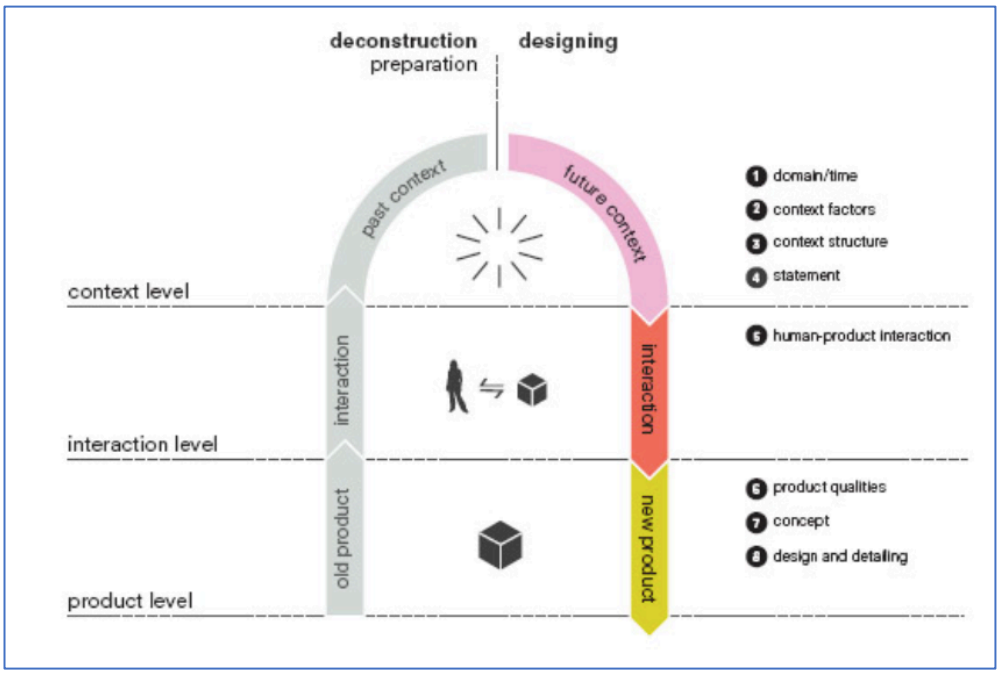



Figure 1. Vision in Product Design Model. Hekkert and van Dijk (2011)

future allows designers the freedom to explore. This often leads to unexpected, innovative designs. The second ViP distinctive casts the designer's role of creating an object, tangible or intangible, secondary to her responsibility to generate and develop the idea for the product's raison d'être (reason for being). A ViP design starts with a rationale rather than an actual form. The third premise challenges designers to embrace and expose, not deny or suppress, their personal "preferences, values, beliefs, and desires" (p. 17) as part of the design process. When designers remain true to themselves, their designs are authentic.

Hekkert and van Dijk (2011) also believe designers must fully embrace their emotional, gut feelings that trigger fresh and original designs. Yet, they warn that design is significantly research-based and requires analytical consideration. Design requires both thinking and feeling. Therefore, ViP is "*context-driven* and *interaction-centered"* (p. 14). A product does not exist in a vacuum; it is surrounded and influenced by multiple factors that create the world around it. To

understand a product's contextual realities requires significant analytical research in numerous fields and comprehension of data discovered there. Likewise, an investigation of human-product interactions requires emotional vulnerability and creativity to determine in what ways the designer wants the product to bring meaning into someone's life and future. Hekkert and van Dijk (2011) actualize these theoretical ideals into the tangible world through a two-phase process, which I describe in the next section.

**The Vision in Product Design Process** The ViP design marries the practical with the philosophical and theoretical, combining the art and science of design into a workable framework from which to create new products as well as investigate the research questions. ViP actively and intentionally embraces both the systematic and systemic legs of design and design thinking. BIS, the book's publisher, described Hekkert & van Dijk's (2011) approach as one that allows designers, no matter what field, to "formulate a vision for new and appropriate products…(and) strike a good balance between structuring the process of design while allowing designers to take a personal position and fully express themselves in producing a product. (It) is both a method and a design philosophy" (www.bispublishers.com, 2017). The book (Hekkert & van Dijk, 2011) demonstrates the flexibility of the approach in a range of applications from service projects and in-flight food service to baby buggies and medical equipment.

The ViP design model, as articulated in the Hekkert & van Dijk (2011) guidebook, is divided into two phases: deconstruction and designing (See Figure 1).

Phase One:  Deconstruction: Preparation

*Deconstruction* is the first phase of a ViP design project, and it is divided into three levels: product level, interaction level, and context level. Deconstruction examines an existing product: its features and uses; how individuals and groups interact with it on an emotional and

practical basis; and how and why it fits within its past-use context. During a ViP project's deconstruction phase, a designer examines three aspects of existing products/services: the product/service itself; the interaction, or how the user relates to the product; and the context, or why the product came into being and is currently used based on socio/cultural factors (See Appendix M for context factors.)

Phase Two: Designing

ViP design theory rests on the belief that "designing is first and foremost the act of defining a vision of what you want to create, not simply creating something in response to a demand" (Hekkert & van Dijk, 2011, p. 132). It requires a raison d'être for the design project itself and invests considerable time and resources into future-casting before creating a product. That is what happens in the second ViP design phase.

The second ViP phase is *designing*. It is divided into three levels with a new product/service/process as the objective of designing. The three levels are future context, interaction, and new product.

The first level, *future context*, involves four steps, with the first three culminating in a statement of purpose that functions as a guiding hand for the remaining portions of the design project. The first three aspects of the future context level define the domain and time in which the new product exists, relevant factors that exist within the context, and structure of the context. The fourth step is the development of the definition statement that acts as a framing tool for the project.

The second level, *human-product interaction*, is often the most difficult for designers. ViP asks them to envision an emotional relationship between the user and the product. Being

able to explore this unusual aspect of design enables the designer to create metaphors for the product before it exists and also leads to unexpected innovations.

The third level, *new product*, is divided into three steps, *defining product qualities, concepting, and design and detailing.* A product's qualities are the intangible descriptors that carry out the desired human-product interaction. Thus far in a ViP design process, the specific type of final solution has not been introduced; that is the goal of concepting. In this step, the designer determines what kind of product is appropriate, not the product itself. The final ViP step is design and detailing, and it resembles a more traditional design approach. A tangible object or process results from this step.

A recently updated ViP graphic model streamlines the original design (Knudsen & Haase, 2018). Deconstruction has been renamed *past* and designing, *future* to reflect the timeframe in which the design action occurs. The level names now apply to both legs jointly rather than three separate descriptors on each side as in the original. Captions expand the levels. The bottom level is now *PRODUCT LEVEL: Physical characteristics*. It moves up to the second level: *INTERACTION LEVEL: Product-user relationship* ***Product meaning***. The final and top level is *CONTEXT LEVEL: Contextual parameters.* The process still clearly begins with the past product level, moves up and around the horseshoe, and ends at the future product level.

**ViP on File**

This review continues with documents that center on various uses, outcomes, and potential for products influenced by ViP as a design model. Since its publication in 2011, ViP has attracted the interest of some researchers in the field of product design and has been the subject of a relatively small number of articles, symposia presentations, and academic theses. I chose the following documents as samples from each of the three categories to illustrate ViP's

contributions to the production of commercial products and its potential for influence in the future. These documents are primarily by authors in Scandinavia, where ViP was birthed. They include summaries of one article, two symposia presentations, and one master's thesis.

The first document is a 2014 master thesis (Wright, 2014) by a student at the Norwegian University of Science and Technology Institute of Product Design and Materials. His work sought to determine if ViP was a suitable method for designing products and services for disabled individuals of all ages. He compared ViP to Universal Design (UC), a design method and philosophy specializing in design for individuals with disabilities. UC products seek to ensure all people have an equal opportunity to engage in social activities and society, in general, through the design of appropriate products for individuals across the ability spectrum. He concluded that ViP offered designers more flexibility to design products in more natural and novel ways through its emphasis on context factors. ViP's inclusion of psychological and sociological factors in design creation permits the discovery of solutions for products that call for inclusivity. However, Wright leveled criticism at ViP's stress on innovation and not on improvement of existing products. He also pointed out that ViP delays prototyping in favor of deeper understanding of the intangible aspects of design which may be frustrating to clients with time and budget constraints. He also noted that ViP departs from traditional design methodology and is not easy to grasp until the final, more familiar stages of the design process. Wright also suggested that the design thinking model, developed at Stanford University and pioneered by the design firm IDEO, might offer an alternative to UC design for universally accessible products.

The first symposium presentation (Knudsen & Haase, 2018) concentrated on design-driven innovations that embody the designer's determination to create meaning for the user as the central purpose of the product, and not the product itself. The design process begins with the

designer's "*intended* meaning, which is *constructed* through an artifact *received* by the user, who *reconstructs* the intended meaning" (p. 1). The presenters also stressed that ViP's commitment to vision facilitated new meanings to emerge throughout the designing process especially through their emphasis on framing the work through psychologically-driven context and user-product interaction determinants. The researchers used the model to interview designers from five Danish companies to ascertain how links between ViP's three levels influenced their strategic design decisions about product meaning. The five diverse products included an urban cargo bicycle, two different types of digital music systems, major product-line developments for an established kitchen product manufacturer, and an ostomy bag. Applying ViP to the designer's thinking, the researchers found that designers, when encouraged to bring their own personal experiences and perspective into the design process, discovered paradoxes. These disparities between existing products on the market, or what the client initially expected them to be, and the contextual realities in the contemporary world, opened the door for innovation of new products that resonated with current social realities.

The designers did not look at modifying current product qualities first but visioned what the new product might mean and how it might be perceived by users. A hallmark of the five cases was the creation of a metaphor that drove the product's conceptualization. For example, the cargo bike designers decided they wanted to create "the Tesla of electric bikes" (p. 5). The ostomy bag was no longer seen as a medical device that stigmatized its users but "a piece of clothing" (p. 5). That future vision, developed before the product itself, forced designers to look beyond its medical requirements and consider features like the feel of the bag's fabric and the ease with which the patient put it on. In design terms, this process is known as framing. The

researchers determined that ViP facilitates robust frame creation that boosts the potential for designing meaningful products.

The second symposia presentation (Hekkert, Mostert, & Stompff, 2003) ventured into the area of experience-driven design. ViP's emphasis on interaction-centered design privileges experience as a cornerstone for developing meaningful products. The paper was based on a conceptual design project for a final degree by the second author in conjunction with a Dutch technologies company that specialized in document duplication equipment, like a photocopier, the subject of the study. The project's designer developed an emotionally-generated metaphor for the way users could experience the copier: dancing with a machine. That idea drove the designer to innovate potential new copier features such as modes of engagement. Therefore, the new design incorporated horizontal and vertical orientations to accommodate user accessibility and a movable arm with a digital interface for scanning. The paper concluded that while ViP consumes more time than typical design models, the outcome allowed designers more opportunity to consider the inspirational motivations and evaluative tools embedded in it.

The final study is an article (Strappers, van Rijn, Kistemaker, Hennink, & Visser, 2009) about the use of context, visions and experiential prototypes on the front end of product development to ameliorate the rapid changes in design fostered by new emphases on human-centered product design. The cases originated from the authors' work with a master's program, "Design for Interaction" at the Technological University Delft (Netherlands) where ViP originated. Each case had a different focus: to keep family mementos alive across different cultural contexts; to keep multiple family generations in contact with one another; and to help children with severe autism learn their first 500 words. The student-designers applied the ViP model to discover solutions to the problems posed by the volunteer-participants in the studies.

Although the cases represented the type of research-intensive projects found in high-end industrial design practices, the findings indicated an "eagerness and level of expertise that everyday people can bring to bear (on design), when given the right tools" (p. 182) that might be adapted to benefit small- to medium-sized firms.

### Design Thinking Summary

Like the problems it tackles, design thinking as it exists today remains an ill-defined and sprawling topic that informs multiple disciplines. Traditionally, design began with the idea of the design itself and culminated in the execution of the designer's plan into a tangible product. Architects designed buildings; engineers, systems; and product designers, the tools, equipment, and objects used in everyday business and personal life (Telier et al., 2011).

Increasingly, design is being seen differently, as a way to solve service-related, societal problems in government, education, and business (Hekkert & van Dijk, 2011) that require different, human-centered design approaches. Despite diligent searching, combined with consulting with a research specialist, I did not unearth a major, published study. With a high degree of confidence, I believe that, thus far, the list of problems confronted and solved via design and design thinking does not include a way to tackle problems homeschool parents encounter in their attempts to teach-and-learn reading with their struggling learners.

## Conclusion

In this chapter I presented information about the three subjects of interest in my study. I depicted home education, the socio-cultural context in which my participant lives, and related trends and situations. Then, I briefly examined reading and approaches to reading instruction globally, as an activity that teachers in all teaching-and-learning settings engage in, and discreetly, as homeschoolers approach it. Finally, the bulk of my literature review centered on

design and design thinking. It looked at the field of design and discussed the meaning of design and design thinking. Then, it appraised nine distinguishable design characteristics. The final portion of this chapter delved into the Vision in Product (ViP) design model, that served as the theoretical framework for my study. In the next chapter I present the methodology that supported this study.

# CHAPTER THREE

# METHODOLOGY

The following summary outlines the qualitative research methods I employed in my study to explore possible evidence of design thinking in the processes and activities that Susan, the homeschool NTRT in my study, enacted to teach-and-learn reading with her son, Daniel. I framed my study as a narrative inquiry to listen to my participant's story and understand her lived experiences (Clandinin & Connelly, 2000; Patton, 2015) through narrative data analysis. I investigated my participant's story for indications that she used design thinking to negotiate the wicked, "terrifying" (Lois, 2013) problem of teaching-and-learning her child who is a struggling reader, despite her own lack of knowledge and training in reading instruction.

Before I offer descriptions of my study's design, participant selection, data collection, data analysis, and measures to ensure my study's trustworthiness, I affirm Creswell's (2013) observation that narrative inquiry, as a qualitative methodology, is "inductive, emerging and shaped by the researcher's experience in collecting and analyzing the data" (p. 22). Over the course of this project, I learned that what I thought would happen during my research changed over the course of the study in response to evolving data and the demand to understand the events in my participant's past and to plan for future actions (Polkinghorne, 1988; Clandinin & Connelly, 2000). The methodological plans I originally set forth for my exploratory study changed over the course of the research project and allowed me to adapt to adhere to the integrity of my participant's story as she enacted it before me.

## Research Design

My three-phased research design adhered to and mirrored the three phases of the ViP Design, my theoretical model (See Chapter Two). I used narrative inquiry as the methodological

frame for my study to understand the design-thinking and -doing processes a homeschool parent engaged in to become a teacher for her struggling reader and construct her life-role (Miles & Huberman, 2002) as a non-traditional, untrained one. I relied on the narrative approaches proffered by Clandinin and Connelly (2000) and Riessman (2008) to further guide discrete aspects of my study. Before I discuss the three phases of my research design and introduce the two methodological approaches I used to analyze my collected data, I visit my personal introduction to *Vision in Design: A Guidebook for Innovators* (Hekkert & van Dijk, 2011) and how this affected my researcher journey.

**Vision in Product Design**

What a surprise it was to discover a book that articulated an approach to design that fits my personal thoughts about design thinking. *Vision in Design: A Guidebook for Innovators* (Hekkert & van Dijk, 2011) marries the practical with the philosophical and theoretical, the art and the science of design into a workable framework from which to investigate the multiple dimensions of my research questions. I stumbled across it during a routine search of references from an article I was reading. The University of Tennessee library did not own a copy, so I waited for my Interlibrary Loan to arrive.

When it arrived, I discovered that the ViP design model embraces both legs, the systematic and systemic, of design and design thinking. BIS, the book's publisher, described Hekkert & van Dijk's (2011) approach on its website as one that allows designers, no matter what field, to:

> formulate a vision for new and appropriate products…(and) strike a good balance between structuring the process of design while allowing designers to take a personal

> position and fully express themselves in producing a product. (It) is both a method and a design philosophy (www.bispublishers.com, 2017).

The book (Hekkert & van Dijk, 2011) demonstrates the approach's flexibility in a range of applications from service projects and in-flight food service to baby buggies and medical equipment.

In the Fall of 2016, I enrolled in an edX MOOC course, "TU Delft Design Approach." Paul Hekkert and Matthijs van Dijk, innovators of ViP, seasoned professors of Industrial Design Engineering at Delft University of Technology (The Netherlands), and practicing designers, took part in the seven-week course to introduce the ViP methods and tools used in their department to a world-wide audience. In the course, students learned to apply the ViP framework to an examination of morning routines, then created new routines based on ViP's philosophical and practical tenets.

I was not disappointed. The hands-on experience was a way for me to apply the theoretical design approach and transfer it to a real-world activity. In doing so, the systematic and systemic elements of the ViP Design approach were actualized and tangible for me. It substantiated my belief that a design approach might provide NTRTs with an effective means to engage in design-thinking and –doing to innovate ways to teach-and-learn with a struggling reader.

Based on the ViP design model, articulated in the Hekkert & van Dijk (2011) guidebook and discussed in Chapter Two, I constructed my project's three-phased research design. The three phases mirrored the three phases of my theoretical framework, ViP design (See Figure 1). I incorporated the ViP design model's terminology to identify each phase of my research: deconstruction (preparation), intermission, and designing. The ViP model, previously discussed,

does not include the intermission phase. That term, and the actions that accompanied it, were an aspect of the 2006 iteration of the model (Lloyd, Hekkert, & van Dijk, 2006). However, it was a necessary aspect of my research design.

**Phase One: Deconstruction**

During this phase, I questioned my participant, Susan, about the current products she used to teach-and-learn reading with her son, Daniel. I also queried her about her assessment of the interactions she and her son had with the curriculum, and a description of the contexts within which she used the materials. I also observed her using the products in a typical instructional situation. Thus, I conducted the deconstruction phase: I gathered pertinent data via a personal interview as well as observation.

In Deconstruction: Part I, I examined my participant's story via a semi-structured interview. In Part II, I observed her as she taught her son reading. I scrutinized the data collected from Parts I and II (See Figure 2 and Figure 3) for clues to the existence of designerly ways of thinking and doing in her story and sifted them through two analytical sieves—Clandinin and Connelly's (2000) three-dimensional narrative inquiry space and the three design-thinking screens ViP designers use to examine existing products and services.

*Three-dimensional narrative-inquiry-space filters*. Clandinin & Connelly (2000) carefully construct a three-dimensional narrative-inquiry space bounded by situation/place, continuity, and interaction. The three terms/conditions serve as determinants through which to understand and explicate a participant's life and actions through narrative.

Situation/place refers to specific, concrete sites as well as "topological boundaries" (Clandinin & Connelly, 2000, p. 51) within which the narrative takes place because contexts "shape identity" (p. 125). Continuity considers the narrative's temporality, and the story's ability

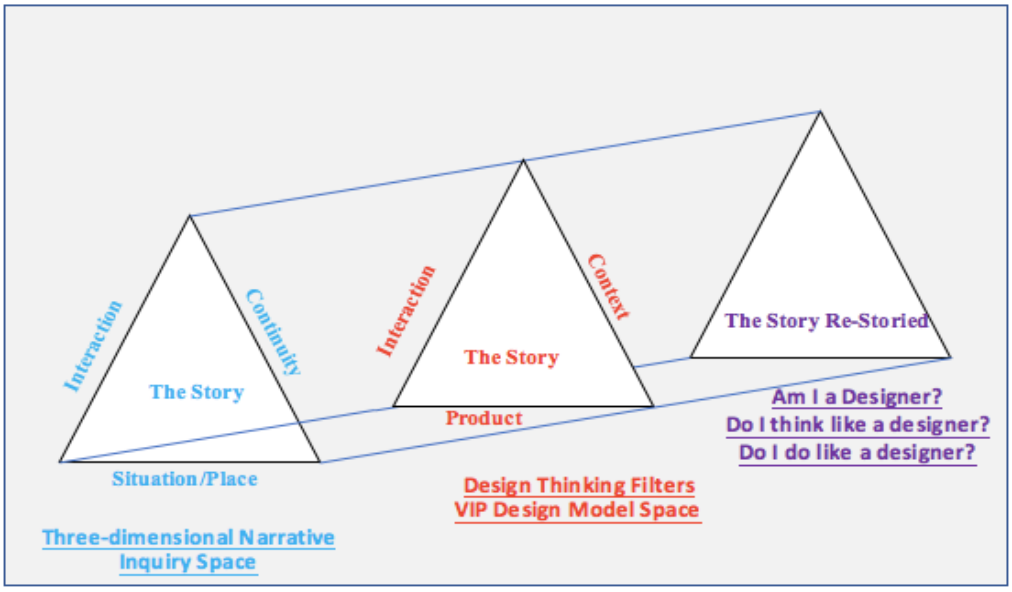



Figure 2. Deconstruction Phase: Part I, Based on Initial Interview

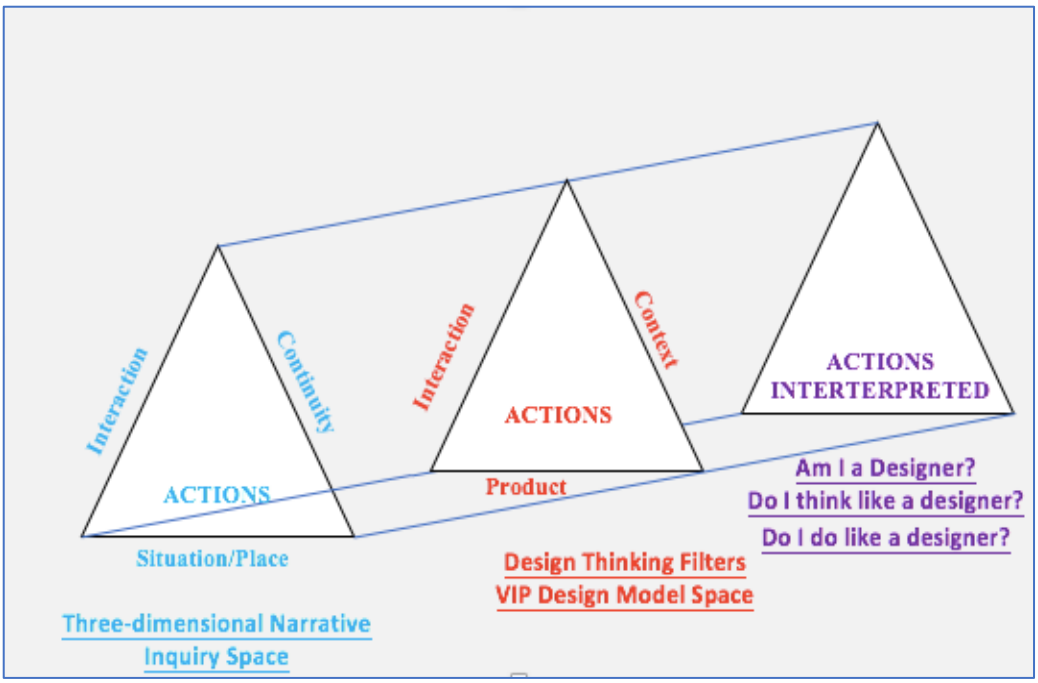



Figure 3. Deconstruction Phase: Part II, Based on Observation

to interconnect experiences alternately between past, present and future. It looks back at memories of the past, examines current experiences in the now, and projects possibilities for the future. Interaction is both personal and internal, and social and external. Through interaction, the narrative peers inward to the participant's feelings, hopes, aesthetic sensibilities, and moral considerations. Simultaneously, it looks outward at other people and their feelings, hopes, aesthetic sensibilities and moral considerations.

I adapted the three commonplaces, situation/place, continuity, and interaction, to filter my participant's designerly ways of thinking and use them as placeholders in which to capture and collect them. I constructed this three-dimensional narrative inquiry space to filter data for the Deconstruction or Part I phase of my study. Using these filters as an analytical tool, I reduced my participant's story into a "set of understandings" (Clandinin & Connelly, 2000, p.54), which revealed whether my participant exhibited elements of design thinking and doing in her teaching-and-learning reading practice as evidenced by the presence of one or more of the nine designer characteristics and by the use of first principles.

Likewise, I utilized the three ViP deconstruction-phase elements as filters through which I analyzed data gathered during Parts I and II. I examined the data to find possible indications of design-thinking and -doing activities and processes my participant used in her teaching. I also looked at if and how she related to and interacted with them, and what socio/cultural influences affected her choices and continued use of them. During Part I, I obtained data from my interview with my participant (See Figure 2) and Part II, from observation(s) of my participant during instruction with her student (See Figure 3).

After Deconstruction-phase data was completed, I began to analyze the data I had gathered in preparation for the second phase of my study: Intermission. First, my audio-recorded

interview was transcribed, as described in the Data Collection and Data Analysis sections below. I viewed the video recordings and chronicled them in an Excel spreadsheet as described below. As I reviewed the transcript and viewed the recordings, I focused on whether or not Susan appeared to identify or position herself as a designer in her thoughts, words, or actions. One of my research objectives for the deconstruction phase was to re-story (Clandinin & Connelly, 2000) her story from Part I, as illustrated in Figure 2. I created memos that document the new ways I saw her story. I interpreted her actions for Part II, as illustrated in Figure 3, and so identified the presence of designerly traits, if any. During this first analysis phase, I asked myself: did her words or actions align with those of a designer; did she claim or exhibit a designer's identity in words or actions; did she think like a designer, knowingly or unknowingly; and, did she behave like a designer in the way she developed and enacted teaching-and-learning reading activities for and with her struggling reader?

**Phase Two: Intermission**

The second phase, intermission, follows deconstruction. It is an interlude, after deconstruction and before designing; a time to reflect on the information gleaned from deconstruction and consider the future-cast, a raison d'être for the design project itself. Intermission was the time for teaching Susan about design thinking theories and practical applications about teaching reading.

During intermission, my participant and I discussed the possible presence of a design disposition in her teaching-and-learning activities, based on our interview, personal conversations, and my observations. We speculated about how what she was learning through our work together might affect her future hopes and visions for teaching-and-learning reading successfully with her son. Intermission sessions also served as a time for Susan to reflect on her

own teaching by viewing videos gathered during deconstruction. It was also a time for her to confidentially share impactful, tangible changes within her family as they sought answers to questions about Daniel's learning issues, emotional well-being, and social interactions. She was learning how to understand and manage them from medical professionals, including psychologists, an occupational therapist, a vision specialist, and a psychiatrist.

**Phase Three: Designing**

The third ViP phase is designing, as explained in Chapter Two. It is divided into three levels with the objective of designing a new product/service/process. The three levels are future context, human-product interaction, and new product. My project incorporated the four future context level steps and a small portion of human-product interaction into intermission. We did not move through the three steps in the new product level. Rather, we modified Susan's existing product.

Once my participant created a future context statement, my research entered the *interaction* stage, and we transitioned the location from my office, a place for sharing ideas, back to Susan's home. There I entered my participant's teaching-and-learning environment once again. I was no longer only an objective, silent observer, but also a participant/observer with a more salient role (Creswell, 2013).

As Susan performed teaching-and-learning reading activities with her son, I initiated a dialogue with her about ViP design and design thinking in general. Although we discussed how designers use the ViP design model to create a new product, we did not design a new teaching-and-learning reading product during the course of this study. Rather, we reviewed how VIP designers first think about the product's future context and how the product might interact with its users. Then, they envision the new product with qualities and concepts understood and

articulated before the final product is designed and detailed through multiple, iterative prototypes.

During the designing phase, as I became participant/observer and mentor/teacher, I assumed a narrative-researcher stance that aligns with Riessman's (2008) dialogic/performance approach to narrative inquiry. Riessman (2008) stated that individuals construct identities through stories that invite the listener/observer to "enter the perspective of the narrator" (p. 9). She offered four narrative-analysis approaches to accomplish this, including the dialogic/performance approach. She characterized dialogic/performance analysis as "a broad and varied interpretive approach…that interrogates how talk among speakers is interactively (dialogically) produced and performed as narrative" (p. 105). In this approach, Riessman (2005) blended strands of interactional analysis and performative analysis. Interactional analysis projects the researcher/inquirer as a co-constructor with the participant/storyteller, in the creation of the research texts. Therefore, I, as a researcher, was not a silent observer but an interactive, dialogic participant/inquirer in the unfolding action of the story in my participant's instructional setting.

Performative analysis is rooted in Erving Goffman's (1959) work on the establishment of self in the activities of everyday life via a theatrical or dramaturgical metaphor. It equates the ways a participant/storyteller projects herself and her identity to that of a stage actor creating a role for an audience. Using words and actions, like an actor, she crafts and defines her identity and makes claims about herself to the researcher/inquirer, and ultimately the reader of the research. As an actor's theatrical performance is open to varied interpretations by the audience, so the participant/storyteller's performance of identity is subject to social, cultural, and

contextual interpretations. Likewise, the participant/questioner functions as the theatrical director elaborating on the story and suggesting variations to its ultimate outcome.

Riessman (2008) further described dialogic/performance analysis as an approach that asks "'who' an utterance may be directed to, 'when,' and 'why,' that is, for what purposes?" (p. 105). She also posed a series of questions that apply to data, generated through dialogic/performance analysis, about identity: How do contexts become part of the storytelling? "How is a story coproduced in a complex choreography—in spaces between teller and listener, speaker and setting, text and reader, and history and culture" (p.105). She affirmed the indispensable presence of the researcher in the text and states that "a distinguishing feature of dialogic/ performance analysis" (p. 116) is the inclusion of the researcher as an active participant in the narrative and its interpretation. With dialogic/performance analysis "the investigator's presence is palpable" (p.125) with her identity carried on her back into the research field "like a tortoise shell" (p. 139).

I carried my homeschool, NTRT identity with me into my research field. It was inseparable from me when I was there gathering data. During all three phases, but particularly Phase Three, designing, as Susan and I worked side-by-side to birth something new, I experienced the old, familiar tugs between heart-wrenching empathy for the struggling child and sigh-born frustrations with the struggle itself. Riessman's dialogic/performance analysis offered the most advantageous position from which to observe the critical interactions between verbal and non-verbal communication, and thus capture the most complete story of my participant becoming a design thinker and doer while performing her role as a reading teacher.

During the designing phase, as in the deconstruction phase, I continuously viewed and reviewed the video recordings of my observer-participant sessions and notated my developing understanding of my participant's story with detailed notes in a cumulative spreadsheet.

Next, I describe the rationale behind my participant selection, followed by the ways I collected data for my study and analyzed them.

## Participant Selection Process

I applied purposeful sampling to my participant selection. According to Patton (2015), purposeful sampling results in the selection of "(i)nformation-rich cases…(from) which one can learn a great deal about issues of central importance to the purpose of the inquiry…and yield insights and in-depth understanding" (p. 274). His discussion of purposeful sampling and Creswell's affirmation (2013) that "a single individual is appropriate for narrative research" (p. 74), guided my decision to undertake my research as a single significant, critical case.

Patton defines the critical case as one that allows "maximum application of information to other highly similar cases because if it's true of this one case, it's likely to be true of all cases in that category" (p. 276). With the critical case sample, I operated under the assumption that if design-thinking and -doing works for one homeschool parent who teaches a struggling reader, then it is likely to work with others. I arrived at this conclusion based on Patton's criteria: the sample selection, primary questions, and data analysis align with the purpose of the research.

Following Patton's reasoning, my sample selection, primary questions and data analysis aligned with the purpose of my research. A single sample allowed me to explore in great depth the extent to which an individual homeschool NTRT engages in design-thinking and -doing processes to develop and create activities to teach-and-learn reading with her struggling reader. My literature review revealed that no such studies exist; therefore, as I tilled this uncharted soil,

the single sample afforded me greater flexibility to examine unexpected avenues of investigation that arose during the data collection and analysis phases.

Another purpose of my research was to discover whether designerly ways of thinking provide an effective and efficient way for a homeschool NTRT to approach her practice whether she does it intentionally or intuitively. Bearing in mind time and resource constraints (Patton, 2015; Rossman & Rallis, 2012), I discovered working with one participant, through multiple interpersonal conversations, observations, and collaborative instructional situations, yielded sufficient data to consider that indeed this line of research produced "breakthrough insights" (Patton, 2015, p. 276) that I plan to explore during follow-up inquiries based on this line of reasoning. I affirm that my primary research question, "what processes does a homeschool parent engage in to create teaching-and-learning activities for a child, who is a struggling reader?" was answered through my deep, embedded researcher-participant relationship with one exemplar and generated rich data from which to analyze my results.

**Participant**

I recruited one participant for my study. I located her through a Facebook post celebrating IRB approval of my study. The post included a short blurb that my study would be about a homeschool parent teaching a struggling reader. I invited my friends to send me a private message if they knew anyone who fit that description and would like to participate in my study. I received numerous responses. About a week after the post, I received a message from Susan. She said she noticed the post about my dissertation research and asked if I would be interested in her seven-year old son who was a struggling reader. I replied that I would and emailed her detailed information about my study and what it would entail to participate. She affirmed her interest,

outlined her availability, and provided additional information about herself and her children in her email reply.

She had homeschooled for five years and had two children, a ten-year old daughter and a seven-year old son who struggled to read. At that time, I did not recognize her from her profile picture, an appealing young woman with a generous, open smile and heavy, black-frame glasses, as someone I knew. I assumed she was one of the several hundred families registered in my company's homeschool umbrella program that I did not know personally.

We scheduled a meeting and signed the consent form, based on the information emailed to her, as well as an assent form for her son's participation. (See Appendices O and P) The consent and assent forms are stored in a secure location in my home office.

When we met in person, I recognized her as the oldest daughter of a family that was part of my homeschool community during my active homeschooling years. She and her siblings were similar in age to my children and engaged in homeschool activities, co-op groups, field trips, and social gatherings with them. I knew her mother fairly well and that Susan, like my oldest son, had a "checkered" primary and secondary school career, vacillating between public, private and home schools. I knew nothing about her other than that she was one of six bright and talented children. The next section presents the processes I engaged in to collect the data for my study.

## Data Collection

The data collection process for my research extended over a period of nine months and included 17 engagements, with 25+ hours of video recordings and two hours of audio recordings. (See Appendix N) The first session was a semi-structured interview between the participant and me; it was audio recorded. I observed the participant and her children on six occasions in her home or local park. Ten sessions involved one of the following: the participant viewing videos of

her teaching-and-learning activities, researcher instruction about teaching-and-learning reading and the ViP design model, or participant and researcher working with the design model. All six observer sessions and nine of the 10 participant-researcher sessions were video recorded. The one session not recorded was abbreviated and did not involve interaction. The participant viewed three selected videos from observation sessions.

**Types of Data Collection**

I used three primary forms and two secondary forms of data collection in my research project. The initial semi-structured interview, multiple observations of the participant interacting with her child, and numerous participant/researcher instructional and personal sharing conversations formed the primary means of data collection. Documents and curriculum resource materials used by the participant provided distant secondary data as part of the research's context construction. By entering my participant's narrative experience, I questioned, observed, explored and probed her story for indications of design-thinking and -doing in the processes she enacted to teach-and-learn reading with her child. After some of our sessions, or at unscheduled, impromptu times, I recorded personal voice reflections on my cellphone's voice recorder about the session or other observations about my participant or something pertinent to my research.

*Interview.* As a narrative inquiry, the initial interview served as the baseline for primary data collection. I approached the initial interview from the stance of a narrative interviewer whose function is to be "an attentive listener" (Kim, 2016, p. 165). I allowed and encouraged my interviewee to be the narrator, the teller of her own story, to express herself freely and choose the incidents and episodes in her life that relate to her experiences as a learner and a homeschool teacher. I used an open-ended interview format with a semi-structured component. While I tried to create an interview environment that seemed more like a conversation between two people

who share common interests, I also tried to maintain a critical awareness that any of the story topics that she chose to share were appropriate and meaningful to the specific concerns of my research, whether or not they were within my consideration prior to the interview. Therefore, I prepared a list of relevant questions (See Appendix A) that pertained to my participant's design-thinking and -doing processes as well as her journey into the homeschool community to ensure the conversation covered those key topics to answer my research questions.

I recorded our initial conversation with an auditory, digital recording device and later had it transcribed word for word. While she told her story, I jotted notes as unobtrusively as possible to document noticeable facial expressions, gestures or body movement that were pertinent to a clearer understanding of her story. I conducted the interview in my business office on a Monday afternoon because it was the most convenient time and location for her.

Although she lives over an hour away, she drives her daughter, who is older than the child in my study, to dance lessons every Monday at a studio near my office. My participant formerly taught at the studio, which enjoys a stellar reputation for developing gifted young dancers into professional-quality performers who go on to careers in dance. So, for her convenience, our interview, and subsequent instructional conversations, took place at my office while her daughter took dance lessons.

I organized the initial interview around an experimental instrument I use in my practice helping homeschool parents educate their children. Based on what I learned about design thinking from the VIP model, I had used it as a guide during educational consultations with homeschool parents on a few occasions. Homeschool parents seek help and guidance from my organization for their children who are struggling learners. I developed this tool primarily for one mother, who was a reluctant homeschool parent. Her daughter attended a rigorous private school

where she floundered academically and was increasingly displaying behavioral problems at school and at home. The mother never wanted to homeschool, but she and her husband concluded it was their only immediate option to "save" their daughter and maintain peace in the home. The instrument I developed followed VIP principles to determine context and context factors about the mother's understanding, assumptions, and personal experience with education, learning, and reading. Based on her responses to the questions and information about her daughter's psycho-educational status, I applied VIP design-thinking through the interview tool to help her develop the necessary skills to teach her daughter effectively. The tool guided me to understand how best to advise her in both practical teaching and emotional understanding skills to be successful with her daughter.

This initial interview was Part 1 of deconstruction and provided half the data for the first phase of my research. As described in Chapter Two, deconstruction is the ViP design model's pre-design investigative phase to discover the what-is-now in the space to be occupied by a new product or process. The other half of the deconstruction phase data came from Part II: observations of my participant.

*Observation and Participant-Researcher Sessions.* I video recorded my participant six times. The first three sessions were primarily observation, and furnished the data for Part II, the deconstruction phase of my research. The last three sessions, when I became a participant/researcher, provided data for this project's third phase, designing. Sessions lasted between one and two hours and depended on how long Susan's instruction lasted and any conversations we had about it. During the first three sessions, I watched my participant as an observer only as she conducted her typical, everyday teaching-and-learning reading activities with her child. The observation sessions coincide with Phase One, Part II of my research and

took place on October 23, 2017, November 7, 2017, and November 14, 2017. The first and second sessions occurred at my participant's home (See Chapter Four, Slumbering). For the third session, my participant chose to *do school* in a nearby park.

During these sessions I looked for evidence of native or intentional design-thinking and -doing processes and actions in the ways she normally enacted her practice with her child. To maintain my role as a constant, complete observer (Creswell, 2013), I video recorded her instruction to capture subtle, fleeting, or barely perceptible actions on the part of my participant or her son that may have escaped my attention otherwise. I used two cameras. I located one stationary camera to capture the board view of the field, the teaching-and-learning environment. I frequently did not mount the other camera but held it to obtain close up shots of documents or learning activities, or panoramic views of the general environment.

The second three participant/researcher sessions comprised the designing phase of my project. They occurred on April 16, May 21, and June 21, 2018, after ten (10) instructional, mentor/teacher conversations (See *Mentor/teacher instructional sessions* below, and Chapter Four, Stirrings) at my office. As I returned to the field, no longer a silent observer but an active participant, I assumed the role of a participant/researcher, as noted above, in order to engage in research actions that align with dialogic/performance data analysis (Riessman, 2008).

During these designing phase sessions, I modeled various ways that design thinking has influenced my own teaching-and-learning activities with struggling readers and explained what design characteristics I intentionally accessed while interacting with a student (See Chapter Four, Awakening). I actively designed in-the-moment prototypes for specific instructional goals for the lessons she wanted to teach and enacted them with her son. Because of the close familial learning relationship between my participant's two children, her daughter also became engaged

in the learning activities, and extended them to her brother after I completed my lesson. The sessions also included debriefings about what occurred in the session in terms of design-thinking and -doing activities and processes.

For the designing phase sessions, I stationed cameras similarly to those when I was an observer only, except both cameras remained in stationary positions.

*Mentor/teacher instructional sessions.* Between January 22 and June 4, 2018, my participant and I engaged in ten (10) instructional/teacher/mentor sessions. I dubbed these intermission sessions. *The Warm Bath* (Lloyd, Hekkert, & van Dijk, 2006), one of the first published documents about the ViP model, included an intermission space as a time to reflect about what was learned during deconstruction and gather new ideas in preparation for designing. Although later articles and books about ViP do not include an intermission phase, I chose to keep it in my research design. I am glad I did. It provided my participant and I with a relaxed, extended interlude during which she learned about design and design thinking as scholarly subjects and practical theories for creating new products or ways of doing ordinary tasks. Over the six months we met for the intermission sessions, her family, and her son in particular, experienced life-changing events. Discussion of those events also became part of our intermission sessions and bore directly on my research. The sessions included direct instruction on my part about design, design thinking, and teaching-and-learning reading, shared readings of academic articles about design thinking, discussions of videos from the deconstruction phase, and conversations about personal experiences in her life that affected her teaching.

For intermission sessions, I prepared session guide sheets (See Appendices C-J) with the salient instructional points listed on them to ensure she learned about design thinking. After the first session, I added a how-are-things-going question as the first point on the guide sheet. That

question allowed me to posit how design thinking might be included in handling situations that arose in her teaching-and-learning or life activities.

During the intermission sessions, I used one stationary camera to capture both our conversation, to be transcribed later, and her physical reactions to the content material or the situation. Nine of the ten sessions were video-recorded. One session during which she viewed videos shot during deconstruction of her teaching reading was not recorded.

*Documents.* The participant provided me with documents and artifacts related to her teaching-and-learning reading activities. She shared lesson plans, curriculum, videos and other "personal-family-social artifacts" (Clandinin & Connelly, 2000, p. 114), including reports from her son's psycho-educational assessment. She made completed worksheets from her reading program available to me as well as all the student materials and teacher guidebooks for her reading curriculum.

*Observational memos.* Observational memos, also known as field notes, capture in-the-moment, often fleeting thoughts about what was seen or experienced in the field (Boeije 2010). I occasionally recorded observational memos about sessions with my participant and her family on a voice recorder on my telephone. I also entered hand-written notes of general impressions about my research, and the literature and data that supported it in a stenographer's notebook.

**Transcriptionist Confidentiality**

I hired a transcriptionist to transcribe my initial audio-recorded, semi-structured interview with Susan and several observational memos I recorded on my phone. After the interview, I uploaded the audio files to the UT Vault. The Vault is a secure file transfer service made available to UT students. My transcriptionist accessed my files on Vault, transcribed them, then uploaded the transcripts back in the Vault to assure the security of the files.

She also transcribed the audio from the 15 video-recorded sessions. Three videos documented my observations of my participant instructing her son. Nine videos chronicled interactive instructional/teacher/mentor sessions. The final three videos captured the sessions when I entered the field as a participant/researcher. Because of the large size of the video recordings and the amount of time it took to upload the files into Vault, I opted to purchase a hard-drive onto which I uploaded the videos into password-protected files. I then hand-delivered the hard drive to the transcriptionist. She rendered the files in order to access the audio files before transcribing them. She then transferred the completed transcripts into Vault. I downloaded the transcripts from Vault into folders on my password-protected computer. The transcriptionist signed a statement of confidentiality.

## Data Analysis

As I collected data from the field, I began to analyze it immediately to begin what Creswell describes as "data analysis spiral" (2013, p.182). I began by listening to the audio recording of the initial interview and created voice and written memos of my first impressions before it was transcribed. Similarly, I recorded or wrote memos of my observation sessions and viewed the deconstruction phase videos. As soon as possible, I created a data-management spreadsheet (See Figure 4) which included analytical notes about the videoed sessions. In this way, I followed Creswell's (2013) assertion that data analysis for a narrative study must focus on "the story to tell, a chronology of unfolding events, and turning points or epiphanies" (p. 189) and resemble their story-telling counterparts in literary, dramaturgical, and cinematic genres.

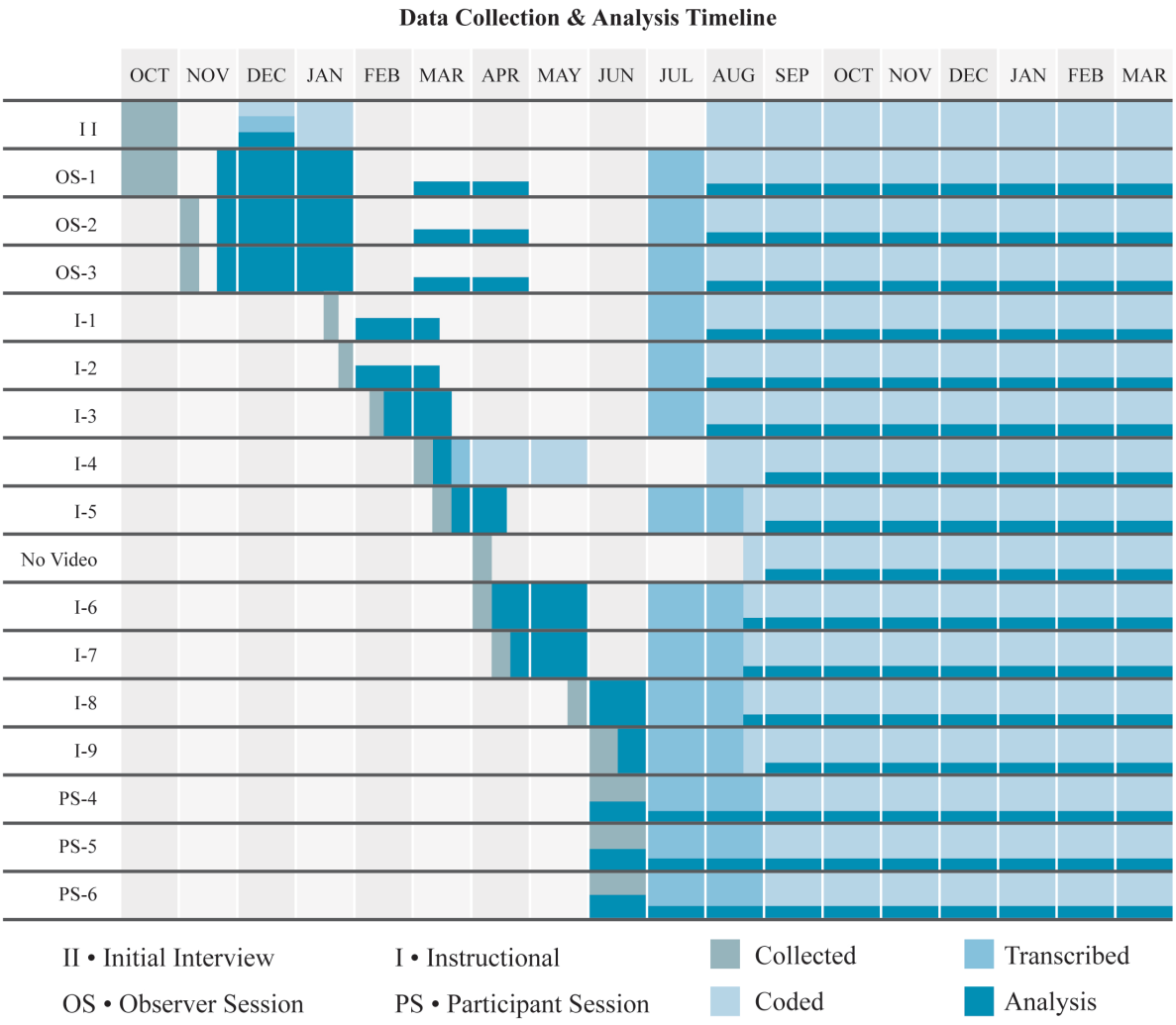



Figure 4. Data Collection & Analysis Timeline

Narrative inquiry draws its distinctive research approach and reporting features on character, plot, and location from these parallel disciplines. Yet, narrative also follows the same generally accepted data-analysis processes as all other forms of qualitative research.

"Spiral" indicates the iterative, non-linear nature of qualitative research analysis with its continual blurring and repetition between five procedures Creswell identifies as key to qualitative data analysis. Because qualitative data analysis is customizable to each research project, there is no rigid, approved process for analyzing qualitative data. Rather, qualitative data analysis is helical, visiting key elements, or procedures, time and time again until sufficient data are gleaned to create a report of findings. Creswell identifies the five aspects as: organizing the data; reading and memoing; describing, classifying and interpreting data into codes and themes; interpreting the data; and, representing and visualizing the data.

I adhered to Creswell's basic data analysis spiral to analyze the data in my study, overlaid by aspects of Riessman's (1993, 2002, 2008) and Clandinin & Connelly's (2000) perspectives on narrative analysis. I followed this data analysis process over the course of my research project: during and after each of the three phases of my project–deconstruction, intermission, and designing–as well as with the final compilation of data from all the phases for the final narrative report. (See Figure 4)

**Organizing the Data**

From the beginning, I knew I would have a large quantity of video data and therefore realized the importance of being able to locate key segments within that abundance of data. Unlike audio data that are transcribed, then read and marked with colored pens, or words notated in qualitative software to assist the researcher manage her data, I found little direction in how to manage the quantity of video data I had compiled (Saldana, 2016). I determined that my first

order of business was to create an organized way to catalogue the video data for accessibility. Therefore, I created Excel spreadsheets for the video-recorded data from each of the three ViP phases of my data gathering. I did not create spreadsheets for the two voice-recorded data sources, the initial interview and observational memos. I worked with the printed transcripts from the interview and memos by reading, marking, and annotating them more traditionally. Later, I transferred the transcripts to NVivo, re-coded them, and organized the resulting data into nodes (See Appendix B).

The first spreadsheet covered the three videos collected during deconstruction. The second one documented the intermission sessions; and the third, the designing phase sessions. I created three sheets, one for each deconstruction phase session, in early December 2017 shortly after I completed the final session on November 14, 2017. The other two sessions were earlier on October 23, 2017 and November 7, 2017. Each sheet had eight columns. The headings reflected the type of information I thought I might need later: segment #; segment name; length of segment; type of content; content description; keep?; transcribe; and notes.

*Segment #* identified the chronological order of the segment. For the deconstruction-phase videos, I used the time stamp on the videos' description. For example, if the segment began at 1:02 PM, I would use the time along with which session the video was part of. For example, a video from the third session would begin with S3, followed by an underscore and the time stamp, S3_1:02 PM. For the subsequent phases, I briefly previewed the videos and put them into chronological order then identified them as "I," for intermission sessions, or "S," for design sessions, followed by the order number. For example, the third segment of the third intermission session would be I 3_3. Because I used two video cameras during the deconstruction and design

phases of my participant teaching, the video segments overlapped. I also found the time stamp was not an accurate means of creating chronological order.

The *Segment Name* was intended to provide a verbal tag for segments. I did not use this column for its original purpose. Rather, I used it to identify matching segments from the two cameras.

*Length of Segment* was a time management tool. It helped me determine when to analyze the segment depending on available time. If I knew I had a small amount of time, I could view and analyze short segments or plan to review long segments when I had a larger block of time.

*Type of Content* identified what was happening in the segment and its potential use in my analysis and report. For example, I often videoed the environment in which the lesson occurred to provide visual detail, so I would have accurate descriptions of the research site(s) to create thick, rich descriptions for my report. In this column a segment might carry the notation "visual background" or "audio ONLY." If the segment had action in it, it would identify what was happening. For example, if the segment covered what the participant called her phonics lesson, that would be in the "type of content" block.

*Content Description* contained details about the segment, a running record of the segment's actions and activity. It often included timestamps of particularly salient actions or quote. If the participant's actions or words struck me as significant, I wrote the action followed by the @ sign and the place in that segment the action occurred. For example, one note reads, "@20:29 he mugs at the camera." Or @2:00 the participant says, "(I) can't focus well enough to read." I also bolded and capitalized certain data to draw my attention to it later. The information in this column allowed me to create the dialogic/performative aspects of my study.

*Keep?* helped me identify segments as useful or not. I marked them "MB" for maybe keep, "YES" to keep, and "NO" to delete.

*Transcribe* identified segments with potential verbal exchanges that might be significant enough to the research to be transcribed to study in depth. Segments were identified either yes or no. Occasionally I made other notes like "Daniel being silly; **illustrates how she conducts narration approach**." (Words bolded in spreadsheet.)

*Notes* contained initial thoughts about what might be happening in the segment or overviews or generalized ideas about it. I rarely used this column, instead notating in the *Content Description* column.

The annotated spreadsheets became the hub for finding my way around the video data and I continued to rely on it even after the audio from the video was transcribed. I constantly referred back to the spreadsheet notes to understand more fully the meaning of the action.

**Reading and Memoing**

As my transcriptionist completed transcribing the audio and video recordings, I entered the analysis phase. I lingered over my data orienting myself to the three-dimensional inquiry space (Clandinin & Connelly, 2000) of situation/place, continuity, and interaction they were creating. I refrained from digging too deeply into the details that I knew would emerge during the next phase. The work of both Clandinin & Connelly (2000) and Riessman (2002, 2008) encouraged me to hold back from jumping immediately into coding and formal, structured analysis but to read, consider, and then write my initial inklings about the developing story. I jotted down first-impressions notes in the margins of the transcripts and kept an impromptu journal and recorded voice memos to capture emerging concepts or memories of notable events that bore on the research (Creswell, 2013).

**Describing, Classifying, and Interpreting Data into Codes and Themes**

As I collected my data, and interacted with and began to code and thematize them, I remained mindful to *narratively code* (Clandinin & Connelly, 2000, p. 131, italics authors), and to consider the analytical tools (Connelly & Clandinin, 1990, p. 11) of *broadening, burrowing, and story/restorying* "to analyze and seam together" (Kim, 2016, p. 207) the data generated by the collection process. *Broadening* focused my attention on generalizations about my participant and the society in which she lives to help me establish the context in which her story took place. *Burrowing* allowed me to scrutinize the emotional, moral, and aesthetic aspects of her performance of teaching-and-learning reading and why it elicits such feelings and actions and their origins. *Storying/restorying* is the third tool, and its intention is to "change the meaning of the event, its description, and its significance for the larger life story" (Connelly & Clandinin, 1990, p. 11). In reality my participant and I lived the restorying when I entered the field as a participant and actively engaged in her homeschool practice.

To narratively code means that my analytical codes make clear and evident the elements of a story or drama that is being told or acted out. The codes are specific and identify the body, soul and spirit of my participant; the places she inhabits and interacts with others; and, the plot that unfolded in the rise and fall of action in her activities. In this regard, my initial coding sometimes followed a priori categories that align with the elements of her story as well as evidence of known designerly ways of thinking and doing in my participant's teaching-and-learning reading activities and suggest a designer's identity. Additionally, I coded the deconstruction and designing phase data with a ViP-designer's eyes and ears for elements of design-thinking processes in my participant's story and actions and mine as well. Nonetheless, I

pored over the data set for naturally occurring codes and themes that arose from this unique data set and were not linked to any preconceived notions on my part.

**Interpreting the Data**

As I read and re-read, then analyzed and re-analyzed my data to create codes and themes, I looked for "patterns, narrative threads, tensions, and themes" (Clandinin & Connelly, 2000, p. 133). Clandinin and Connelly (2000) suggested that I create "interim texts" (p. 133) to share with my participant; I did not do that. Rather, she and I discussed the meaning of designerly ways of thinking and doing in her practice during our intermission sessions by reviewing her teaching captured on the video recordings or as part of the instruction for that session. In some ways, our discussions served as interim texts that were summative in nature, ferreting out similarities (Riessman, 2002) among the raw data and forming a bridge into the final texts, the interpretative meaning of the data for public scrutiny.

**Representing and Visualizing the Data**

Transitioning from raw data from field to public research texts (Clandinin & Connelly, 2000) heralded the phase during which I began to make meaning of the experiences documented by my study. During this phase, I was mindful to ask and answer key questions about its meaning, social significance, and purpose (Clandinin & Connelly, 2000). I asked the why questions that revolved around the personal and social justifications of my inquiry. I also queried the what questions that richly described and made evident the phenomena of my study: my participant's experiences and mine, and the people, places and things that created them. My how questions expose the theoretical, practical, and interpretive method I chose to assist me in my research quest to understand the designerly traits of a homeschool NTRT.

Furthermore, in the design and performative spirit of my research, this phase included graphical representations of my participant's experience, that invite the reader to become an even more intimate, integral part of the project. At that point, my "research report become(s) 'a story' with readers as the audience, shaping meaning by their interpretations" (Riessman, 2008, p. 137). In this study, it became a play.

## Quality Assurance Measures

As a qualitative researcher, my primary goal is to create a research study with findings and conclusions that are judged valuable and trustworthy by its readers. To that end, I rest my research study on four quality assurance measures: researcher reflexivity; rich, thick descriptions; triangulation; and narrative evaluation criteria.

### Researcher Reflexivity

I undertook my research project fully aware that I bring to it "assumptions, worldviews, biases, theoretical orientations, and relationships…that may affect the investigation" (Merriam & Tisdell, 2015). My goal of using reflexivity as a means of ensuring the trustworthiness of my study aligns with that of qualitative research in general: to "achieve a significant level of objectivity" (Kim, 2016, p. 251) by making my research process and personal biases, prejudices, and assumptions evident and clear. During this project I maintained attitudes of "self-awareness and self-exposure…hold(ing myself) accountable to the standards of knowing and telling of the people" (Creswell, 2013, p. 257) I studied. The process of reflexivity helped me corral and reveal the subjectivity about my world and that of my participant that I bring to the project as well as clarify the research perspectives and processes that shape my study (Kim, 2016). I acknowledge that reflexivity was not a linear process but one that was "interactive and cyclical" (Rossman and Rallis, 2012, p.48) and one in which I engaged throughout every aspect of my project from the

initial interview, through on-site visits to my participant's home, and during our mentor/instructor session at my office.

**Rich, Thick Descriptions**

I utilized rich, thick descriptions to construct my study's context so vividly and with such detail that readers will experience my participant's experience, in her social situation, and with her "thoughts, meanings, emotions, and actions" (Denzin, 2002, p. 362). I used rich, thick descriptions to "reveal the historical, processual, and interactional features of (her) experience" (Creswell, 2013, p. 258). The detailed descriptions of the events and experiences in my participant's life formed the requisite contextual basis from which to launch interpretations about her design thinking and doing processes. Merriam and Tisdell (2016) characterize rich, thick descriptions as the mechanism by which the qualitative researcher constructs the context of the study, the springboard from which to launch any possible transferability of findings (Miles & Huberman, 1994). I used rich, thick descriptions to draw conclusions from my study that resonated with my reader's situation and experience and can transfer into other similar and dissimilar contexts. The rigor with which I engaged in rich, thick descriptions allows my study to have significance in other contexts beyond this immediate project.

**Triangulation**

Triangulation allowed me, as a qualitative researcher, "to increase the 'credibility' of (my) findings" (Merriam & Tisdell, 2016, p. 244) by approaching my project from multiple perspectives in three areas. I utilized two primary research methods, gathered data from four different sources, and utilized a variety of theories to guide my project. I also sought outside readers to scrutinize my data and add their observations to my study. I looked amongst these various sources to corroborate evidence for my findings (Creswell, 2013).

## Narrative Evaluation Criteria

What qualities mark a good narrative research study? I wanted to make sure my study adhered to them. Therefore, I followed Creswell's (2013) five hallmarks of a good narrative study. The first of his criteria is a single participant which is the hallmark of my study. His second point is the report must contain stories about "a significant issue related to this individual's life" (p. 259). To homeschooling parents, educating their children is the focus of their lives. Their child's failure to learn to read is a significant issue that can dominate not only the academic environment in the home but also the social, behavioral, and emotional status at home and away. My prolonged, nine-month engagement with my single participant chronicled the ever-changing dynamics of her family's lived experiences, triggered by her son's reading struggles and their underlying causes, and fulfilled Creswell's third criteria, "a chronology that connects different phases or aspect of the story" (p.259). His fourth criteria touch on the heart of narrative research: it must tell a story as a story is told with descriptions of actions and interactions among characters and with their words. That criteria follows in the next chapter. Finally, the last of his criteria requires the researcher to be an intimate, vocal part of the study, not a distant silent observer. I was; I am; I always will be.

## Institutional Review Board Compliance

I obtained approval for human subject research from The Institutional Review Board (IRB) at the University of Tennessee before I recruited my participant and collected data. My participant signed an informed consent form that explained the voluntary nature of the study, the potential risks and benefits, and additional information necessary for full and free consent to be given. I did not collect any data prior to the signing of the consent form.

My participant also signed an assent form for her seven-year old son. Additionally, I read the assent form to him, so he would understand why I was observing or participating in his educational activities. During the first session, I realized his older sister was intimately involved in the homeschool and I read the assent statement to her as well. She agreed and I video-recorded her acceptance.

I have given my participant a pseudonym and altered any personal or identifying information or removed it completely. I also gave her son and daughter pseudonyms to protect their identities. My participant chose to be involved in the entire study although she could have ended her participation at any time, and she was able to do so without question.

## Conclusion

This chapter explained my research design, participant selection, data collections and data analysis processes as well as the quality assurance measures I used to safeguard the integrity and trustworthiness of my project. In the next chapter, I welcome my readers to sit back, relax, and enjoy our performance of *Awakening a Designer* as Susan and I prepare for our roles in this drama.

# CHAPTER FOUR

# THE PERFORMANCE

> *The dialogue form also reflects the underlying philosophy of ViP:*
> *that designing is itself a conversation;*
> *a construction through a certain kind of dialogue;*
> *and a working out of meaning by watching, talking and communicating*
> (Hekkert & van Dijk, 2011, pp. 8-9).

This chapter is about the dialogue, the narrative, that constructs Susan's role as a homeschool NTRT of a struggling learner and is presented as a three-act play. Both data presentation and data analysis are embedded within this format. First, I explain the format of the chapter, followed by an introduction to The Performance, so my readers will understand my approach and the construction of this chapter. Samples of the data are presented within The Performance itself as dialogue between Susan and me as well as context notations and a précis of the scene's focus and content. (For the full-length version of The Performance, see Appendix Q.) A summary follows each act and presents the data analysis for it. The chapter concludes with a final summary.

I have chosen to present my study's data as a three-act performance of Susan's awakening as a designer in her role of a homeschool NTRT. The three acts of The Performance follow the model I developed for this study (See Chapter Three). It is based on the merger of design thinking theory as articulated in the Vision in Product (ViP) Design approach (Hekkert & van Dijk, 2011) and narrative inquiry (Clandinin & Caine, 2012; Riessman, 2008). The content of each act reports the data gathered during the three phases of my research. Each phase adheres to the ViP approach methodologically and retains the ViP terminology of Deconstruction, Intermission, and Design during my data gathering to differentiate the progressive actions undertaken in each stage to answer my research questions. However, Riessman's (2008) and

Goffman's (1959) use of dramaturgical and performative metaphors encouraged me to think differently about how to present my data especially in light of the video-captured data which allows me to communicate the non-verbal story as well. So, instead of a traditional narrative retelling of Susan's story, I determined a theatrical/performative presentation of my data would offer my readers the fullest, most robust understanding of how she engaged in design-thinking and -doing as she enacted the role of a homeschool NTRT teaching and learning with a struggling reader. Consequently, for The Performance I retitled the three ViP phases to reflect, not how I conducted my research, but how my participant responded to her interactions with design thinking and our activities together. Nonetheless, the acts follow the research chronologically.

I titled Act One: Slumbering, and it traces the Deconstruction phase of my research. Deconstruction examined what existed for my participant regarding the processes she engaged in to create teaching-and-learning activities in the past and in the immediate present without design thinking knowledge. The question ViP designers (Hekkert & van Dijk, 2011) ask in this phase is why this product is designed the way it is, then answer it in three levels, beginning with the concrete and ending with the abstract. The first level, the product level, looks at the current product in literal, tangible terms—what does it look like, what are its specifications—as well as the intangible qualities it communicates—such as is it approachable, soft, rigid, cold. The second level, the interaction level, envisions how the people who use the product interact with it on a more emotional basis —tentative, secure, passionate, committed. Finally, the third level, the context level, considers the "ideas, views, opinions and considerations about life and people, culture, nature, society and technology" (p. 136) when the existing product was created. ViP further analyzes context factors (p.141-142) in terms of "types" and "fields." Types are stable

factors, like states and principles, or factors in flux, likes trends and developments. Fields are more discreet and descriptive of human behavior and probe cultural, psychological, demographic, sociological, economic, biological, evolutionary, and technological considerations that influence the design of a product and its use. Act One examines the products and processes my participant used throughout her history as a homeschool educator as well as the context factors that appear to have influenced her decisions and actions.

Act Two: Stirring: Designer in Training coincides with the research gathered during the Intermission phase of my study. Hekkert's and van Dijk's 2011 ViP publication did not include an Intermission; however, their 2006 booklet, *the warm bath,* (Lloyd, Hekkert, & van Dijk, 2006), a predecessor of their book, included a brief break in the ViP process to refresh and prepare for the Design phase. In my research project I designed the Intermission as a time to introduce my participant to design and design thinking, previously unknown topics to her. My goal as a participant researcher was for my participant to consider her present teaching-and-learning situation with her struggling reader in a different way through the lens of design. I hoped a design-thinking mindset would facilitate a positive improvement in the way Susan enacted her role as a NTRT.

The third and final act, dubbed Act Three: Awakening, followed the ViP Design phase. Together Susan and I actively worked through the Design phase's three levels to complete a ViP product design. As a future-focused design approach, the first level addresses the future context in which the product will be used. Determining the future context requires the designer to move through four steps. In Step 1 we established the domain of the specific area in which the design will make a viable contribution. Step 2 generated future context factors, which resemble first principles and follow the same criteria as the Deconstruction context factors. Step 3 structured

the context by clusters, a process that resembled thematizing qualitative research codes. Step 4, statement definition, forced Susan to create a statement of purpose and vision, a declaration of what she wanted the new product to achieve. After completing the four steps of the future context, the second designing level, interaction, establishes the desired interaction between the product and the person using it and describes how the product will be offered to prospective users. The final designing level is the new product itself. In its three steps designers first define the product qualities, then conceptualize the product's design, not the final physical product, but the type of solution the product will offer. For example, in education, the design solution might be in the form of a book, a digital app, or an instructional methodology. The final step, design and detailing, activates the tangible creation of the new product or process. Because of time constraints, my participant and I did not fully complete the ViP process through to a new product. Rather, our goal became the modification of her current product approached from a different perspective. Next, I outline the structure and content of the three acts of The Performance.

Act One: Slumbering has three scenes based on my initial interview with Susan and on my observational visits to her home. Act Two: Stirring has ten brief scenes that chronicle the transition of my role from researcher/observer to researcher/instructor/mentor and its effect on Susan's role as a homeschool NTRT. Act Three: Awakening contains three scenes and a brief coda. The three scenes portray the interplay between Susan, her son and daughter, and me as I entered the research field unabashedly as a full participant/instructor/mentor. In the Coda I share personal communications between Susan and me during and after the conclusion of the project.

**Results and Discussion: The Data and Introduction to The Performance**

During my undergraduate studies as a theater major, I was intrigued by Thornton Wilder's Pulitzer Prize-winning play, *Our Town*, and other plays that "broke the fourth wall." Traditional theatrical performances take place on a stage where the action is confined to the stage itself: three concrete walls, one to the left, the right and behind the actors plus the fourth imaginary wall through which the audience witnesses the drama. To break the fourth wall means that the play's actions and actors spill across that fourth wall and interact directly with the audience. In Wilder's play, the character, the *Stage Manager*, enacts three roles: a stage manager, the person who is in charge of the technical aspects of a theatrical performance; a character who interacts as another player in the drama and, an audience member who also serves as narrator/commentator/guide to play's actions (Puchko, 2018).

As a qualitative researcher, I feel like the stage manager. I am in charge of the tangible aspects of my study. I am the audience who watches and listens to Susan's story unfold, being carried away by the moment, unable to speak as the silent observer, the audience member who drafts a running mental commentary about what she sees. I am a performer as I take my place beside her in the homeschool classroom as a participant/mentor/instructor. I am the narrator and interpreter of Susan's story as I report what her story has told me.

The three-faces of the "Stage Manager" role guide my telling Susan's story in this section of my dissertation. I present my data in a performative/dialogical/dramaturgical format with video-capture I call *The Performance*. As a performance I present Susan's story as she tells it through selected monologues, dialogues, and descriptions of the captured video. I take full advantage of a literal interpretation of Riessman's (2008) expansive view of narrative analysis as theatrical performance with actors enacting their roles on a stage, with rich settings against

which their drama is played, with dialogue between characters, and with an audience (the reader) and a director (the narrative researcher). In this dramatic performance, the characters enact their roles as they lived them with their own actions and words, not those of someone else. Some scenes are intentionally long so the audience experiences fully Susan's daily reality in teaching-and-learning reading with Daniel.

I am an actor in The Performance as the character *Brenda.* My lines are taken in vivo from the transcripts of my interactions with *Susan,* my participant. In Act One Brenda speaks few lines. Her role in the first scene is an interviewer posing questions and listening to answers. In the second and third scenes she is primarily the silent observer of Susan's teaching-and-learning reading activities. In Acts Two and Three Brenda's voice is heard more as she transitions into an active participant role in the performance. Unlike the stage manager in *Our Town*, whose commentator function interrupts the flow of the play to inform the audience with his prescience, my commentator role is reserved for the data analysis sections that follow the end of each act with a final conclusion after the Coda.

Now, I briefly introduce the other cast members in The Performance, followed by *Act One: Slumbering: Susan's Story*. Slumbering is divided into three scenes. *Scene One: Till Now* data gleaned from the initial, information-gathering interview. *Scene Two: This Is the Way I Do Homeschool* data originate from two observation sessions in Susan's home as she engaged in teaching-and-learning reading and other literacy-based subjects with her son, Daniel. *Scene Three: Another Day, Another Place* data were collected during a third observation of Susan's teaching-and-learning activities that did not occur at her home.

Following Act One: Slumbering, the action continues with *Act Two: Stirring: Designer in Training*. Stirring is divided into nine scenes chronicling my transition from a silent

researcher/observer to an active mentor/instructor-participant of design thinking and reading. It also examines Susan's reaction to design and design thinking. Lastly, The Performance concludes with *Act Three: Awakening: Designer Days*. Awakening continues to trace the processes Susan enacted to teach-and-learn reading with her son after learning about design thinking and watching me model a lesson created with design thinking in mind. The presentation of my data through The Performance concludes with a *Coda*, two brief communications between Susan and me during and after the conclusion of the research project.

During The Performance pertinent scene-setting information, like site and character descriptions, weather, stage directions, and non-action details, like props, are italicized, as in play scripts, or appear in bold type. Non-verbal data, captured by the study's video recordings and relevant to the research report, appear in parentheses with *VCD*, which stands for "video-captured data," following the first parenthesis. Act One: Scene One was not videoed. Therefore, there are no VCD segments. The non-verbal data, like sighs and laughs, captured on the audio recording, are italicized where they occurred in the data. However, for clarity, they are set off by parentheses.

**Cast of Characters**

**Susan,** homeschool mom, thirty-something

**Daniel**, Susan's seven-year-old son, struggling reader

**Rachel**, Susan's ten-year-old daughter, typical student, gifted artist and dancer

**Brenda, researcher/mentor/instructor**

**Act One: Slumbering: Susan's Story**

**Scene One: Till Now**

**Site: Brenda's Office**

**Scene One: Précis**

Act One, Scene One is my initial interview with Susan. The action unfolds as I present questions to her about herself, her ideas about homeschool and teaching reading, and her interaction with her children (See Appendix A). During the interview she presents herself as an intelligent young woman who experienced personal academic success and enjoys a professional career as a dance instructor and choreographer. Homeschooled herself, Susan never questioned her decision to homeschool her two children. Her older child, Rachel, is much like her mother: bright, quick, talented, and loves reading and learning. However, her younger child, Daniel, presents a different personality. He is bright, curious, and charming but struggles to learn to read. His personal behaviors also challenge Susan. The following excerpts illustrate these points.

*It is a late-October afternoon. As the scene begins, Brenda is seated at a desk in her office testing the audio recorder preparing for her first interview with Susan, the participant in her research project and the homeschool mom of a struggling reader.*

*Her office is located on the second floor of the building that houses the education business she and husband started 23 years ago. They converted a three-bedroom, one-bath mid-century starter house with an unfinished basement into a two-story place for learning. The facility offers easy access, right off an Interstate exit, for the majority of their clients who do not live in the school's rural location and drive from larger, more metropolitan areas in the southeastern region.*

*Children and young adults come to the little, yellow house-cum-school to attend a micro school for K-12 students who fall through the cracks. Children who do not attend the school come for psycho-educational assessments or tutoring help. Their parents come to learn how their children learn and to teach them better, or to enroll them in a homeschool umbrella program.*

*The staff and students have gone for the day. All is quiet now except for the occasional rush of cars and trucks speeding down the Interstate hill behind the school.*

(Sound of knocking at the door.)

Brenda: That must be Susan!

*Susan is in her mid-thirties, medium build, on the short side, casually dressed. She greets me with a warm and open smile and laughing eyes.*

Brenda: Hi! It's so good to see you.

*Brenda escorts Susan into her office, a corner room with a large 20-paned picture window facing the street and another typically sized window on the wall perpendicular to it. Nautically themed pictures and Brenda's university diplomas and honor-society certificates line the other walls along with an enclosed white board used for teaching and consulting. A large cherry-finished desk with a convex bow is perpendicular to the picture window and a credenza separates the desk from the wall with the regular window.*

*Susan and Brenda sit across from one another. Brenda starts the audio recorder to capture Susan's answers to her prepared questions.*

Brenda: We're just gonna have conversation.

Susan: Okay.

Brenda: I have some questions that are gonna prompt us, but um, if there are other things you just feel like going wherever you want to go because I'm interested in knowing your story as a homeschool mom of a struggling reader.

First, what prompted you to homeschool?

Susan: Well, to begin with Rachel, my oldest, her birthday is at the end of August. Um, she was four um, you know and ah, (*sigh*) really she was already reading and there was no reason

to not start her in school except that I didn't really think she was old enough, because she was four (*laugh*) socially, I guess. Really socially, she probably would have done fine in public env environment. I don't know. I just, I just felt she was just little. So, I just decided, you know we'd do it at home and then we just kind of go from there and see what happened (*laugh*).

Brenda: Yeah.

Susan: So, of course, I homeschooled as a kid, so it was always like "Oh, will I homeschool? Will I?" you know. I, I don't really, I think I have a bias against public school (*laugh*) so, you know it was kind of sort of a logical choice for me. (*laugh*)

Brenda: Yeah. (*laugh)*

Susan: One of my biggest things for, one of my biggest reasons that I homeschool is that I don't feel like in my personal experience with public school and you know the, the public-school experience (*tap*) that I my husband had, I don't feel like, it has fostered an environment that um, encourages the love of learning.

Brenda: Well, tell me a little more about that.

Susan: Um, that it's more about the grade. It's more about the um, the sa, I don't know, ah, maybe the test. Um, (s*igh*) you know, as long as you're at the top of the class, you're doing fine ah, but you don't, there's not of lot of encouragement to move beyond that and then if you're not at the top of the class, there's a lot of stigma I think. Um, so, so for Rachel, I really, I don't want, I know that, I know for me when I was in public school, I, I loved school um, but it was all about just getting the top grade, and that's what I cared about it. Ah, not necessarily about where learning might take me I guess. Um, and so I was like, I'd like her to have, for her to have that kind of relationship to learning um, not just getting the grade, checking off the list.

Susan: So, for Daniel, you know it's sort of, it's the same thing um, but I know especially for him and the way that he is really focused on what people think about him and considering that he's had sa, the challenges that he's had with learning how to read, um, I just know that ah, I, I mean I'm sha, I know teachers do their best and I just feel like that environment would be setting him up to be really, have a negative relationship to learning. So, I'm happy that I'm able to at least provide him um…you know he doesn't, he doesn't love school anyway (*laugh*). I feel he would hate it if we, we put him in public school (*laugh*) honestly.

Brenda: Can you tell me about a typical day in your homeschool?

Susan: We are pretty (*sigh*) ah, mmm, we're, we're pretty scattered. So um, mm, typical day is really a little bit random. Um, generally, we'll be up and ready to do school by 10:00. Um, sometimes we'll go to the park um, and we'll you know we'll do a little bit of, do a little bit of phonics, do a little bit of math, run around a little bit and do a little history. It's not ever, it's, it's not very consistent, I guess, as far as this time, we do this. At that time, we do that.

Susan: We, um, you know so we might be at the park one day. We might be home one day. Um, sometimes we go to Starbucks and we sit out, especially in this kind of weather. We sit out and then we spread out all our school books all over (*laugh*) the table and (*laugh*) just take over the place a little bit (*laugh*).

Susan: So, um, so yeah, that's, that's a four-day a week thing. We're usually finished by three-ish and on to afterschool activities. The fifth day, which is actually the fourth day of the week or the school week, on Thursday is ah um, a co-op. Ah, well, you know it's not really a co-op. It's a, ah, it's a drop off ah situation, so it's at the YMCA …and the classes they take vary from semester to semester, like music, P.E, fun things.

Brenda: And they like that?

Susan: Daniel has more challenges in social environments. So, um, he, he enjoys, but he just had a lot of challenges. He's very (*sigh*) he's very, um, he wants everyone, he wants to do, he wants to be well thought of…and he very much stresses about being thought well of ..he's got away-from-home self and at-home self…when he's in public, anywhere except for at home, I suppose, he is um, well he's just very well behaved, but it takes a lot of energy to be very well behaved for him (*laugh*) and he wears out really fast and when he gets home, everything melts down. He's very ah, aware of the feelings of the people around him. That's a positive thing, I guess. But um, I guess it you know, has it, the sensitivity may be connected to that. So but he's really um, he's he's a perfectionist.

Brenda: Can you tell me about Daniel?

Susan: Um, so when he was a baby, I suppose he would have been one or two, whenever I started home…he was one when I started homeschooling Rachel and it was pretty informal. Not a whole lot of, ah, you know academic rigor in a four-year-old's, ah, (*laugh*), yeah, school, school day especially just for one. Um, whew.

He was, he was, um, he was a lot more of a challenge, I guess, personality-wise. Um, he's, he moves around a lot. He's very opinionated from the time he was little. Um, he wanted to be home and he wanted a certain kind of food, and if we went to the grocery store, he didn't like going to the grocery store and he would throw a fit and this when he was little, you know. Um, and so, you know I, ah, it was a challenge for me to homeschool Rachel. I think it ended up being the second year that I homeschooled her. Um, I put him in a preschool, um, three days a week, just so that I could focus on her, because he was all over the place, you know. We can't go

over here and do this, because it's all about what I'm doing right now (*laugh*). (*breath*) So, um, so he did preschool…Um, you can res, re-center me if I get kind of off.

Brenda: Of course, if you get off track, I'll let you know.

Susan: Yeah. Well, ah, he did preschool, um, one, two, three…I think three years he did preschool like, ah, three days a week…any time if you asked him, if he liked school after school, he would say "yes;" and any time you would ask him before, he didn't have to ask him. I mean he was just (*laugh*), "I'm not going."

Brenda: I don't want to go.

Susan: "I'm not going."

…

Susan: …you know he learned how to write his name and his ABCs when he was four-years old in the you know, in the preschool and but he wouldn't unless you absolutely made him. He would do it in a so, in the, at the preschool, but when we came home, he didn't want to write his name, because he didn't like the way it looked (*tap*) so (*laugh*) he would say "Rachel does it. Rachel do it. It looks better when you do it." (*laugh*) and he actually had, he actually had a little friend um, and I don't remember her name. It was a little girl his age that would, he would sneak and say, "Hey will you do this for me?" and she (*laugh*)…and this is at the preschool (*laugh*).

…

Brenda: What influenced you to teach reading to Daniel as you've done it, especially since you said Rachel learned on her own?

Susan: (*sigh*) Well, em, I started trying to teach him the same way that I taught Rachel which really she kind of learned any, on her own anyway (*laugh*). We used the same resources.

Brenda: Such as

Susan: Um, ah, I started with Alpha Phonics. Um, that's what I learned my mom used ah, again, I had already learned how to read before we went through Alpha Phonics um, and really it was a similar situation with Rachel, but I went through it anyway. Um, so phonics-based program, basically.

Susan: So, I started with Daniel and again, he had already done the, in his school, he had done the, the pre-K Abeka program. Um, so, you know he, he, he hadn't really mastered a whole lot when he finished there.

Brenda: How old was he then?

Susan: Well um, when I started to homeschool ha, him, first um, it, it was, just after he turned five so, his fourth year is um, was the preschool curriculum, ah, the pre-school Abeka curriculum.

Brenda: Okay, so this is at 5, you started him with AlphaPhonics

Susan: At 5, I started teaching him

Brenda: Phonics

Susan: Right and he hadn't really, you know he did know how to draw it, write his name even though he wouldn't. Um, he had a minimum, he had a minimum um, recall for redder, letter and number recognition at that time and um, and so yeah, we started Alpha Phonics um, when he was five. Um, and it didn't, I just couldn't get him to, he just, he didn't, it didn't stick. He just, he couldn't get it in his brain, no matter how much…it seemed like no matter…never ah…blah…no matter how much exposure um, he had, it just wasn't um, it wasn't processing, so I backed off a little bit cause he was only five. Um, and we, you know, we just did it rather than doing mac up, or macca (*laugh*). My brain's going a lot quicker than my mouth right now (*laugh*) or the opposite my mouth's going quicker than my brain. (*gasp*)

Susan: Um, yeah, we backed off and I stopped with Alpha Phonics for a while and we went back to sort of a more pre, pre-K, kind of a curriculum where um…well it wasn't a curriculum, I did it...Then last year, I did official kindergarten with him. So, the first year, I didn't really do official kindergarten. I was planning on doing it similarly to what I had done with Rachel …(but) we didn't do official kindergarten with Daniel at five, we did it at six.

Susan: Um, and we started back again with Alpha Phonics. Um, it's still just wasn't sticking … so we struggled with it for the first half of the year and maybe a little bit more and then I just sort of gave up on that.

It sounds really bad, but I guess to me, it, it sort of baffles me that he couldn't keep the knowledge, that you know A say ah, this is A, you know. (*laugh*) How many times I'm gonna tell you this and you don't know (*laugh*).

…in the middle of last school year, at least by that point, he had a desire to read. A lot of my thoughts before that point, were, well he, he isn't interested, you know. He's not really, he's not ready because or he's not being able to accomplish this because it doesn't really have any sort of a, an appeal to him. Um, but that that changed and I'm not sure if it always that way or if changed at that point. So, he, you know he wasn't, (*breath*) he wanted to be able to, like his sister, pick up a book and read it, um, and he's wanted that. I know that he has a desire to be able to read. So, he's interested in, in reading, so that's that's something.

Susan: I don't feel like I'm an incompetent teacher.

Susan: but just at a loss for knowing what to do I guess, so but I researched. I just look online and this and that and yeah (*laugh*). Generally, I, I try to make myself a plan so (*laugh*) and then go for that with that for a while and if that doesn't work, we'll move onto to something else so.

Brenda: So you've made a bunch of plans.

Susan: Yeah, ah. Yeah, yeah, I guess I mean and not, not (*tap*) necessarily specifically, I mean right now, we're going with the phonics program that we have, as far as reading goes and I'm happy that it works (*laugh*). … I did the kindergarten for, um, All about Reading um, which is supposed to be mastery-based.

Susan: We have very slowly been going through it with progress. So, um, he's now on Level 1 and um, it just, using that method, just going by that he seems to be gaining in knowledge.

I'm happy about that. It's, it's hard, you know he doesn't breeze through it for sure. He goes through it more slowly than I would. … at this point in my plan right now, I'm working through that.

It's working and then I want to do testing and see if I can get a better idea of how his brain's working. Um, so that's my, that's my Plan A right now or I guess it's B or C at this point (*laugh*)

Brenda: What do you think personally is the reason for Daniel struggling with reading?

Susan: (*sigh*) I was thinking that possibly, he might have a um, a learning disability. Um, so I was actually, cause I know um, my husband had had reading and issues as a little guy and his dad was dyslexic. Um, my husband was never diagnosed with dyslexia, but it sounds like it was quite possible he had had it as well. … just try to get a good round assessment that kind of covers everything and see what happens.

Susan: I feel like, I'm leaning very much toward him being dyslexic simply because it seems like, from the research that I've done, a lot of the, a lot of his behaviors aren't, normal behaviors but a lot of the ways that he interacts with reading and not just necessarily reading but

um, you know his early development sort of. You know he's had, he had I guess symptoms that are markers or whatever from that list, so yeah.

…

Susan: Yeah, I feel like I've really also recently come to realize that my sa, my teaching style is a little bit maybe too confrontational (*laugh*), um, a little bit maybe too forceful um, especially for Daniel, because he's so already um…which I think I've not been as forceful I guess with him…but even so, he's very sensitive and he's also not very self-assured. Um, so, you know my thinking, I'm being encouraging often is a little bit um, it's not encouraging, it's a little bit um, a little bit aggressive I think.

Susan: I feel like I'm not good at managing my time. Um, and it, you know it takes the time out of day and I have to be able to give that time, um to the kids. It's, it's sort of a struggle I guess um, because we're all in all sorts of different things so um, really probably I think any dissatisfaction that I have with homeschooling comes with fresh stra, comes from a frustration of my own mega, bad habits (*laughing*)

Brenda: (*laughing*)

…

Brenda: Do you agree that you like to have everything lined out for you? Do you feel comfortable with that?

Susan: Um, (*sigh*) I don't really like to have, it's kind of a both scenario because I, I ha, I don't like to have everything lined out for me because I often question the, the um, material. I like a little guidance and want to make my own decisions. Ah, but because I'm so scattered, I really need to have everything (*laughing*) lined out for me, because ah, otherwise, I, you know I don't follow through like I, like I need to with my own planning and, and ideas. Um, simply

because I think that I, I, myself think I can do way more than I can, so it comes down to time and I just don't have the time to do what I really want to do.

It's awkward, you know the trying to figure stuff out. It's, it's frustrating. It can be frustrating without, especially when you haven't given it the um, when I haven't given it, it's deserved time. Um, something that I've really just understood that I, I've got to get rid of other things in order to, to be able…I, I, I never have a, a good strong understanding of what it, how much actual time it takes to get something done, so I think I can do many things, and really I can't. I can just do this one thing (*laugh*).

Brenda: What is something that you're looking forward to in your homeschooling?

Susan: I feel when he is able to read, we will be able to (*sigh*)…Well, I mean, I guess we can get around that at some point, if ah, if he's not able to read, I suppose, cause I know he can learn um, even if he's not able to read. I know that he, he processed what he hears audibly at least um, and is able to, you know ah, interact with it and um, so but I, I am looking forward to when he, he's able to read. Ah, I'm looking forward to when I (*laugh*) I have it more together and our days flow more um, naturally (*laugh*).

**Scene Two: This Is the Way I Do Homeschool**

**Site: Susan's home**

**Scene Two: Précis**

Scene Two introduces Susan's homeschool context and three literacy-focused activities she enacts with her children. The first activity is narration, a joint activity with both children. Based on the Charlotte Mason Approach, Susan reads from different types of books and reading material, or she and her children listen to informational reading from on-line sources. After the readings, the children narrate, or tell back, what they heard or learned. Next, she initiates a handwriting activity for Daniel, and directs Rachel in other literacy-focused resources. Daniel works independently in his handwriting workbook, and Susan comments on the quality. Then, Susan and Daniel engage with his phonics and reading curriculum.

Her curriculum directs teachers to focus on the sound of individual letters and sound out the words in the lesson during all activities. Activities include phonogram cards, individual word cards, fluency sheets, games, and readings from the curriculum's decodable reading books with a controlled vocabulary. Susan moves through the recommended lesson materials in the suggested order with little comment or explanation. She constantly refers to the teacher's guide for next steps and lesson content, appearing to be unprepared for the lesson. Daniel is often frustrated by the lessons and sometimes shuts down. Nonetheless, he perseveres and completes the tasks.

Susan is neither organized nor well prepared for Daniel's reading lesson. She is sometimes detached from what Daniel is doing to determine what to do next. However, both she and Daniel exhibit good natured responses to the frustration and stress of the situation. Daniel extends the lessons with flights of imagination, and Susan usually follow along.

*Scene Two takes place at Susan's home and is a combination of two observation sessions, one in late October, the other in early November.*

(VCD: Susan's home, a split-level rancher built in the mid- to late-twentieth century, is located in a low-middle income neighborhood on the outskirts of a small city in the southeastern region of a southern state. The majority of the homes are well kept although some houses and their properties are in varying states of disrepair. Several homes have chain-link fences around their properties, and large, mature oak and elm trees grace many yards, including Susan's. In fact, a spreading oak stands near the street beside her driveway. Its branches are strong and low enough to support a swing.

(The beige siding, brown-louvered shutters, and brown roof mirror its transitional state from foreclosure to ongoing renovations. Vines engulf some of the larger bushes and untrimmed shrubbery of the once landscaped yard. The former owners attempted to transform this simple sub-division home into a more elegant Spanish-style abode. They enclosed and stuccoed the garage into a den with stone fireplace, screened in the entire back of the home, and installed an inground pool with ample decking. All are in varying states of improving disrepair. Susan and her husband are undertaking the projects themselves.

(Two chairs, one bright-yellow, the other lime-green, and several potted plants greet visitors to the small front porch. Inside, the somewhat-small living room is freshly painted and sparsely furnished. A low-seating couch is under the picture window to the right of the front door. A slip-covered arm chair and footrest occupy the far-right corner of the room. Across from the picture window on the opposite wall, an entertainment center holds multi-media and equipment. On one visit, a fort, assembled by Daniel from felt and PVC pipe from a kit whose directions were long gone, took up most of the right side of the room. On the left side of the

living room a set of stairs leads up to the bedrooms, and another set, adjoining them, leads down to a bath, utility and storage rooms. Moving from the living room through an open archway into the dining room/kitchen, the screen porch and pool are visible through sliding doors on the far side of the room. A counter/bar divides the kitchen area from the dining room, doubles as the main classroom for Daniel and his sister Rachel.

(The dining room or kitchen table is where most of Susan's homeschool instruction occurred, with two exceptions. Daniel completed his written work and practiced penmanship sitting in a vintage, primary-sized, wooden school desk that sat alone, away from the dining room table and close to the kitchen area. Susan allowed Rachel to do her written work in her upstairs bedroom or on the sofa in the living room. The only other furnishing in the room was a small, three-shelf, waist-high rolling book shelf on the wall beside the archway. Most of their textbooks, workbooks and literature books were either there or on the dining table pushed against the wall opposite the kitchen. On occasion one or more of the family pets, two dogs and two cats, ambled into the room. Sometimes they stayed and interacted with the children. Other times, they just wandered in and wandered out.

(The first session takes place on a warm, late-October day; the second, on a stormy, wet early-November day. Both times Susan's children greet me as I arrive at their home. Rachel is a blithe ten-year old girl with a slim build. Her sandy-brown, medium-length straight hair is often pulled back in a ponytail. Daniel is a slight seven-year old boy with steel-blue eyes and dimpled smile. Wispy strands of straight, light-brown hair brush across his eyebrows. A single mole stamps his face above the left corner of his upper lip. He is friendly, welcoming, and quick to smile. Prior to beginning the project, I read the assent form to him. He listens intently,

unblinking eyes riveted on me. He responds yes, seriously and purposefully, to my request for his help in my project.)

*The primary focus of Scene Two is an observation only; dialogue is between Susan and her children, Rachel and Daniel. Brenda does not have a voice, nor does she interact with Susan or the children during their instructional time. Occasionally, Brenda and Susan speak about what she is doing.*

*Susan's instructional day begins with one of several narration exercises, her central reading comprehension process. She reads excerpts from the Bible before presenting informational texts about various subjects. Next, she moves into literacy skills, beginning with handwriting, followed by Daniel's phonics and reading lesson.*

**Narration**

*The school day begins around the dining table. Susan sits at the head of the table facing the back porch. Daniel is to Susan's immediate right. He patiently waits and watches her prepare the morning lessons. She stacks her resources for the day beside her on the table with two large tote-bags, one hot pink, the other black, full of additional teaching resources on the floor beside her.*

**Handwriting**

(VCD: Daniel is sitting on Susan's lap at the end of the narration lesson.)

Susan: Well, that's more writing for you.

Daniel: It's snack time.

Susan: So, you can work on your handwriting. Okay?

Daniel: Oh, oh.

(VCD: He goes to his desk near the kitchen area.)

Susan: (sigh) Oh, boy!

Daniel: I want a snack so.

Susan: Hold on. Let me come direct you. Let me make my. Let me put my timer on.

Daniel: That's good. This is a hard one.

Susan: Oh, it's not hard. It's just a lot.

Daniel: It's hard.

…

(VCD: Bending over his right shoulder.)

That's all right. You did it correctly. Make sure that's good.

…

Susan: Daniel, do your best. Okay.

(VCD: Susan hums in the background and fixes coffee.)

Daniel: I'm famous.

(VCD: Daniel seems pleased with his work and continues to focus diligently. He finishes.)

Now, I can go to sleep.

(VCD: Daniel collapses his head into his arms on his desk.)

Susan: Are you rushing? Are you rushing? Let's see. This is a really good one. What do you hit, what is it, what is this one have, the little zero, the little o's? Which, which lines are you supposed to be, get to? Which one is this? What's this one? Do you remember what this one's called? This, yeah, the line where we have the roof.

Daniel: I call it the long.

…

Daniel: I need to go build some stuff.

Susan: Right, you need to do this.

Daniel: I don't want. I dropped my pencil.

(VCD: Daniel returns to his writing task, humming as he focuses on it. After completing several lines, he looks up, smiles, and, sings…)

… (Susan passes Daniel, she notes his writing.)

Susan: Those little ones look good.

(VCD: Daniel stays on task until finished)…

Daniel: It's done!

Susan: Good job.

**Phonics and Reading**

*Susan explains her phonics/reading program, All About Reading, to me before beginning the lesson. (See Appendix L)*

Brenda: Anything else you want to share with me?

Susan: Yeah, this is pretty, pretty much um, generally, he starts strong and he really, he is trying um, but he, but he um, gets a little overwhelmed toward the end.

(VCD: Susan encourages Daniel to get rid of some energy before instruction continues.)

Susan: Go get some energy out really fast. One minute, quick as you can. Oh, my word, son. I wish I could have some of your energy.

(VCD: Daniel runs around in the living room, yelling and making loud noises. Susan prepares materials for her phonics lesson, pulling various artifacts from different file boxes and workbooks.)

…

Susan: Daniel Wilson, let's go. Come on. Okay. Let's practice what we know. Okay? Are you ready to focus, Daniel?

Daniel: I'm just putting eyes on.

(VCD: Daniel rubs his eyes with his balled-up fists.)

Susan: Excuse me. Are you ready to focus? Okay. Good.

(VCD: Susan shows Daniel a series of yellow flash cards. He reads the individual letters and letter combinations on them. Daniel continues to rub his eyes repeatedly during this exercise. After each correct sound, Susan affirms with "uh huh.")

Daniel: /ks/, /kw/, /d/.

Susan: No, no.

Daniel: I know. /b/.

Susan: Uh huh.

Daniel: ă, /m/, /v/, /p/, /j/, /v/, ĭ (coughing), /k/, /r/, /y/, /d/, /w/, /ŭ/, /ĩ/?

Susan: What is it?

(VCD: Both Susan and Daniel cup their hands over their left ear when they say the sound.)

Daniel: ĭ?

Susan: ĕ.

Daniel: ĕ, /l/, /f/, /g/, /k/, /t/

Susan: Great. All right.

Daniel: We still, I already cut this off, out, Mama.

(VCD: Daniels refers to artifacts to be used in their next activity.)

Susan: Yeah, I know. Good job. We're gonna do that in a minute. So, here's another sound. What's this one?

Daniel: /z/.

Susan: Yeah and then we'll give you this half of your old words. Okay? Oh, here's another sound. It's this one.

Daniel: ŏ-ē; ŏ-ĭ.

Susan: No, just one.

Daniel: ŏ.

Susan: Okay.

(VCD: Daniel looks over his left shoulder out the sliding doors behind him.)

Daniel: That's nice.

Susan: Okay, let's put, we're gonna do this one in a little bit. You did a really good job cutting those out though. They look good. Okay.

(VCD: Susan refers to manipulative items for Daniel's phonics activity. Then, they return to the next segment of the phonics lesson, a review of previously learned words.)

Daniel: ĭ, /s/, is. /h/, ă, /s/, has. ă, /s/, as. /kw/ ĭ /t/, quit. /f/ ŏ /ks/, fox.

Susan: Mmm, what's the middle sound?

Daniel: ĭ. /f/ ĭ /ks/, fix. /f/ ŏ /ks/, fox. /s/, six. /g/ ŭ /m/, gum. ŭ /s/, ŭ/z/.

Susan: What is that?

Daniel: ŭ /s/, uz.

Susan: Is that a word?

Daniel: ŭ /s/, us.

Susan: There you go.

Daniel: ŭ /p/, up. /f/ ŭ /n/, fun. /r/ ă /g/, rag. /r/ ŭ /g/, rug. /m/ ŭ /d/, mud. /s/ ŭ /m/, some.

Susan: What's it say?

Daniel: Sun.

Susan: There you go.

Daniel: /r/ ŭ /m/, rum.

Susan: What's that sound?

Daniel: /r/ ŭ /n/, run. /h/ ŭ /g/, hug. /h/ ă /m/, ham. /m/ ă /b/, mab.

Susan: What's that sound?

Daniel: ă /t/, ad, mad. /r/ ă /n/, ran. It's not a good time for running. Is it?

Susan: No, it's not.

Daniel: /r/ ă /m/, ram. Ramming bulls. Um, /y/ ă /k/, yak. /h/ ă /d/, had. /h/ ă /t/, hat. /d/ ŏ /g/, dog. /g/ ŏ /t/, got. /h/ ŏ /t/, hot. /h/ ŏ /p/, hop. /t/ ŏ /p/, top. /l/ ă /p/, lap. /w/ ĭ /n/, win. on. /y/ ĕ /z/, yes. It's raining.

Susan: All right, we'll put these in the back, and we'll do the other ones.

Daniel: I didn't even know it was raining.

(VCD: Susan ignores Daniel's comments.)

Susan: Put this here and do this here.

Daniel: I thought the lightening was a big plane crashing into our house.

(VCD: Susan continues to ignore him and goes over lesson plans and pulls out additional pieces.)

Susan: Okay, sit down. We're gonna, we have a new sound.

Daniel: What?

(VCD: Daniel gets some water. Susan talks to herself as she prepares to teach a new sound.)

Susan: That's not it.

Daniel: 2, 3, 4, 5, 6.

(VCD: Susan shows a green card to Daniel.)

Susan: Okay, this, this it then, the con, this, these two go together sometimes, t and h, to make a new sound.

Daniel: /ch/.

Susan: No, no, no. I'm gonna tell you a new sound. When you look at it, you know how q-u makes the /kw/ sound?

Daniel: And is it?

Susan: Well, this has its own unique sound, this combination of two letters Okay. It says ð or ɵ. Can you do that?

(VCD: Susan makes the two sounds for /th/ but they are indistinguishable.)

(Note: This section of dialogue will use the phonetic symbols for the two sounds of the letter combination /th/. The ð is the symbol for /th/ as in this; ɵ is the symbol for /th/ as in think.)

Daniel: (Tries to make sound as if saying "the.")

Susan: Not "the", but just ð, well you'll see it in here

Daniel: ð.

Susan: Yeah, ð or ɵ.

Daniel: d/ or /f/.

Susan: Just do this: ɵ.

Daniel: /f/.

Susan: Stick your tongue on your, on your teeth, like thing or thought or… Do you understand?

Daniel: Okay.

Susan: Okay. Say it for me.

Daniel: /f/.

Susan: Look at me.

Daniel: /f/.

Susan: You gotta, you can't go /f/, you have

Daniel: Thing.

Susan: Yeah, and I know it's hard, and it ah, yeah, we have this is, I didn't think about it. This is gonna be hard.

Daniel: I know it's ah, it's.

Susan: It's hard to say

Daniel: It's just an s sound like this.

Susan: It's not an s, it's not an s sound. There's a difference between ð and ɵ. Look at my…Look, you have to look at my mouth. See /f/, that's fish.

(VCD: Susan waits for Daniel to try to say the sound. He attempts to make a sound, but it is not right. After each prompt, Daniel tries again unsuccessfully.)

You have to stick your tongue out. Can you say it? Say something thistle, say thistle.

(VCD: Daniel tries again and sprays Susan.)

Don't spit!

(VCD: Daniel laughs.)

Susan: ɵ, thistle or .

Daniel: ɵ, ɵ, /sp/.

Susan: Thing, thingamabob.

Daniel: I said this, sis pizza.

Susan: Say thingamabob.

Daniel: Thingamabob.

(VCD: He says it correctly.)

Susan: (laughs) Not fingamabob, thingamabob.

Daniel: Bob-a-bob?

Daniel: Pizzamabob.

Susan: So, look at me. The difference between, there's a difference. It's the way your mouth is shaped when you say it. Okay? Look at me in your eyes. Look at me with your eyes. Put your, put your fingers down.

Daniel: You said you wanted me to look at your mouth.

Susan: So th, it's like this. Look at my mouth the way it's shaped. See I put my teeth on the bottom of my lip. Now, if I'm gonna say ɵ, I stick my tongue out

Daniel: ɵ, ɵ, ɵ.

Susan: Yeah. Okay. So, let's do this. Let's build some words with that. I'm gonna put this over here.

(VCD: Susan moves his water cup away from him and replaces it with a 24 by 12-inch magnetic board for the next activity in the lesson plan, building words.)

Daniel: Are you almost done with phonics?

Susan: Hmm, not quite, maybe half way. Let's find, here's an e, o, ĭ, give me an a. Here it is. Our vowels disappeared, so we had to, we had improvise. Okay. Let's see here. Okay. Let's find an e, ĕ. Oh, they're right here. Now,

Daniel: How'd you find that so quickly?

Susan: I don't know. Just practice. So here this, you know how say the word, you know the sight word, the.

Daniel: The?

Susan: Well, this is the first part of it. It's ð, the.

Daniel: /d/.

Susan: Stick your tongue out and make it vibrate, ð.

Daniel: ð.

Susan: Look, yeah, there you go, ð.

Daniel: ð.

Susan: ð.

(VCD: Susan points to some letters on the magnetic board.)

Daniel: ð, ĕ.

Susan: What's that say?

Daniel: ĕ /m/, then.

Susan: Almost, what's that?

Daniel: Men.

Susan: ð, ĕ /m/.

Daniel: them.

Susan: Them. Yes. Say th ĕ m

Daniel: Dem.

Susan: Not dem, ð

Daniel: ð. Them.

Susan: There you go; that's good. Let's see what else we got here. Let's switch. Let's make an i. Let's put it in. Let's make a new word with this sound. Okay. Look at this word.

Daniel: ð, ĕ, /z/, /d/ ĕ /z/, dez.

Susan: Okay, ð, look at me.

Daniel: ð ĭ /z/.

Susan: Right now, /s/ instead of /z/.

Daniel: /d/, ð ĭ, /s/, this.

Susan: This, yeah. Do you understand?

Daniel: Uh huh.

Susan: Okay. Let's see. We can add it to the end. Find me a b. Oh, I can think of another word, too. A lot of words! Did you find a b? What ya doing? Here we go. Try this one.

Daniel: /d/.

Susan: Mm, this is

Daniel: /b/ ă, ɵ. Bath.

Susan: What is that? What's that? Use it in a sentence

Daniel: Put some bath on it.

(VCD: Daniel sings the sentence and dances away from the table.)

Susan: What? Use it in a sentence for me.

Daniel: I was in bath room.

Susan: Uh huh. Okay. Look at me though. You got, you can't go like this (exaggerates making a /f/ sound). You got to go, you got to stick your tongue out ɵ. Look at me ɵ, ɵ.

Daniel: ɵ.

Susan: Yeah, always stick your tongue out when you do ɵ. Let's see. Well, but later on, we'll do some. Look at the word, look at it. Put your finger on it, under the letters.

Daniel: /m/ ă /f/, maf.

(VCD: Daniel does not pronounce the word properly, and Susan lets it go.)

Susan: Good, nice. All right, how about this? Okay, put your finger under it

Daniel: /p/ ă ɵ, /p/ ă ɵ, path.

(VCD: Daniel still pronounces ɵ as /f/)

Susan: Path, yes. Don't let your mouth close when you say it. Keep your mouth open. Okay and let's see. What about, what does this say?

Daniel: Mom?

(VCD: He pauses before reading.)

Susan: Did I put it upside down? No, that's right.

Daniel: /p/ ă /t/, Pat.

Susan: Yeah, how about here's the n? Here's the u. They're all disorganized and we, need to put em back in there.

Susan: How about this one? Well, it's not org, let, let's do that later, after we do a lesson. When we're not working on our lesson. What's this word?

Daniel: Um, /p/ ă /n/, pan.

Susan: Uh huh, how about this?

Daniel: Um, /k/.

Susan: Nuh, nuh. ð

Daniel: ð ă /n/, than.

Susan: Look at me.

Daniel: ð, than.

Susan: Than, look at me. Than.

Daniel: Than.

Susan: Can I hear the buzzy buzz?

Daniel: ð, than.

Susan: ð.

Daniel: ð.

Susan: Than. Rachel is taller than Daniel but not for long.

Daniel: Hmm.

Susan: Right. I don't know. You'll probably be taller than her.

Daniel: Dang.

Susan: How about this? Here's a word. Here we go. Let's see. Let's find an i. How about this word?

Daniel: ð.

Susan: This one's ɵ.

Daniel: ɵ in, thin.

Susan: Uh huh, but you got to stick your tongue out. ɵ.

Daniel: ɵ in.

Susan: Good, good, good.

Daniel: Thin.

Susan: Can you find something that's thin?

(VCD: Daniel finds a paper key.)

That's pretty thin. That's good. How about, what's this word?

Daniel: Daniel.

Susan: What's this word?

Daniel: ĭ /n/, in.

Susan: In, good job. All right, let's play this game. You want to? You want to play it, you want to play the game with the eggs that you cut out?

Daniel: Yeah.

Susan: Okay.

(VCD: Earlier, Daniel colored eggs on a workbook page and cut them out. The object of the game is to lift the eggs from the fry pan and read them. It does not have any competitive suggestions.)

Daniel: I put them in the right order.

Susan: All right, hold on. Oh, let me make sure we know what we're doing here.

(VCD: Susan reads from the teacher's guide while Daniel places the cut-out eggs on the table.)

All right, are you hungry for eggs?

Daniel: Yes.

Susan: Okay. We'll see if you can get any. Hold on a minute. See if I can find something. (VCD: As Susan reads the directions, she realizes Daniel needs a fry pan and spatula to play the game. She gets up from the table. Kitchen noises in the background. She returns to the table with a fry pan and spatula.)

Daniel: Eggs!

Susan: All right.

Daniel: I already ate it. I already ate 'em all.

(VCD: Daniel pretends to eat all the eggs.)

Susan: You want to play this game?

Daniel: Yes.

Susan: All right, let's put em in the pan.

Daniel: What?! We have to use the real food?

Susan: Uh huh. You have to use a real, real pan. Excuse me.

Daniel: Makes sense.

Susan: Okay, so if you, you would, you pick it up out of the pan with a spatula. Okay, just pick one up, and if you, if you can read it, you can keep it. See how many, see how many you can get.

(VCD: Daniel has difficulty picking up the paper eggs with the spatula.) Oh. Hmm? That's hard part. Oh, that's two of 'em. You can go ahead and grab 'em both and see.

Daniel: /d/, /d/.

Susan: ð.

Daniel: ð, ð ĕ /m/, them.

Susan: What's this?

Daniel: Them.

Susan: Them, yes. Good.

Daniel: Okay.

Susan: You got that one.

(VCD: Daniel pretends to gobble the egg and puts it on the table beside him. Then, he picks up another one.)

Okay, what's that?

Daniel: /b/ ĕ /f/.

Susan: What's that sound?

Daniel: b/ ĕ /f/, /f/. Beff, /b/ ĕ /f/, Beff.

Susan: Look at me, look at me and see /b/ ĕ ɵ, B ĕ ɵ.

Daniel: /b/ ĕ /f/.

Susan: /b/ ĕ ɵ.

Daniel: /b/ ĕ /f/.

Susan: Don't put your finger, don't put your lips together.

Daniel: b/ ĕ /f/.

Susan: Keep 'em.

Daniel: /b/ ĕ ɵ.

Susan: There you go. Good, good. All right,

Daniel: Me have it, let me do something with it.

(VCD: Daniel picks up the fry pan and pretends to turn the eggs by throwing them in the air.)

Susan: Okay, there you go. Oh, boy. Getting fancy.

Daniel: Eggs!? There all so close together, Mom.

Susan: Get one or two.

Daniel: Me own egg. I'm gonna eat it now.

Susan: No, no, you can't eat it until you figure out what it says.

Daniel: Ough! ă, ɵ.

Susan: Open your mouth.

Daniel: /p/ ă, ɵ. Path.

Susan: Good, next.

Daniel: Mom, don't do it yet.

Susan: Okay.

Daniel: That's how I mix it up.

(VCD: Daniel stirs the eggs with the spatula. Susan stands beside him, elbows on table and chin in her left hand.)

Susan: Okay, keep going. No, they're upside down now. Well, that's a lot of eggs.

Daniel: That's not a lot. It's just free.

(VCD: Daniel means three – there are three "eggs" in the pan.)

Susan: Okay, let's see what you can do.

Daniel: /w/ ĭ /f/, /w/ ĭ /f/, /w/ ĭ /f/.

Susan: ɵ.

Daniel: /w/ ĭ / ɵ.

Susan: There you go.

Daniel: With.

(VCD: Daniel tosses the "egg" over his shoulder after he sounds out the word correctly.)

Susan: With. With, uh huh. Next.

Daniel: /m/ ŏ /f.

Susan: ɵ.

Daniel: /f/.

Susan: Add the beginning.

Susan: /m/, /m/.

Daniel: /m/.

Daniel: /m/ ŏ/ f, /m/ ŏ /f.

Susan: ð.

Daniel: /m/ ŏ/ ɵ, Moth.

(VCD: Again, Daniel tosses the "egg" away after correctly repeating the word, and he flips the "eggs" again. Then, Daniel scrambles the "eggs" in the frying pan with the spatula saying "This is how I stir, I stir the eggs and I'm gonna miss".)

Susan: Yeah.

Susan: Hurry up and get a new one. They're gonna burn. You're gonna burn the eggs. Then they won't be any good.

Daniel: That's okay by me. It's good.

Susan: Uh huh, ð.

Daniel: ɵ.

Susan: ð.

Daniel: ð/ ĭ /z/, ɵ / ĭ /z/, diz.

Susan: That's an /s/ sound.

Daniel: ð/ ĭ /s/, ð/ ĭ /s, this.

Susan: Uh huh.

Daniel: Who wants this one? I'm on, I'm just gonna eat it. Stir, stir, stir and then, do a big jumpie.

(VCD: Daniel tosses another "egg" over his shoulder and then flips the pan and the "eggs" fly out onto the table.)

Susan: Oh no, there's eggs everywhere. Throw 'em back in the pan. That's not very sanitary. All right, that's all right. The five-second rule.

(VCD: Daniel laughs as he replaces the "eggs" and selects another one.)

Daniel: /f/.

Susan: ɵ

Daniel: ɵ/ ĭ /n/, in Thin.

Susan: We read that one a minute ago didn't we. ɵ/ ĭ /n/. You have to be able to stick your tongue out though.

Daniel: /f/ ĭ /n/.

Susan: Not /f/, ɵ , put your lips together say it.

Daniel: ɵ , ɵ/ /r/w/ĩ /n/.

Susan: Next one. (VCD: Daniel stirs the "eggs" and flips them out of the pan again, then begins to count them as he puts them back one by one into the pan.)

Daniel: This is how we …we got some more eggs for breakfast. One, two.

Susan: Come on buddy.

Daniel: I'm bad at making eggs.

(VCD: Daniel scoops up the "eggs" and puts them into his mouth to eat them.)

Susan: Oh, you can't eat 'em. Oh yucky. You got to slobber on 'em. No, Daniel. Read that one. You can't have any to eat, until to you read it.

Daniel: Well I, I got, I got a baby egg. I should give to this to my son.

Susan: Shhh, what is it, what is it say?

Daniel: Um, ɵ/ ŭ/ d, thud.

Susan: What does that mean?

Daniel: Thud.

Susan: Yeah.

Daniel: Hey son, you want this tiny egg?

(VCD: Daniel speaks in a low, play-talk voice, as if he is a father speaking to his son.)

Susan: What son?

Daniel: I don't want eggs.

(VCD: Daniel speaks in a high pitched, play-talk voice and replies as the son to his father.)

Susan: All right, there's only a few more eggs

Daniel: It's really tiny. Here you go.

Susan: See if you, see if you can find, see if you can do the rest of 'em. There's only 4 eggs left right here.

Daniel: One, one.

(VCD: Daniel sings "Stir, stir my food up" and flips the "eggs" again.)

Susan: All right, what else can we find.

Daniel: Ha, let's see who.

(VCD: Daniel reaches into the pan again with his fingers to select the next "egg".)

Susan: Don't burn your fingers. Come on.

Daniel: Ouch!

Susan: Yeah, too late now.

Daniel: Ouchy. Okay, I just stole one. Although my fingers are burning.

(VCD: Daniel has some difficulty another "egg" from the frying pan, so he uses his fingers to pick one out.)

Susan: What's next?

Daniel: Egg.

Susan: There you go. Now turn it around.

Daniel: /f/ ă/t/. Fat.

Susan: No, no, no.

Daniel: Fat, fat.

Susan: ð, ð.

Daniel: /f/ fat.

Susan: There's no /f/, it's ð.

Daniel: ð , ð / ă /t. That.

Susan: Yes. Good. Next one.

Daniel: Ah, you can give this…

Susan: Keep going.

Daniel: To your sister. Just watch me stir, stir, stirring my food up.

(VCD: Daniel stirs the "eggs" in the pan with the spatula, then flips the "eggs" out of the pan.)

Susan: No, no, no Daniel.

Daniel: One, two.

(VCD: Daniel picks up the "eggs" individually and counts them as he replaces them into the pan.)

Susan: I don't know if you can eat those. They've been pretty yucky.

Daniel: Free, four, five. Oh well, I'll have six.

(VCD: Daniel has mispronounced the word three as free again.)

Susan: All right, are you getting full?

Daniel: Yeah, that's why I'm gonna give this one to my mom.

(VCD: Daniel selects another "egg" with the spatula from the frying pan.)

Susan: All right, read it.

Daniel: /d/, /d/.

Susan: ð.

Daniel: ð/ ă/n. Than.

Susan: Uh huh, next.

Daniel: Here you go.

(VCD: Daniel gets out of his chair and leaves the table. Susan calls him back to finish the lesson.)

Susan: We got 4, we got 3 more.

Daniel: Here you go, Fred.

Susan: 3 more, buddy.

Daniel: This is how to stir.

(VCD: Again, Daniel stirs the "eggs" in the pan.)

Susan: They're burning up. I don't think anyone wants any of these. They're not very tasty anymore. They're overdone.

Daniel: Argh, argh.

Susan: Are you gonna eat 'em all? Okay, read it. Read it. Quick, quick, quick see how fast you can go.

Daniel: F/ fast. Whoa, did it?

(VCD: Daniel rushes from the table to demonstrate being fast.)

Susan: Come on. Come on.

Daniel: M/ ă/ ɵ / ɵ / ɵ / ɵ, Math.

Susan: Math. Next.

Daniel: Here we go, stir, stir, stir.

(VCD: Daniel stirs the "eggs" again.)

Susan: Both, you got 'em both. Read 'em both.

Daniel: Whoa, okay, okay. Here we go. Here we go. /d/ ă.

Susan: What's this sound?

Daniel: B/ ɵ.

Susan: Look at it.

Daniel: B/ ă, ð , B/ ă,/f. Bath.

(VCD: Susan does not correct Daniel's mispronunciation of the word bath.)

Susan: There you go. Good. One more.

Daniel: Honey, did you take a shower?

(VCD: Daniel repeats the low play-talk father voice as if he is speaking to an imaginary wife.)

Susan: (laughs) Next.

Daniel: B/ ɵ

Susan: ð. This one's ð/ ĕ

Daniel: ð/ ĕ /n, Then.

Susan: Then.

Daniel: ð/ ĕ /n. Then, the monster came.

Susan: Make it, make it buzz in your mouth. ð.

Daniel: Then, ð/ ĕ /n the monster came. Argh!

(VCD: Daniel leaves the table and speaks in the monster play-talk voice.)

Susan: Pick up all the eggs off the floor and throw ‘em in the trash can for us.

Daniel: And everybody screamed.

Susan: Okay, pick up all the eggs. We’ll, we’ll put ‘em in here. Just, we might use ‘em at some point later. (VCD: Daniel is still off camera roaming the room as the monster.)

Daniel: Then the monster came.

Susan: We have, we have a few new words. These are, oh, no, all these are not all the one, but I think we didn’t, I’m not sure if we’ve read all these. So, pick up, let’s pick up the eggs and read these words.

(VCD: Susan gets up from the chair and helps Daniel pick up “eggs” off the floor.)

Daniel: We eat eggs.

Susan: Hmm?

Daniel: These are all the eggs I ate and are going in my belly, so I can eat ‘em up.

Susan: I bet you won’t be hungry for a while.

Daniel: Hey kids! You want these nasty eggs that I threw on the floor?

(VCD: Daniel speaks in the low father play-talk voice.)

Daniel: Yeah, Daddy. Yeah.

(VCD: Daniel now replies in the high-pitched son play-talk voice.)

Daniel: Here ya go.

(VCD: Daniel speaks again in the low father play-talk voice.)

Susan: Go, go sit down. I'm making a little baggie. I'll put 'em in a baggie and then we'll read, we'll read your ah, the words from this lesson. Just a few words and we'll, and that's us all this lesson you've been working on, on your sheet.

(VCD: Daniel returns to the table and puts the frying pan on his head.)

Daniel: And then I can…

Susan: Then you can mark it off your sheet.

Daniel: And then I can be a brown egg.

Susan: Well no, you can't either 'cause we have to do all that, I forgot I'm sorry. We have to do all of the ah, fluency practices while…

(VCD: Susan returns to the table.)

Daniel: What's the fluency practice?

Susan: The big sheets of ah, words and sentences.

Daniel: Oh, that's so hard.

Susan: Well, excuse me. Where did you put the eggs?

(VCD: Daniel shrugs, as if he does not know, and stands up from the table.)

Susan: Oh, oh, over here.

Daniel: I don't, I don't want to do it.

Susan: We're not doing that today. We'll do, we'll do that tomorrow.

Daniel: Yay!!!

Susan: Sit up. You're gonna need to go blow your nose.

(VCD: Daniel has returned to his seat to the table. Susan removes the frying pan and spatula).

Daniel: I'm gonna stir some more eggs.

Susan: We already did that. We're gonna move on to this. Okay. All right, let's do this work.

Daniel: Um, ð / ĭ /z/, /d/ ĭ /z, /d/ ĭ /z, d/ ĭ /s.

Susan: There you go.

Daniel: ð / /s, hold up. This is a key.

Susan: Uh huh.

Daniel: /M/ ă /t, m/ ă/ ð, /ð /, /m/ ă/ d. m/ ĕ /t, /m/ ă/ ɵ.

Susan: What?

Daniel: At.

Susan: What's the sound?

Daniel: M/ ă, ð/ ĭ/s/, /m/ ă/ ɵ, /m/ ă/ ɵ, /m/ ă/ f.

Susan: Here you go, I'm not sure if we did this one?

Daniel: W/ ĭ/ ɵ /, w/ ĭ/, w/ ĭ/ ɵ, /w/ĭ /f, /w/ĭ /f.

Susan: Which sound would, would match, would it go with? / ð, /ð/, ð/.

Daniel: W/ ĭ /ɵ, With.

Susan: W/ ĭ /ɵ, good.

Daniel: ɵ/ ă /t. That. Put it in the pan.

Susan: Just 3 more, shhh.

Daniel: ð / ă /n, than.

Susan: ð.

Daniel: ð/ ă /n, Dan, Dan TV.

Susan: No, not Dan. It's not Dan. It's ð/ ă /n

Daniel: Mmm?

Susan: ð.

Daniel: ð/ ă /n/, m/ ă /n.

Susan: No, ð/ ă /n. Than. I'd rather have, I'd rather have fried eggs than boiled eggs. Than.

Daniel: ð/ ă /n/. I'm frying, I was going to eat that.

Susan: Two more, two more.

Daniel: I was gonna eat these.

Susan: Here you go.

Daniel: ð/ ĭ /.

Susan: What's this sound?

Daniel: D/ ă /m/, d/ ĕ /m/.

Susan: ð, them.

Daniel: d/ ĕ /m/.

Susan: ð, them.

Daniel: Why you got to be so dem?

Susan: What is them?

Daniel: D/o/z/ keys, then. Ah, then monster came. ð, /ð/ ĕ /, /ð/ ĕ /n, then.

Susan: Uh huh. What's the vowel sound?

Daniel: ɵ / ĕ /n.

Susan: No, you said it right to start with, ð, /ð/ ð.

Daniel: Ah, /f/.

Susan: Not, /f/, ð.

Daniel: ð/ ĕ /n. Then.

Susan: Uh huh.

Daniel: Then the monster came again!

Susan: Oh man. Got to get rid of those monsters. Good job buddy.

Daniel: And he jumped into the world.

(VCD: Daniel jumps from the table and starts singing.)

Susan: All right, you can take a little break. How about a drink of water? You need some water. I think you do.

What next?

**Fluency**

(VCD: Susan's phonics instruction transitions into fluency practice. (See Appendix L) The objective is to read two phrases, then combine them into one sentence, read fluently. The first set of phrases are *Is the big dog* and *in his den?* The sentence is *Is the big dog in his den?*

(VCD: Susan places a bookmark under the words to be read. Daniel begins to read.)

Daniel: D/ ĭ /g

Susan: Uh huh

Daniel: ĭ/g/

Susan: B/

Daniel: B/, b/ ĭ/g, big, d/ ŏ/g, dog, in the

Susan: Look at it.

Daniel: h/ ă/, hat.

Susan: Yeah

Daniel: ĭ /, h/ ĭ /z.

Susan: Is

Daniel: ĭ /z, /d/ ŏ/g, /d/ ĭ/g, d/ ĕ /n, den.

Susan: Okay.

Daniel: Is d/ ŭ dog in his den?

Susan: Is the.

Daniel: Is the.

Susan: Look at this one.

*Points to big.*

Daniel: B/ ĭ /, big dog in his den. It's a big dog in his den.

Susan: Good job

(VCD: The next two phrases are *His pet rat* and *is at the vet.* The sentence is *His pet rat is at the vet.*)

*Daniel continues reading.*

Daniel: h/ ĭ/s, h/ ĭ/s.

Susan: Okay. What's that sound? Remember it makes 2 sounds.

Daniel:: h/ ĕ /.

Susan: On the s makes 2 sounds.

Daniel: h/ ĭ/z.

Susan: There you go.

Daniel: ĭ,/n/, pin.

(VCD: Daniel sits on his knees and leans over with his face about three inches from the paper.)

Susan: Look at the word. Look at the sound.

Daniel: ĕ/t, pet.

Susan: Uh huh.

Daniel: R/ ă/t, rat

Susan: Uh huh.

Daniel: ĭ/, ĭ/z, is, at, d/ ŭ/, v/ ĕ/t, v/ ĭ/t.

Susan: Uh huh.

Daniel: ĭ /z/, Is.

Susan: Who's.

Daniel: H/ ĭ /z.

Susan: Uh huh.

Daniel: P/, p/ ĕ/t, r/ ă /t, /ă/, in, d/ ŭ.

Susan: ĭ.

Daniel: / ĭ /is, d/ ă/, / ă/t/, the bed.

Susan: Say it once more.

Daniel: /Z/.

Susan: His

Daniel: P/ ĕ/t, r/ ă /t, / ĭ /z, / ă /t, d/ ŭ /, v/ ĕ/t.

Susan: There you go. All right. Put your fingers under it. Okay? It might help.

(VCD: He complies.)

The next two phrases are *Bev* and *did not wed Vic.* The sentence is *Bev did not wed Vic.*)

*Daniel reads.*

Daniel: D/, /ĕ/.

Susan: /B/.

Daniel: /B/ĕ/, /b/ĕ/d/z.

Susan: What's this sound here?

(VCD: Susan points to the letter *v*.)

Daniel: B/ ĕ/, b/ĕ/ n, Ben!

Susan: Hey, do you need to go wiggle around some more?

Daniel: Yeah.

Susan: Okay. Do it for 30 seconds. Go jump, jump around and go in the living room, not on the couch. Go on. Get all your wiggles out.

(VCD: Daniel runs into the living room making unintelligible sounds. Susan sighs deeply and checks phone.)

Susan: Jump, jump, jump. How's it going Rachel?

(VCD: Susan stops to work with Rachel, then returns to Daniel.)

Okay and yeah, come Daniel. You're good now. Right? Stand up. A few more minutes.

Daniel: Ah, I'm so tired.

Susan: Have a seat. All right. Here we go. Put your finger on it.

(VCD: Susan returns to *Bev did not wed Vic*. Daniel returns to the table, sits on his knees and rocks in and out, over the page.)

Daniel: b/ĕ/z .

Susan: /V/.

Daniel: B/ ĕ/ v, Bev.

Susan: Uh huh.

Daniel: D/ ĕ/d, dead

Susan: What's that? Ĭ.

Daniel: B/ ĭ b, bib.

Susan: /D/ ĭ/d/.

Daniel: D/ ĭ/d/.

Susan: Uh huh.

Daniel: N/ ŏ/t/, / ŏ/t/.

Susan: /N/

Daniel: Not, w/ ĭ/d/, w/ ŭ /d/.

Susan: /W/ ĕ.

Daniel: /W/ ĕ/d, wed.

Susan: Uh huh. Do your, do your, do your motions for your vowels. It will help you remember. Okay?

Daniel: /W/ ĕ/d, wed.

Susan: There you go.

Daniel: /D/ ŭ.

Susan: Not the, /v/.

Daniel: V/ ĭ /k, /k/, Vic.

Susan: Okay. Now say it.

Daniel: Dead.

Susan: Not dead. Not dead. Bev.

Daniel: Bev did not w/ ĕ/d, /d/ ŭ/, the, I mean v/ ĭ/k/, Vic.

Susan: You know what that is? You know what that means? Wed?

Daniel: Vick.

Susan: Bev, Bev did not wed Vic. Didn't marry, she didn't marry him.

Daniel: Oh.

Susan: No.

(VCD: The next phrases are *Mom has* and *a red pen*. The sentence is *Mom has a red pen.*)

Daniel: Mom.

(VCD: Daniel, still sitting on his knees, moves his torso around and elongates, half singing, the next word.) M— ŏ —m.

Susan: Mom.

Daniel: At.

Susan: What's the sound?

Daniel: ă/, h/ ă /s/.

(VCD: He pronounces *has* with /s/ not /z/ sound.)

Susan: Is it h/ ă /s/? Does that sound right?

Daniel: H/, / ă/ , h/ ă/z/, has.

Susan: Uh huh.

Daniel: / ĕ/, /w/ĕ/d, wed, red. / ĕ/t/, pet.

Susan: What's that last sound?

Daniel: ĕ/n/, pen.

Susan: Uh huh.

Daniel: Mom has a red pen.

Susan: Good.

Daniel: Do you have a red pen?

Susan: I'm sure I do.

(VCD: The next phrases are *Is the wet hen* and *mad?* The sentence is *Is the wet hen mad?*

Daniel: (*laughs*) It is the w, et, wits

Susan: What's the sound in the middle?

Daniel: W/ ĕ /t, wet. /H/, /h/, /ĕ/t/, /ĕ/n/, /ĕ/n/, hen. M/ ă/t, / ă/t, mat.

Susan: What's the sound of it?

Daniel: mat.

Susan: What's that sound?

(VCD: Susan points to the *a.*)

Daniel: /M/, /m/.

Susan: ă

Daniel: ă/d, m/ ă /d.

Susan: Okay.

Daniel: Is d/ ŭ/ wet hen mad?

Susan: Is she?

(VCD: Daniel makes a mad face and shakes his head vigorously from side to side.)

Susan: Go on.

(The next phrases are *Is the cod* and *in the net?* The sentence is *Is the cod in the net?*)

Daniel: Um, /k/, is d/ ŭ/, K/ ă /, ŏ /t, /k/ŏ/t, cot.

Susan: What's that last sound, Honey? I need to you to pay attention.

Daniel: / ŏ /b/, k/ ŏ /b.

Susan: /D/, /d/, /d/.

Daniel: /k/, k/ŏ/d, cod.

(VCD: Daniel puts his right hand on his forehead, his elbow on the table, and bends over the page.)

Susan: uh huh.

Daniel: Um, in d/ ŭ/, /m/ ĭ/, m/ĕ/t/, ĕ/t/.

Susan: N/ ĕ/t/.

Daniel: M/ ĕ /t.

Susan: /N/.

Daniel: N/ ĕ /t, /n/, n/ ĕ /t.

Susan: You said it.

Daniel: N/ ĕ, m/ĕ/t/.

Susan: N/ ĭ/t, look at me.

Daniel: N/ ĕ /t.

Susan: Net.

Daniel: Net.

Susan: Net. Uh huh.

Daniel: Is the /k/, /k/ ŏ/t.

Susan: D/.

Daniel: ŏ/p, /k/ ŏ/d, cod, cod.

Susan: That's a fish.

Daniel: Ah, in, the /w/.

Susan: N/.

Daniel: N/ ĕ /t.

Susan: N/.

Daniel: M/ ĕ /t.

Susan: N

Daniel: N/ ĕ /t. Net.

Susan: Okay. What is he asking?

Daniel: Is d/ŭ/ k/ŏ/t in the net?

Susan: The cod is a fish.

Daniel: I know.

Susan: Not the cot. So, what's the, what's this person doing you think?

Daniel: It's catching it in the net

Susan: Uh huh. Okay.

(VCD: Daniel continues reading with a cumulative, sentence-building activity. It begins with *Can Jon*, adds *hop* to the first two words, then *on his leg?* to the first three. The final task is to read the complete sentence.)

Daniel: K/ ă/n/, can.

Susan: Uh huh.

Daniel: J/ŏ/n, John, K/ ă/n/, John can you h/ ŏ/p, hop.

Susan: Now you can say these words, 'cause you know 'em.

Daniel: Can John hop on h/ ĭ/s, h/ ĭ/s.

Susan: What's that?

Daniel: / ĭ/s, / ĭ/z, his, l/ĭ/g, l/ĭ/g.

Susan: His what?

Daniel: L/ĕ/g.

Susan: Yeah.

(VCD: The first words are *Mom let us*, then *hug*, and finally *the big pup.*)

Daniel: N/ ŏ/m, ŏ/m /, mom. L/ ĕ/t, let. Um, ŭ/s, us. Mom let us h/ŭ/g, hug. Mom let us hug d/ŭ/, d/.

Susan: B/.

Daniel: B/, / ĕ/, beg.

(VCD: Susan scratches Daniel on the arm to remind him how to say the short ĭ sound.)

Susan: B/.

Daniel: B/ ĕ /g.

Susan: B/.

Daniel: ĕ /g, b/ ĕ /g, bed.

(VCD: Susan scratches Daniel on the arm to remind him how to say the short ĭ sound.)

Susan: No ĕ, that's…

(VCD: She cups her hand over her ear as a hand signal for the sound of ĕ.)

Daniel: ĕ.

Susan: ĭ.

Daniel: b/ ĭ /g, big, p/ ŭ/p, pup.

Susan: Say that one again.

Daniel: Mom let us hug d/ ŭ big pup.

(VCD: He looks at her, not the page, while "reading" the sentence.)

Susan: One more sentence on this page.

(VCD: The last sentence in this group begins with *The fun kid*, then adds *did a jig*, and completes the sentence with *on the bed.*)

Daniel: D/ ŭ/n, fun, /k/ ĭ/t, kit.

Susan: What's that sound?

Daniel: K/ ŭ/b.

Susan: D/.

Daniel: ĭ/d, kid. D/ ŭ/ fun k/ĭ/d, kid, d/ ĭ/d, did, /g/, ă/t.

Susan: What's the sound? Is that, remember? It's a rule-breaker sound.

Daniel: ă.

Susan: ŭ. It's a word.

Daniel: ŭ.

Susan: ŭ.

Daniel: Yeah, ĕ, j/ĭ/g, jig.

Susan: Uh huh. That word.

Daniel: D/ ŭ/, fun kid did d/ ŭ.

Susan: Did a

Daniel: jig on d/ ŭ, /d/.

Susan: B/.

Daniel: B, /ĭ/b/, bib.

Susan: B, /ĕ/.

Daniel: / ĕ/, bed.

(VCD: As soon as he realizes what he read, he put both hands over his face and laughs. So, does Susan.)

Susan: He doesn't need to be doing that.

Daniel: He's, he's totally me.

Susan: He's totally you.

Daniel: He's totally me.

Susan: (*laughing*). All right. Let's see here.

(VCD: Daniel picks up the page and the bookmark and waves them around in the air.)

Susan: You know what? We're gonna have to save this one for later, cause we're done with our 30 minutes for today, for this.

Daniel: Yay! (*singing it*).

Susan: Okay. So, we'll…

Daniel: Yay!

(VCD: Daniel stands up, grins a snaggle-toothed smile, dances, and waves his hands around.)

Susan: We'll mark our progress chart tomorrow.

Daniel: Okay.

Susan: Hopefully.

Daniel: I'm on camera.

(VCD: Mugging for the camera.)

Brenda: (*laughing*).

Susan: Oh, boy, go run around a minute.

…

Brenda: Is your typical, typical day?

Susan: Um, yeah.

(VCD: Daniel is yelling and singing in the background.)

Susan: Ah, we don't do…for, for reading, we don't do 30, any more than 30 or for phonics, not any more than that at a time. Sometimes, I'll revisit it later in the day. Um, but that,

you know it, after about 15 minutes, it degenerates. So, I mean he's, he's on top of it and then the more he does, the more his brain gets overloaded. So…

(VCD: Daniel continues to yell and run in the background.)

Susan: So, so really probably better just to do a couple, three times, you know throughout the day, but I mean it's not exactly you know, one day I'll get figured out (*laugh*). So um, yeah.

**Story Reading**

*Although reading text is not done on the same day as phonics activities, Susan honors my request to see Daniel reading. She uses the decodable readers that come with her program. The AAR Teacher's Manual begins the reading lesson with pre-reading instructions for the teacher, mostly familiar reading comprehension strategies. However, I did not see Susan use them.*

Susan: Are you ready to do your reader?

Daniel: Um, wait a minute, let me let out some of my crazy.

(VCD: Daniel descends the stairs and goes into another room. He can be heard playing and making sounds like a monster.)

(VCD: Susan laughs at Daniel's antics….)

…

Susan: Oh, buddy. Our tiles.

Daniel: Can I do fox in the box?

…

(VCD: Daniel sits at the table and opens the book.)

Susan: Ok, let's do, you want to do fox. The fox book.

Daniel: Uh huh. *Fox in a Box.*

Susan: Did you get, are you good, you got your, ok, let's do *Fox in a Box*. Here we go.

Daniel: Fox h/ ă/z, has a b/ ŏ/x, box. Wait, we went past this part over here. Yeah, we haven't read it. Fox in.

Susan: What's his sound?

Daniel: Fox, fox, / ĭ/z, is in d/ŭ/ box.

Susan: Good.

Daniel: Fox is on d/ŭ/ box.

Susan: Mmm.

Daniel: Fox.

Susan: No.

Daniel: Um, /T/, /h/, / ĭ/t/, / ĕ /.

Susan: It's gonna be hard to remember that this is still a sight word. Those is just the.

Daniel: The box is on fox.

Susan: Good job.

Daniel: The box is / ĭ/n, in fox.

Susan: How does that work?

Daniel: Ah, I think he ate it.

Susan: Did he eat it?

Daniel: Kw/,/n/ /kw/ ĭ /, quit it fox. Quit it fox. Um, /k/ă/n, can fox fix the box?

Susan: You think so?

Daniel: Yeah, I know this is going to be crazy Fox did not fix the box.

Susan: Oh, no. He tore it all the way up.

Daniel: I would be ripping, 'cause.

Susan: Ok, did you do, you did this with Mamaw?

Daniel: D/ ŭ/ red pen, the.

Susan: Oh, this. I don't know buddy. Oh, you did this one with Mamaw. Eh, this is a new sound. You must have skipped ahead a little bit.

Daniel: H/ ĭ/..

Susan: ð.

Daniel: The.

Susan: ð.

Daniel: ð/, no, we didn't skip this part.

Susan: Did you do, you read this story with Mamaw?

Daniel: Yeah.

Susan: You hadn't learned this sound yet? That's okay though.

Daniel: ð/, ð / ð, /y/, / ĭ/z, is, the, I can't, I can't.

Susan: You know we can do, we just learned this letter. We just learned this word and this sound. Remember these two go together.

Daniel: ð/, ĭ/z, is.

Susan: And it's.

Daniel: ð/ĭ/z, this.

Susan: That's what? There you go good job.

Daniel: is, um, /t/, /ĩ/.

Susan: T/ ĕ.

Daniel: T/ ĕ/x,Tex.

Susan: Good!

Daniel: T/ ĕ/x, Tex is a red pen.

Susan: He's a red pen?

Daniel: Ha, yeah, that's what is so weird about him.

Susan: (*laugh*)

Daniel: Tex is a hen.

Susan: What? He's a what?

Daniel: D/, / ĭ/.

Daniel: B/ ĭ/g, hen, big hen. Tex is a big hen.

Susan: Oh, he's using his imagination isn't he.

Daniel: I know but it's really funny. Tex is a n/ ĕ/t, net (laughs.)

Susan: Silly.

Daniel: Tex is a jet.

Susan: Good job. No. You see the pictures?

Daniel: Tex is a fox.

Susan: Mmm.

Daniel: Tex is a box.

Susan: Good job.

Daniel: That's really weird. Hello.

Susan: What does that one say? What's that?

Daniel: Tex is a log.

(VCD: Susan and Daniel laugh together.)

Daniel: Tex is a dog. This is really cute. Tex is a /f/ ŭ/n, fun kid.

Susan: I think so. Good job! The end.

**Susan's Ratings**

Brenda: How would you, um, rate your lesson today with Daniel? I always go like one to ten, that this was a really good lesson, a really terrible lesson, or its kind of like this is typical of the way the reading goes.

Susan: Um, I think it went really well today. Um, which I think he read these stories ahead so, um, and he was looking at pictures but, but he seemed to have a lot of confidence and, ah, not be discouraged with it, um, and, and focused, so, um, I think it went well. Generally, um, it, it gets, it's, he's daunt, he feels daunted by the, um, the second half of the lesson, which is the fluency practice and, um, so he just sees all these words on a page, and it's like "Oh my goodness. I can't," and he, um, you know, well you, you watch to see that, so toward the end, he's not as accurate and he's, it just feels like he's just kind of swamped I think a little bit. So, I would say, um, I'd say this was on the better end of the lesson. I, ah, maybe a eight, or seven, or eight to ten. It was, it was good for him. He had a lot of, ah, he has a lot of energy today. Maybe a little more than he usually does. I don't know if it's 'cause it's overcast or what (laughs.)

Brenda: How, how did you feel today after the lesson? How do you, how does, how do you normally feel when you finish the lesson with him?

Susan: Um, with this program, so far, um, generally, I felt pretty encouraged after the lessons, with the exception of the fluency practice, where he gets really bogged down and it, it seems again, to be less accurate and it's not really sticking. It doesn't seem to be sticking as well or in the moment anyway, so, um, ah, we had, I, I feel really good actually, comparatively. Ah, last week, last Friday or Thursday, ah last week, um, when we, in, we worked on the X sound. um, he had a hard time um, being able to articulate that, so, and ah, even, he could say it but putting it into a sentence, he wanted to say "guz", instead "css", and it was a big challenge. I

thought “Oh man, how we gonna do this,” but he just did it, so ah, he, he jumped ahead of where I thought he was gonna be, I guess, with, with that, sound so um, …

Susan: I think, yeah, he’s very smart, he’s, he gets, he gets discouraged easily, but he’ll, this was a good day. He wasn’t discouraged.

Brenda: Yeah, I saw him. He really didn’t get frustrated with himself and he watched you, and he listened to you, and he tried very hard.

Susan: Yeah, that, and that, you know, ah, really, it might be a ten today because he can, with it was challenge for him to say “this” and…

Brenda: Oh, yeah.

Susan: And with, like when we were doing our, our ɵ (and) ð sounds last week, he didn’t want to look at my mouth. He didn’t want to. It, it just, it was frustrating him and he didn’t, he didn’t want to have to just go over it like we did today, and today, he had a positive attitude. It made a difference.

Brenda: He did. I was so proud of him for being patient with himself.

Susan: Yeah, you did a great job buddy.

Daniel: Thank you.

Brenda: It’s really, you sure did Daniel.

Daniel: Thank you.

Brenda: I really appreciate it. I could just see you sitting there thinking, and that was so good.

Daniel: Thank you.

**Scene Three: Another Day, Another Place**

**Site: Public Park near Susan's home**

**Scene Three: Précis**

Susan often prefers doing school in locations other than home. She confides that her home is often messy and she finds that it is hard to focus when the house is in that condition. So, she packs her books and children and heads out. Today was one of those days.

Her school-on-the-go follows the same format for Daniel as typical days at home: reading, narration, handwriting, phonics, and AAR reading materials. They also take advantage of the outdoors and do nature studies. The day I joined them in the park, she and I discussed Daniel's recent experience with a psychologist and psycho-educational assessments. She reported that he was not happy with going and initially refused to participate in the second session. However, he agreed but remained mum about what happened.

During this session, Susan intuitively encourages Daniel to read whole words during his word-review segment instead of sounding them out. It goes well. However, she does not extend that strategy to their book reading with a telling result. Daniel bangs his fist in frustration on the picnic table and physically lurches toward her to look her in the face. After this short incident, Daniel returns to the activity, and Susan acts as if it didn't happen.

*Scene Three takes place in early November at a public park near Susan's house.*

*The primary focus of Scene Three is on observation of Susan's teaching-and-learning reading processes with dialogue between Susan and Rachel and Daniel. As she teaches, Brenda remains silent and does not interact with Susan or the children. However, Susan discusses her reasons for doing school in the park and Daniel's second and final psycho-educational testing session the day before with Brenda.*

(VCD: The third observation session takes place in a large, local park near Susan's house. Two main thoroughfares border the park on two sides. The stream of rushing traffic, punctuated intermittently with honks and screeches, vies with a dancing brook for background noise near the picnic table Susan selects for the day's lessons. The table is on the farthest end of the park from the main entrance beside the children's playground area and near the brook.

(Expansive playing fields are to the left of the entrance, and the manicured-lawn and six-story building of an on-line university are on the right and separated by a chain-link fence along the driveway. Past the field is a lighted, team-sports complex. Before reaching the playground area, visitors pass a small stage covered with a green, pitched, tin roof. Three flagpoles guard the entry way to the stage. Today, the poles fly the American and Tennessee flags and another light blue one.

(A mostly flat walking trail ribbons around the expansive fields, sports complex and playground area. It passes a pavilion with the same green, pitched roof as the stage, which is supported by rough-hewn timbers. Its pillars and large fireplace are constructed of native river rock.

(The amply-equipped playground with rubberized matting sports an octopus-like, four-slide gym set and a mixture of six swings for every age and ability level. Wood shavings cover the grounds around the area. A Little Lending Library, a miniature library built around a pink, ladder-back chair, red mailbox, and pink door with a welcoming bear cub painted in the window, beckons patrons to "take a book, give a book." Sponsored by an area civic organizations and local schools, the three- by three- by five-foot structure is one of two of the park's educational points of focus. The other is a series of signs posted around the play area that instruct visitors "to explore and enjoy nature." Each sign includes questions to encourage children to engage with

nature in the park and explanations of how the activity supports childhood development. Nature symbols, like leaves and animals, are embedded in the walking trail beside the playground. Restrooms, constructed similarly to the outdoor stage and pavilion with river rocks and green, pitched, tin roof, are adjacent to the play area.

(There are seven aluminum picnic tables near the playground; four under the pavilion. Susan chooses the table closest the parking area and with the most sunlight to take the chill off the day. She sets up for the morning with the sun to her back. She takes her teaching resources out of her two large totes—the hot pink and black ones—and puts them on the picnic table along with pencils, paper, modeling clay, drink cups, two stuffed animals, and her phone.)

*Brenda asks what she plans to do today.*

Susan: I know kind of what I'm doing. I don't have it written down.

Brenda: Well, some days that's the best way to do it.

Susan: Well (*laugh*) if it's the only way you can do it, then that's what, that's what it is like. That's what I've tried to teach myself (*laughs*). It's better than not doing it at all (*laughs*).

Brenda: That's for sure.

Susan: (*laughs*)

Susan: Let's see here. Let's do this one. That'll work.

Brenda: Do you think Daniel does better when he's outside like this or does it really matter?

Susan: (*sigh*) You know I'm not really sure with him. He enjoys, you know being able to move around, but he's also, it's hard for me too um, pull him away. You know so, ah, we should, we, I don't think we can, I don't think it'd be good for me to do it all the time. Yeah, so it, it's good for me because my house is really messy.

Brenda: (*laughs*)

Susan: And (*laughs*) I get distracted.

Brenda: Yeah, yeah.

Susan: and they enjoy it, you know (*laughs*) so

…

(VCD: After our discussion of Daniel's assessment experience, Susan begins her phonics and text reading lessons with Daniel.)

**Phonics and Reading**

Daniel: ð / ĕ /n, then.

Susan: There you go, good job.

Daniel: ð / ĭ/s, ð, this.

Susan: This, yeah.

Daniel: Of.

Susan: Uh huh. That's it. We don't need to do all of these. We can move onto to that. Ok, so. Can you try to do the, actually let's do this, this is a couple days, try to just look at it and say the word.

Daniel: ă/d, mad.

Susan: Try here.

Daniel: Sad.

Susan: Uh huh, you put, make the sounds in your head and say the word out loud.

Daniel: Can.

Susan: Mmm.

Daniel: ă /p, map.

Susan: What's this sound? M/, you can say it.

Daniel: Map, m, jam.

Susan: Good.

Daniel: / ă/, sax.

Susan: Good.

Daniel: Max, gas.

Susan: Good.

Daniel: Um, tag.

Susan: Good.

Daniel: Rats.

Susan: Mmm.

Daniel: Ah, at, um, y/ ă /n, yan.

Susan: What sound is this?

Daniel: Yam.

Susan: There you go.

(VCD: Daniel turns his head and looks behind him, as he hears a truck passing.)

…

Susan: Ok, good. Let's do one more and then we'll move on to our story.

Daniel: Fig.

(VCD: Daniel sighs, and lays his head down on the table while his mother puts away the flashcards.)

Susan: Good. Ok, all right, don't you just.

Daniel: Can we sit down on the swing and then do it?

Susan: No, not this time. Maybe next time.

Daniel: Well, Rachel's doing it.

Susan: Maybe another time. Ok?

Daniel: Rachel's doing it.

Susan: Sit up.

Daniel: This is f/ ĭ /sh, fish.

Susan: You can turn the pages yourself.

Daniel: Ok, /d/, / ĭ.

Susan: What sound does that first sound make?

Daniel: B/ ĕ/n, Ben.

Susan: Put your finger underneath.

Daniel: Ben.

Susan: And try this one.

Daniel: B/

Susan: B/ ĕ.

Daniel: B/, Beth, /ĕ/ is, /t/, tin.

Susan: She's what?

Daniel: Beth.

Susan: Uh huh.

Daniel: Is tin.

Susan: Tin?

Daniel: Yeah, cause /t/, /ĭ/n, tin. Beth is tin. Ben is, Beth is ten.

Susan: Mmm.

Daniel: And, is, Beth is ten, t/ ĭ /st.

Susan: What does the th make? What sound does that make?

Daniel: Fist, ð/ ĭ/ s, this.

Susan: There you go.

Daniel: K/ ă /sh, cash?

Susan: What does that say?

Daniel: Beth is, um, ten. Is that cash?

Susan: (*laugh*) What word is this though? You got that one. What's this word?

Daniel: Tis, Is this cash?

Susan: There you go.

Daniel: Beth is six.

Susan: No, she's not six.

Daniel: I mean ten. This is cash?

Susan: All right. Put your finger underneath words.

Daniel: Where are the fish?

Susan: We got to go find out.

Daniel: Let me get 'em.

Susan: No, no, you got to find, you got to read it to find out. You can't, you can't look ahead.

Daniel: Y/ ĕ /s, yes, b/ ĭ/ ɵ /, Bith, b/ ĕ / ɵ, Beth. Yes, Beth g/ ŏ /t, got. Yes, Beth.

Susan: Yes! Exclamation, so that's one sentence. Yes!

Daniel: Yes, b/ ĕ / ɵ, Beth, g/ ŏ /t. Yes! Beth got. Yes, Beth got.

Susan: Got what?

Daniel: K/ ă/ sh, cash. Yes, Beth got cash. D/ ĕ.

Susan: What's that word say?

Daniel: I mean Beth, k/ ă/, k/ ă/n, can /sh/, shop. Yes, Beth can shop.

Susan: Yes, Beth got cash.

Daniel: Yes, um, Beth can shop.

Susan: There you go.

Daniel: ă/, k/ ă/n/, can, Beth g/ ĕ /t, get a /sh/, sh/ ĭ, sh/ ĭ/, sh/ ĕ, ship.

Susan: A what?

Daniel: Can Beth get a ship? A plant.

Susan: Can she get a ship?

Daniel: Um, I don't know.

Susan: Can she get a ship? Keep reading.

Daniel: W/ ĭ/th, with the k/ ă/sh, cash, ă/.

Susan: What's that, what word is that? Just that word.

Daniel: ă/, ă/.

Susan: It's just a word.

(VCD: Daniel pounds his fist in frustration on the table and looks away. Susan does not react.)

Susan: That's it, remember it's a rule breaker.

Daniel: A /j/ ĕ/t, jet, ship, jet.

Susan: What is this? What does this say?

Daniel: ă/, a, j/ ĕ/t, a jet.

Susan: Now what does this mean?

Daniel: Actually means, who, can she get a jet?

Susan: There you go, it's a question.

Daniel: sh/ ŏ/p, shop.

Susan: There you go.

(VCD: Daniel examines the picture and makes a deduction about what happens in the story. He pounds on the table again.)

Daniel: Ah, why can't she get a cute kitten or a doggy?

Susan: Maybe her parents don't want her to get a pet, a puppy.

Daniel: B/ ĕ / ɵ, b/ ĕ / ɵ, Beth is at the k/ ĕ /t, pet, sh/ ŏ/p, shop. K/ ă /n, can Beth, g/ ĕ /t, get a k/ ă/t, cat, a f/ ĭ/sh, fish, a d/ ŏ /g, dog. Beth d/ ĭ/d, did the, the, get the m/, m/ ă/ ɵ. Beth did the bath, I mean m/, m/ ă / ɵ, Beth did the m/ ă /f.

Susan: What's that m/ sound at the, look at it.

Daniel: M/, Beth did the math. ɵ.

Susan: M/ a/ ɵ/, math.

Daniel: Math. Beth did the math. W/ ĭ/ ɵ, with t/i /sh, fish.

Susan: No.

Daniel: With is ð/ ĭ /sh, ð/ ĭ /sh, this k/ ă /sh, cash. B/ ĕ/ ɵ/, g/ ŏ/t, got six fish.

Susan: Good. Read that whole page. Read it from the beginning so that I could.

Daniel: No.

Susan: Read it so that we can, someone can understand it who is listening to the story.

Daniel: Um, b/, Beth did the math wif, tif, this k/, cash. Beth got, um, six fish.

Susan: Good. So, read the whole sentence.

Daniel: Ugh!

(VCD: Daniel is extremely frustrated. First, he covers his eyes with his hands. Then he bangs both hands on the table twice and looks away.)

Susan: I'll do it with you.

Daniel: I can't.

Susan: I'll do it for you and then you can look at it with me.

Daniel: Ok.

Susan: With this cash, Beth got six fish. See you have to say it all together.

Daniel: With this cash, Beth got six fish.

Susan: Good.

Daniel: Can.

Susan: Well they all have names. What are their names?

Daniel: Um, l/ŭ /g, Lug, l/ ă /sh, Lash, S/ ŏ /p, Sop.

Susan: What sound is that?

Daniel: S/, S /ŏ /d, ŏ /b, Sob, J/, Jet, J/ ĭ /g, Jig, P/ ĭ /n, Pin.

Susan: Is that what that looks like? That's their, that's what their names, that's who they are?

Daniel: Uh huh.

Susan: The end.

Daniel: The end.

Susan: Good.

Daniel: Can I have birthday cake?

Susan: All right.

Brenda: Daniel, you did such a good job

Daniel: Thank you.

Brenda: And you know what I liked most of all is how patient you were with yourself.

Daniel: Thank you.

Brenda: You used that really good brain you've got cause you're so smart and you used it to think and I saw you do that.

Daniel: Thank you.

**Findings: Act One: Slumbering**

Slumbering connotes a barely-sleeping state, that place somewhere between zonked and cognizant. The sleeper possesses a modicum of awareness of surroundings, sounds, and actions to be taken. Notions are often dream-like and muddled, yet the seeds of rational and creative thoughts lie slightly below the surface awaiting the perfect circumstance to germinate into something useful and usable, something of value and benefit to the individual and others, something that might change their way of being, or thinking, or feeling, for the better.

Throughout the analysis process, I measured Susan's designerly thinking and actions with a priori codes based on the nine designerly characteristics and first-principles usage (See Chapters One and Two). Initially, I found Susan slumbering in regard to the idea that she could be a designer or use design thinking to help her teach-and-learn reading with Daniel. In fact, she laughed repeatedly at that thought; I did, too, especially during first-pass coding (second, third, and fourth, too, in some cases) of her actual teaching-and-learning sessions. In fact, on one coding summary of observation sessions entitled *Indications of DT*, the conclusions were: "S-1: None that I discovered on transcript; S-2, No; S-3, Not in her process but is getting help, * intuitively digging into/exploring context factors" (* denoting hopeful sign of design thinking). However, coding from the initial interview offered a glimmer of hope that a design disposition rested dormant, slumbering in the homeschool mom.

Susan emerged as a conflicted, often stressed homeschool mom in Act One: Slumbering. She created two levels of processes to enact her role of a homeschool NTRT. She must cope with and manage the difficulties of teaching-and-learning reading with a struggling learner not only in her homeschool but also in her family's daily life. In Act One: Slumbering, I identify those two aspects of her portrayal as **Susan, Herself** and **Susan, Home Educator**. **Susan, Herself**

activates her own personal assessment of the traits and abilities that impact her situation. **Susan, Home Educator** rationally attacks the problem with a combination of life experience, intellectual curiosity, and dogged determination to find the right answer to solve Daniel's problems. The next sections summarize **Susan, Herself** and **Susan, Home Educator**, followed by **Hints of a Design Disposition** that lurk in the wings.

### Susan Herself

Susan self-describes herself as "super fiercely independent and very opinionated, (who) gets distracted, and tends toward the creative, the theatrical: music, dance, drama." An artist-innovator-free-thinker, (she) has always seen herself as capable "from the time (she) was young and learned how to read easily. In fact, she knew how to read before (going) to kindergarten. (She doesn't) recall lessons except for just looking at a book with her mom. She learned to read really early so that when she "went to public school (she knew) everything they were teaching so it was a big game really… a lot of fun with a lot of praise: 'Susan's great and smart'. So, naturally, (she) identified as an intelligent person from the time (she) was little. That was part of (her) self-esteem."

At 15, she was among the first to attend her local community college while in high school. She graduated from high school and community college, then received scholarships to a private college for her academic and dance performances but not enough to graduate without student loans. Based on "wise advice," she bemoans that she did not take out loans and complete her degree. "The student loans would have been worth it…especially (since her) career's been teaching dance. (She) would have been teaching in a college environment, which (she) think she's really more well suited for, rather than in a studio environment. (Instead, she has) the kids, doing the homeschool thing, which is the right thing now, (and dreams) maybe later."

As a former homeschool student, Susan did not labor over her decision to homeschool. At four-years old, her daughter, Rachel, "was already reading" without any real reading instruction, just as Susan had. At that point, she saw "no reason not to start her in school...(so) (Susan) just decided, …we'd do (it) at home and then we just kind of go from there and see what happened." (Besides) she and her husband want their children "in an environment that encourages the love of learning."

What happened was Daniel. He was a one-year old when Susan began homeschooling. He was "a lot more of a challenge personality-wise… and was a challenge for (her) to homeschool Rachel. So, (she) put him in a preschool to focus on her daughter."

The private, Christian school was not a happy place for Daniel. Every day he said, '"I'm not going,'" and put up a huge fight. He did not learn much in his three, pre-school years. Susan "felt like it was good for him at the time." Now, three years later, he stills struggles to read, and Susan "wonders if (she) messed him up."

Susan is not sure if homeschool is satisfying to her or not. With Daniel right now, she is "stressed and confused… Originally, when (she) first tried to teach him (reading), she was frustrated (with him), but that didn't really last long. She didn't feel like he was doing it (not learning) on purpose. She doesn't "feel like (she's) an incompetent teacher but (is) at a loss for knowing what to do. (She) obviously doesn't have answers, but knows he's just struggling so."

When she talks about Daniel and his situation, Susan stumbles and stammers, stringing together multiple yeahs, ums, ahs, wells, you-knows, ands, Is, I-thoughts before admitting, "Um, but, I guess, maybe a little bit, um, what's the word…well, just discouraged." Then, she blames herself. Maybe, it is her time-management or her teaching-style skills.

She feels “awkward trying to figure stuff out. It’s frustrating. It can be frustrating, especially when (she) hasn’t given it its deserved time. Something that (she’s) recently just understood (is that she has) got to get rid of other things in order to be able to have a good strong understanding of how much actual time it takes to get something done. So, (she) thinks (she) can do many things, and really, she can’t. (She is) not good at time management, (and) it’s not anything new. (She’s) not really that organized.” She is minimally prepared for lessons, frequently loses or misplaces items, and unable to get things together. She sets a timer for lesson segments, so they are an appropriate length.

She also “feel(s) like she’s recently come to realize that (her) teaching style is a little bit too confrontational, a little bit too forceful, especially for Daniel. (She thinks she has) not been as forceful with him…but even so, he’s very sensitive and not very self-assured. So, in (her) thinking, when (she’s) being encouraging a little, it’s not encouraging. It is a little bit aggressive, (she) thinks.”

Despite Daniel’s reading struggles and the stress homeschooling causes her, Susan has “been reassured, that it is the right way to go for them.” The next section examines Susan, Home Educator.

**Susan, Home Educator**

Susan characterizes herself as “very independent” in the educational decisions she makes for her children and pegs herself as “a mix of Charlotte Mason and unschooling.” Translation: she “pieces everything together on (her) own, different curriculum; a math curriculum. A phonics curriculum.” She enterprises all other subjects based on “the Charlotte Mason philosophy … that (she) tries to follow on (her) own to the best of (her) ability.” She embraces and enacts Mason’s primary, philosophical tenet to read, read, read as the central educational

activity in her home school, yet she confesses, “There’s a lot of things in her philosophy that (Susan doesn’t) do well that Mason would have thought was nothing like following (it).” Charlotte Mason resources are widely available on the homeschool market if she wanted help. She will “only gonna go to somebody unless (she) really needs help.”

She is “a researcher” and “looks online at this and that, generally, (she) tries to make (her)self a plan. (She’ll) then go with that for a while. If that doesn’t work, (she) moves on to something else.” She tried numerous approaches to help Daniel learn to read. She began with the one her mother used, opted for a highly-regarded curriculum, and created her own; nothing worked. By the time Daniel was six and a half, “Obviously, (she didn’t) have the answers for the ‘something going on’; he’s just struggling so.”

She researched online, found a program touted for its effectiveness with struggling readers, and currently uses it. She is “going with the phonics program that (she) has and (she’s) happy that it works…he doesn’t breeze through it for sure. He goes through it more slowly than (she) would like. The creators say you can do it at your own pace, maybe two lessons in one day and three the next. Well, that’s not gonna happen so (Susan and Daniel will) do a half of a lesson, and then do another half of lesson…(she’s) happy that he’s gaining knowledge and it’s becoming part of his understanding. This is (her) plan right now. She’s working through (that curriculum) and then want(s) to do testing and see if (she) can get a better idea of how his brain’s working.”

Now, in her fifth year as a homeschool mom, and philosophically committed to a flexible teaching style, Susan also vacillates about whether to use a structured curriculum that is lined out for her or to plan her own. “It’s kind of a both scenarios. (She) likes to create (her) own path, yet (she doesn’t) like to have everything lined out for (her). (She) often questions the material, (yet)

because (she's) so scattered, (she) really needs to have everything lined out for (her). Otherwise, (she) doesn't follow through like (she) needs to do with (her) own planning and ideas." One of the reasons she likes her current reading curriculum is "it's very straightforward, not a lot of preplanning. It's laid out for (the teacher). (Furthermore, Daniel) seems to be gaining knowledge." She believes she faithfully follows the curriculum's plan for teaching decoding skills as she leads Daniel through the curriculum's worksheet activities. She does not usually interact with Daniel nor explain the purposes of what he is asked to do as he moves from one activity to the other. It appears she has not read the teacher's guide carefully enough to pick up on the finer points about the purposes of the worksheets. I did not observe her using the program's reading comprehension suggestions. In other areas of the curriculum, she "is pretty flexible" and despite Daniel's continued struggles, she does not change his phonics and reading lessons at all.

Susan presents as a genuinely warm and outgoing young woman, full of laughter and a wry sense of humor. Yet, as she enacts her role as Daniel's reading teacher, she takes on a different persona: the reading teacher. She recreates herself as a *teacher person* and loses the Susan I observed outside her classroom. Inside her teaching reading space, she performs a strict, regimented, mostly humorless role as she takes cues and directions from the curriculum guide, reviewing it frequently during the lesson and ignoring Daniel's responses. In Scene Two, he read several words correctly that she said were not, and vice versa. He adds his own bigger-than-life reactions to the lessons to deflect his discomfort. Yet, surprisingly, not matter how difficult and frustrating he becomes, during my observations, he did not give up. Susan reports he does that sometimes, although that is not his typical behavior. Daniel dutifully performs the struggling reader and Susan, his teacher. They follow directions, doing what they think is appropriate. At

the end of the no more than twenty-minute sessions that seem twice as long, Susan sighs. The palpable tension leaves the exhausted teacher and student. They endured to the end. The lesson is over.

**Hints of a Design Disposition: Act One**

Throughout our initial conversation (Scene One), Susan expressed ideas and actions that potentially resonate with designerly characteristics. She described aspects of being solutions focused, context conscious, future focused, and iterative. She seemed to create prototypes and frames as well and act on intuition.

When Daniel's toddler behavior interfered with teaching Rachel, Susan focused on a solution that, at the time, she believed was in his best interests. She thought more social interaction with other children would be positive. He would be learning age appropriate skills in a caring, supportive environment. As a self-described researcher, she investigated solutions to the problems she faced with Daniel. She has been a life-long problem-solver. As a first grader, her teacher assigned her the task of problem-solving with other children. Susan reported that her teacher would tell her to go help "these people who are having a problem."

Context factors influence her homeschool and teaching-and-learning reading decisions. Her perception of and experience with public education as well as her husband's impressions affected their decision to homeschool. Daniel's struggling-reader status limited her selection of a reading curriculum to those advertised as effective for children with reading difficulties. Daniel's hyperawareness of self-image and level of comfort in social situations affected the way the family chose their church and other social affiliations.

Time management and lack of organization are perennial "bad habits" that frustrate Susan. She declares "that is something I've been trying to look at and see how I can make a plan

to slowly fix." That statement implies that she will erect a frame around an issue like bad habits and develop a design to change it in the future. Paying attention to one thing, thus separating it from problems or issues, and focusing on it exclusively creates a frame or framework, a design characteristic. Her "trying to look at (her bad habit) and see" also indicates an innate ability to vision a future solution. Her intention to make this change in this way suggests the slumbering presence of potential design-motivated actions.

Her modus operandi for overcoming her "loss for knowing what to do" is research. After researching, she will "try to make (her)self a plan, and then go with that for a while, and if that doesn't work, we'll move onto something else." In other words, she is not averse to activating iterations on the road to better solutions. A design trait.

Susan began teaching Daniel herself after he turned five, with three years of pre-school under his belt. She started that year, his kindergarten year, with the same materials she had used with Rachel, and her mother had used with her, and some from his former pre-school. Nothing stuck. "He couldn't get it in his brain, no matter how much exposure he had." So, she backed off and returned to a pre-K curriculum. "It wasn't a curriculum," she did it herself. She relied on her understanding of first principles for needed, age-appropriate skills and created a prototype, a hallmark designer trait. She took matters into her own hands and designed a curriculum on her own.

In Scene Three, she made an intuitive move when she saw a large stack of word cards for review, potentially a long, drawn out exercise. They were words that Daniel should know without sounding out, so she told him, "We don't need to do all of these. Try to just look at it and say the word. Make the sounds in your head and say the word out loud." For a few minutes, he did. He read most of the words fluently. Unfortunately, Susan's hunch did not stick, and they

returned to sounding out. At least, another designerly trait was there to activate more fully one day.

Finally, Susan is a professional dancer, dance teacher, and choreographer. From her earliest memories, dance defined her. From a young age, she expressed her thoughts and emotions through dance. She taught her younger siblings to dance during play. As a teenager, she became an instructor in a local dance studio. She earned a scholarship in dance to a private college. Her "career has been teaching dance" and choreographing. Choreographing is an art, and artists approach their work differently than a designer in many ways, but the artistic flair is ingrained in the designer. So, when she told me her dance story, I immediately thought, "There's got to be a designer down there somewhere. You can't be a dance teacher and choreographer without having some design ability."

In Act Two: Stirring Susan learns about design, design thinking, and the ViP design model. She also comes in contact with first principles about teaching-and-learning reading. No longer a silent research/observer, I don my mentor/instructor hat to introduce Susan to the possibility that she might possess native design abilities. Together, we explore the ViP design model to apply it to solving her wicked problem of teaching-and-learning reading with Daniel.

**Act Two: Stirring: Designer in Training**

Act Two: Stirring: Designer in Training signals my transition from researcher/observer to mentor/instructor- participant. It chronicles ten meetings at my office over a six-month period from late January to early June 2018. During these meetings I introduce Susan to the concepts of design and design thinking through the ViP design model and its potential relationship to her role as a homeschool NTRT of a struggling reader. The Act Two scenes loosely follow the ViP model from Deconstruction, through Intermission, and culminate in Designing.

Before each session, I prepared lessons about design and design thinking that included researcher-created summary sheets (See appendices D through K**)** about relevant design topics and readings from design and design thinking books and articles in addition to those from my primary research-design source, *Vision in Design: A Guidebook for Innovators* (Hekkert & van Dijk, 2011). I also created a PowerPoint presentation to share my perspective on the first principles of teaching and learning with an emphasis on literacy and reading. Our sessions also included check-ins, a time to update me on incidents and activities in Susan's and her family's lives that might impact the processes she engaged in to create teaching-and-learning activities for Daniel.

**Scene One: A Designer Is a Designer Because…**

**Site: Brenda's office; late January, late afternoon**

**Props: Report from Daniel's psycho-educational evaluations**

**Scene One: Précis**

This session's goal is to initiate Susan into the world of design thinking. It is our first meeting since November. I no longer play the observer-researcher but the participant-researcher who drives the content and conversation of our times together. I also enact the role of a mentor, a

more experienced homeschool parent. Her struggles were mine; I lived the part she lives now. I want to encourage her in the midst of her stress and frustration that things will be okay. I know; I've been there.

Therefore, we begin this session, as all other intermission sessions, with a check-in time. I ask how things are going with her status and her family. Today we review Daniel's psycho-educational assessment report before learning about the nine design characteristics. First, we discuss implications of his assessment results. We expand on Daniel's continued problems with letter reversals and his vision, and also discuss her issues with vision as a young girl. Then, I introduce the nine designer characteristics to her. She is familiar with aspects of the topic. As the wife of a design engineer, she and her husband discuss design topics. However, she does not ascribe the design characteristics to herself, only her husband.

*Brenda welcomes Susan back to her office. They sit sided-by-side to review Daniel's psycho-educational assessment Susan sent earlier.*

Brenda: The results are exactly what I expected to see.

(VCD: His tests indicated that Daniel has an overall IQ within the average range with index scores ranging from high average to low average, especially with visual tasks.)

Susan: Okay.

Brenda: Exactly what my sense is, is that, and it has been from the very beginning, is that Daniel's gonna be okay.

Susan: Uh huh. (*sigh)*

Brenda: He is really going to be okay.

Susan: When? (*laughing*) No, I, I'd be like, I know he's intelligent so.

Brenda: And, and he's gonna be an independent reader.

Susan: Uh huh.

Brenda: He, he's gonna be, just fine.

Susan: Okay. Thank you. (*laughing*)

Brenda: I think it will make a difference.

So, now, what my, what my focus is, is ah today we're going to just, I'm gonna talk to you a little bit about what I know, a very basic level,

Susan: Uh huh.

Brenda: About design thinking

Susan: Right.

Brenda: And um, and you, eh, ah feel free to ask me anything that you want

Susan: Okay.

Brenda: and even if it's like "Brenda, I don't understand this,"

Susan: Uh huh.

Brenda: and I'll say, "Yeah, well, sometimes it's not real clear really for me either!" So, we're gonna work through this together you know.

Susan: (*laughing*)

Brenda: So, um, um, we'll do what, what I call the *characteristics*. When I did my basic research, these were some characteristics that um, not necessarily you would say designers used, but it's how people who engage in design approach a problem.

…

Brenda: and you can come to me for anything. What my hope is, is that, that I can, and I may give you some things to read--and I know you're really busy--but I might send you some things, two short things, to read about design thinking.

Susan: Yeah, that's fine.

Brenda: That um, might help you see a little bit about kind of where we're going

Susan: Okay.

Brenda: and, and how we can create, create this together so.

Susan: Yeah.

Brenda: Okay, so what I've done is ah, we'll just use this one.

(VCD: Referring to guide sheet for the session, titled "Think Like a Designer." Appendix D).

Um, it's ah, I call it, "Think Like a Designer"

Susan: Okay.

Brenda: and I should, maybe put, "act like a designer," because

(VCD: Adding "act" to the guide sheet title.)

Susan: Act (*laugh*). I kind of like that (*laugh*) act as there to think, I'm good at thinking. (*laughing*) Acting I mean, not so much (*laugh*).

Brenda: Okay. Act like a designer.

Susan: (*laughing*)

Brenda: Think and act, think

Susan: (*laugh*)

…

Susan: (My husband)'s a design engineer.

Brenda: So, they're *solutions focused*.

Susan: Yes.

Brenda: What am I going to do to solve this?

Susan: Uh huh.

Brenda: They are constantly looking for solutions for that, and I think that's maybe a motivation for the designer

Susan: Yes.

…

Brenda: Okay, and so another part of what they do, which I think is really kind of cool that designers do, or they say they do, is that they put a frame around just this one thing that they're looking at.

…

Brenda: And within that *frame creation*, they also look for patterns.

Susan: Okay.

Brenda: That patterns are really important in solving problems.

Susan: Uh huh.

Brenda: And they can be existing patterns, or they can be patterns that the designer observes and comes up with and eh ah, you know graphically.

…

Brenda: It's coming up with some sort of a pattern, *pattern creation,* that is consistent.

Susan: Okay.

…

Brenda: The next characteristic is *intuitive responsiveness* and that's really the hardest part

Susan: Uh huh.

Brenda: is, is you know, artists feel things.

Susan: Uh huh.

Brenda: And so, designers give into that intuitive responsiveness

Susan: Right.

Brenda: and you know, they're still thinking about those other things, the science will allow but

Susan: Uh huh.

Brenda: it's kind of like just being intuitive about it

Susan: Yeah.

Brenda: and, and sort of like um, you know, say, "This isn't in the script or that isn't ah there, but I, I just have a sense

Susan: Uh huh.

Brenda: of how it works."

…

Brenda: And what's, what's cool with designers is that when they have that sense that it would work, eh ah, they don't mind how many times that they try it. That's called unlimited, I call it *unlimited iterations*.

Susan: Uh huh.

Brenda: So, where someone who isn't applying design thinking may be really hesitant to change what they've done,

Susan: Uh huh.

Brenda: the designer is willing to do it as many, in fact, some of the designers feel like a project is never complete.

Susan: Right.

Brenda: There are all, always iterations that are out there that could make it better

…

Brenda: Ah, then there's this prototype freedom um, and ah, that works with the intuitive responsiveness and, and what that means is that there are constantly prototyping.

Susan: Okay.

Brenda: In other words, this isn't the end all and the be all?

Susan: Right.

Brenda: I can, oh, oh, if I tweak that a little bit, that'll look so, so they throw out, but they'll take something different and they'll, they'll, they, they have the freedom, they feel that freedom which is kind of artist part. …

Ah, another characteristic and these are kind of characteristics is *creative leaps*. Ah, and that's really what we're looking for is that lightbulb moment so it might be a lightbulb and we know that the research has shown that that designers, when you think like a designer, these creative leaps occur pretty frequently and so a lot of the research in design thinking is how can we make that happen more frequently. So that's what we're looking at.

Um, the other thing that designers are, are looking at is they're not always looking at the here and now, but they're looking at the *future.* It's like I might be doing this now or this maybe where it exists now, what do I want it to be in the future. How do I want to envision its, its um, being or its um, functions.

Susan: Okay, yes.

Brenda: In the future…

Um, then, the other thing is *context conscious*. In other words, what is the context in which this creation is going to exist and, and context has a lot to do with cultural background um,

the social background, the economic environment, sometimes the political environment, sometimes the religious environment and, and a designer is aware of those things because they impact the long term usage of you know, products and so really, you know education is a product, and so often times, um, this is not always really highly considered.

**Scene Two: The ViP Way to Design**

**Site: Brenda's office; One week later, late January, late afternoon**

**Props: Brenda-prepared Guide Sheet, "Act + Think Like a Designer"**

**Graphic of VIP Design Model**

**Book, *Vision in Design: A Guidebook for Innovators (Hekkert & vanDijk, 2011)***

**Scene Two: Précis**

During our second participant-researcher/mentor session, we review the design characteristics from the first intermission session and learn about the Vision in Product design model. Susan openly shares deep struggles within herself as well as concerns about Daniel. She opens with a report about Daniel's encouraging appointment with an occupational therapist.

Susan continues to question herself and her abilities to be a good teacher and affirms that what she has learned thus far about design thinking might help her. At least, she is open to new perspectives.

*Scene Two begins with a review of designerly characteristics*

Brenda: Well, I thought we would ah, and we won't go too, too long

Susan: Okay.

Brenda: tonight, and I, I thought we'd go over, did you have a chance to go over any of this?

(VCD: Referring to the "Act + Think Like a Designer" sheet from Scene One.)

I mean, I know that you have a thousand things to do, but I don't know, I just thought I'd see if you had thought about it.

Susan: A little, a little. Not a whole lot.

Brenda: Well, I mean, it's not as if you have other things to do.

Susan: Well, (*laughing*)

Brenda: But I would, I, I would like, maybe, we can start out and kind of that way.

Susan: Uh huh.

Brenda: We'll just, kind of, free thinking.

Susan: Hm.

Brenda: What, what maybe did this trigger, our conversation last week? What did that meeting trigger for you?

Susan: Honestly, ah, in regards to Daniel, I haven't thought of it in a whole lot of detail, except that I can kind of generically say that um,

Brenda: *(laugh*) That's okay. That's okay.

Susan: Well, um, he had an OT appointment this week um, for the first, he had, ah, evaluation with it.

Brenda: Uh huh.

Susan: With the OT, so um, so I've kind of had more, my mind more on that and what she…It's, it's good. I'm, I'm excited about getting things thought through.

Brenda: Yeah.

Susan: (*laughing*)

…

Brenda: Now, from what we talked about last time

Susan: Uh huh.

Brenda: Does it, maybe if it kind of sheds some light on that maybe in what you've been doing up to now?

Susan: Uh huh.

Brenda: May not have embodied a lot of these kinds of approaches which may

Susan: Yeah, I'm not, I think I'm a little sporadic (*laugh*). I would say. I don't know if I'm super traditional (*laugh*). Um, well, I, I don't think I am ah, but I, ga, I think that I can definitely benefit from a more organized way of thinking, that is also, you know, outside the box. So, yeah, I'll that what I, I mean, I think I would, I don't really, I feel I've just been throwing stuff at it, you know so (*laugh*). Might not be the best way to go about but this is kind of, kind of what I've done (*laugh*).

….

Susan: Uh huh. (*laugh*) I love, I get excited about different ideas, and so I'll, you know, the implementation is not great for me. And I think it has to do with my own, bad habits and (*laugh*) and, and in just personality, you know ah, and lifestyle, all those things. …

Brenda: Yeah and, and so maybe, that most of these ideas about thinking like a designer hadn't been something you had even

Susan: Not really. No, not really. No.

Brenda: Did it, something resonate with you that you thought, you know, "I'm kind of like that"?

Susan: Um (*laugh*) I haven't thought about that.

…

Brenda: that you think "Hm? that's, I can see me really kind of embracing that."

(VCD: Referring to the Act + Think Like a Designer sheet of designer characteristics.)

Susan: Uh huh. Well, I think intuitive responsiveness is, is, I think I'm pretty good at kind of going with, you want to say the (*laugh*) …

I think the spur of the moment, having flexibility and having ah, rest and not being for me, it, I guess creativity and intuition, like yeah, not having a um, I think our home school's a little bit of a stress, more stressed environment and so or a more, I feel a little bit more pressure

…

Brenda: Now, in, in line of that, if you had more knowledge or more assurance

Susan: Uh huh.

Brenda: that you were laying a strong foundation

Susan: Uh huh.

Brenda: or that the way you were doing it was rested on something that was proven

Susan: Right.

Brenda: or something like that, would that, do you think that would?

Susan: I think that would be helpful. Yes, yes. Eh ah (*laugh*) I suppose there is just two different per, sides of me that are at odds

Brenda: (*laugh*)

Susan: I don't want to go by the book, but (*laugh*) I want to make sure I don't screw up and I think

…

(VCD: Susan picks up a small, spiral-bound journal and takes out a folded piece of paper, her copy of the Act + Think Like a Designer sheet.)

Susan: I have, I have doodles (*laughing*). They're like, I have to do, I doodle whenever I have conversations with people often, so, I've, I've flip pens and doodle.

So, I'm gonna write down.

Brenda: Okay. The *solutions focused*, up to this point, do you think that you had a real knowledge base that was, what when you were doing it, you were looking for solutions and not just trying to analyze the problem. Are you, were you focusing on the problem or focusing on

Susan: the solution.

Brenda: Uh huh.

Susan: Um, probably more focusing on the problem, identifying the problem, I guess is what my, my main focus has been. …

Brenda: Ah, hm, *frame creation* is, is drawing kind of a frame just around this area that we're going to, that's been identified and we're gonna solve. Um, would you say that you've done that very much up to this point?

Susan: I would not. No, I don't think so.

…

Brenda: And, *pattern creation*?

Susan: (*laughing*) Uh, no.

Brenda: Ah, this is no, I da, eh ah, I mean this is good.

Susan: With Simeon. No, yeah, yeah

Brenda: Yeah, I understand. We talked about *intuitive responsiveness*.

Susan: Uh huh.

(VCD: Susan is writing on her designer characteristics sheet.)

Brenda: And then there's *unlimited iterations*. That's the um, where you have or been willing -- unlimited iterations means that until there is a real solution, you continue to try different things.

Susan: Trying different things for different

Brenda: Yeah, you, you.

Susan: possible solutions

Brenda: Yeah, possible solutions and iteration is a new way of doing something.

Susan: Uh huh.

Brenda: And sometimes, it's just a little tweak.

Susan: Right.

Brenda: You know, so it's not just being, it's not just saying, "Okay, this is it, and so I'm gonna keep doing it that way"

(VCD: Susan continues to write as Brenda speaks.)

Susan: Uh huh.

Brenda: period. It's like hm? I think I'll try it this way. Oh, that may not be where it is. Oh, I'm gonna try a little different thing.

Susan: Right.

Brenda: So, that's, and honestly, some of the literature says designers think that there's never an end. You can always

Susan: Right.

Brenda: have additional iterations

Susan: Right.

Brenda: so that says unlimited, but you have to have a, um, and kind of what goes along with that, is that not only wanting to kind of tweak a little, it's like entirely new thoughts. *Prototypes* are, you know, like creating something new, like designers will take a piece of paper and just create a box

Susan: Uh huh.

Brenda: Or maybe four or five pieces of paper, and each one is a different prototype for that one idea.

Susan: Right.

Brenda: Ah, but before they settle on something. They feel the freedom to do that.

Susan: Uh huh.

Brenda: So, I don't know if you have felt the freedom to experiment with a lot of different prototypes in your teaching.

Susan: Definitely. No, no, not with, I don't think so. I think I'm in, in teaching, I think I ah, end up kind of being the person who sort of latches onto an idea and just tries to make it work. Um, and kind of burns out on it, and then maybe move onto the next one, possibly. Yeah. (*laughing*)

Brenda: Yeah, yeah okay.

Susan: In that, in that specific um, area.

(VDC: Brenda and Susan look at the design characteristics sheet.)

Brenda: Yeah, exactly. Yeah, yeah. So, have you in your, you know, experiences teaching, come to, had, had that moment where you…what a *creative leap* is, another way of saying it is, an "Ah, ha," moment, like "Oh, oh gosh, I really, that, all these different parts have come together and this is it!"

Susan: Right. Um, no, no.

Brenda: Um.

Susan: I think, I feel, I feel more confident that I'm, that I'm getting closer to being able to, to do that or to be able to make it open and possible to have that, but I think that ah, the things that we talked about before, just the um, the confident, you know, my own confidence that ka,

kind of thing, kind of gets in the way. I think I, I feel defeated before I really try (*laugh*) or before, before I, I mean, I can't let go, I guess. Um, okay. Well, that didn't work. That's all right, and let's move on to the next thing. (*laugh*)

Brenda: Yeah, probably just

Susan: Without it's like, you know, pow, pow, pow!

(VCD: Susan hits her head and laughs.)

Brenda: That's it, I mean you know

Susan: What are you doing woman? (*laugh*)

Brenda: And, and, and

Susan: So, why can't you make this work? (*laugh*)

Brenda: And I think that's a shared feeling for a lot of homeschool parents, so um, it ah, you're not alone in your feeling is what I wanted to say. There are just tons of people out there, that are bright and capable like you

Susan: (*laugh*)

Brenda: and have that same feeling

Susan: Yeah, okay.

Brenda: So I, I wanted you to know, you're not alone. It's not just you.

Susan: (*laugh*)

Brenda: I can tell you that.

Susan: Oh.

Brenda: And it's so, before we started talking ah, in terms of like um, the way you were teaching, could you see into the future at all? Were you *future focused*? Did you focus

Susan: For Daniel?

Brenda: Ah, yeah, like what

Susan: For his future?

Brenda: Uh huh.

Susan: Well, I ah, was not, no. I think that I was very much pro, problem focused in that, not in any, not in any like positive way. I think that I was just really nervous about and have been really nervous about the outcome for him. I guess. Um, and the, eh ah, sort of the anticipation of continuing in this

Brenda: (*laugh*)

Susan: struggle.

Brenda: Yes.

Susan: So, yeah.

Brenda: Yeah, yeah. Okay. And ah, have you been *context conscious*? That's being aware of the environment

Susan: Uh huh.

Brenda: in which you're doing what you're doing

Susan: Uh huh.

Brenda: and how that, that how you relate to that or how that could impact the product, which is teaching.

Susan: I think I can, I can be a little bit. Just for myself, I know that well, environment makes a difference for me. Um, if my environment is chaotic, I am chaotic (*laugh*). So, like we go, when we go off to Starbucks. …

(VCD: Brenda picks up a copy of the ViP model graphic. See Chapter Two.)

And, I'm not, this is um, as I said last week, there are hundreds of design models. In other words, designers use models um, or different approaches

Susan: Okay.

Brenda: to their design projects

Susan: Okay.

Brenda: and I ca, I found this and, discovered this one. I will give this to you, just so that you have it. This is called, in that big book over there is, if you want, if you want the, the one that's, that's open.

(VCD: Brenda references a copy of the ViP book on her desk and Susan hands it to her.)

Susan: This one?

Brenda: Yeah, that one. Anyway, this is the, this is what it is, it comes from this, it's called *Vision in Design*. It's the book. It's called like *A Guidebook for Innovators* and…

…(VCD: Basic introduction of ViP model.)

Brenda: and, and then, think about how we can create or redesign a, a way for you to work with Daniel that you feel like is gonna really answer all these questions, and we don't have to throw the baby out with the bathwater.

Susan: Right.

Brenda: We can look at what you're doing and see how we can add, making you more aware of, of your abilities, innate abilities to be a designer.

Susan: Uh huh. Right.

Brenda: I think, I, I know that they're there

Susan: (*laughing*)

Brenda: I know that they're there!

Susan: Uh huh.

Brenda: And that we can be ah um, sort of make those, making you more alert to what a designer can do

Susan: Right.

Brenda: and from your initial giftings and abilities and how we can um, apply that as designer

Susan: Well, that'll be okay.

…

Brenda: what we, where we want, what you want, I mean

Susan: Uh huh.

Brenda: and this is like, you can dream in all of this.

Susan: (*sigh*)

**Scene Three: A Dip in *The Warm Bath***

**Site: Brenda's office; three weeks later, mid-February, late afternoon**

**Props: Booklet, *The Warm Bath* (Lloyd, Hekkert, & van Dijk, 2006)**

**Scene Three: Précis**

*The Warm Bath* is a scaled-back predecessor to the Hekkert & van Dijk (2011) guidebook. It includes an intermission, omitted in the full book. Susan and I read through the booklet and discussed the contents as a review from the prior session's look at the ViP model. We followed the booklet's suggestion to try out human-product interaction and challenged ourselves to describe our experience. We explored ViP's expansive view of context factors and attempted to come up with appropriate ones. We learned that the ideas for design embodied in ViP are not always self-evident and can be dense. Both of us were mentally fatigued at the end of the session.

Brenda: I thought we'd do something just really, very, um, very basic, um, is, ah, to kind of get an idea of what we're doing and how broad and far reaching thinking like a designer can be and so I, I've copied this booklet, but I'm not gonna give it all to you this week. I'm just gonna give what we're gonna work on a little bit. So, we're gonna do something that that, um, you probably have done before which is what you do with your kids is we're gonna read it together…

Susan: Oh, Okay.

Brenda: and talk about it a little bit as we read and then, if we have a, you know, if, if we're not too, too late and I don't want you to stay up too, too late.

Susan: No, I just, as long as I have coffee, I'm good.

….

**Scene Four: Portraits in Design**

**Site: Brenda's office; three weeks later, mid-March, late afternoon**

**Props: Brenda-prepared guide sheet titled "Awakening the Designer, March 12 Meeting with First Principles" with grid for First Principles (See Appendix E)**

**Book: *Design Thinking* (Cross, 2011), Chapter 2, "Designing to Win"**

**Book Chapters from *Designerly Ways of Knowing* (Cross, 2006)**

**Chapter 1: "Designerly Ways of Knowing"**

**Chapter 2: "The Nature and Nurture of Design Ability"**

**Scene Four: Précis**

Susan appears to be in a good mood for this session and reports that things have gone better with Daniel. His mood is more positive, and no major hiccups occurred. She confesses she is intentionally more encouraging, taking a cue from her husband's attitude toward Daniel. She remains guarded about Daniel's behavior with other people, and we have an extended conversation about his public and private persona. She also discusses a meeting with Daniel's OT, who encouraged her to loosen up as well. Then, we dig into the meat of the session: discussion about the three design-thinking articles I gave her to read and touch on first principles. This session is characterized by long reflective pauses, note taking, and enthusiastic exchange.

We take turns reading portions of the articles out loud. They stimulate lively conversations about Susan, her sister, and her husband, especially from Cross's (2011) chapter, "Designing to Win." Even though the philosophical parts were "pretty heavy" and difficult to understand, she acknowledges the readings allow her to consider that she might possess design thinking abilities as a dancer/choreographer. She is fluent, articulate, and animated about her work as she shares her life-time experience as a dancer, choreographer, and dance teacher. She is

confident and self-assured in her abilities. She knows her stuff, and she relates it to the way the designer presented his practice and thoughts about designing. She embraces design characteristics as a dancer/choreographer and dance instructor yet does not extend it to herself as a teacher of her children. Rather she ascribes that ability to her younger sister who teaches in an inner-city school in California. She also reports how her husband, a design engineer, related to the articles.

*Brenda and Susan are sitting side-by-side at Brenda's desk. The session's guide sheet, other books, coffee cups, pens, notepads, tablet, phones, and various papers are between and beside them on the desk.*

Brenda: So, each time we meet, even though we may not dig real deep into some of this

(VCD: Brenda refers to the session guide sheet.)

Susan: Uh huh.

Brenda: just talking is, is part of it.

Susan: Okay.

Brenda: This is kind of our agenda

Susan: Oh, okay.

Brenda: for today, and you can, and, and we may just want to stop at some point and write some notes down.

Susan: Sure, well, like get my pen out just to

Brenda: Yeah.

Susan: move around.

Brenda: Ah, do you think better when you have a pen in your hand?

Susan: Or something in my hand.

Brenda: Yeah.

Susan: (*laughing*)

Brenda: I'm the same way. I'm the same way.

Susan: A cup of coffee or a pen or even a phone. (*laugh*)

Brenda: (*laughing*)

Susan: Honestly and I um, but I think a cup of coffee and a pen are probably less off-putting to other people, so. (*laugh*)

…

Brenda: Yeah. Okay. So. Which articles did you ah, have a chance to

Susan: Well, I read the, the I can read ah, read em out of order. I think I read

Brenda: And that's okay.

Susan: the, I read the um, the one about the from, the Formula One guy

(VCD: "Designing to Win" in *Design Thinking* [Cross, 2011])

Brenda: Good, yeah.

Susan: Uh huh.

Brenda: I'm glad you did that one.

Susan: Yeah, and then I read ah, the first chapter that you sent me, was it about ah, nature and nurture and um?

(VCD: "The Nature and Nurture of Design Ability" in *Designerly Ways of Knowing* [Cross, 2006])

Susan: Oh, the philosophical part, I think, was a little, heavy. (*laugh*) I think it might, I had to take a little time to digest, and you know.

Brenda: Yeah, and you know, and I was reading it, I was just going

Susan: (*laughing*)

Brenda: "What have I done to this poor girl?" (*laughing*)

Susan: No, um, it was interesting (*laugh*). I would say, I think that, I think I got something from it. Um, it ah, I mean, I don't, I don't think that I, I think it would take, it would take me a little while ah, to soak it in and ah, kind of break it down, but I feel like for the, for that particular one, um, just talking about the design process as a more ah, I mean I know what I got from it, is the, you know more intuitive um,

Brenda: Uh huh.

Susan: um, (*tap*) and I feel like I can kind of very loosely relate that to maybe how I choreograph um, specifically ah (*sigh*) you know, with the idea of you're not thinking of the problem, you're thinking of the solution and then it's really interesting that as a choreographer, not even necessarily when I'm choreographing for students, but just as an expressive form. You, I mean a, as a, (*sigh*) a choreographer, you're not specifically, but not necessarily thinking of a solution, but you're creating a work, and your work, sort of informs you about what the origination was eh, ah after you've created it, and it gives an enlightenment. There's a little, it's very abstract, I guess (*laugh*) but the process, I think what I relate to in that way. So, does make any sense?

…

Brenda: Yeah, I mean and, and I think the, as you've expressed that choreographers are a type of designer.

Susan: Yeah (*sniff*), yeah, I think I get that. So, yeah, I feel that's a, that's an interesting experience that I've had as a choreographer that is really unique and hard to define and, and sort of explain to people that when you don't come in with, I mean you may come in with an idea

that you know, or a question or a problem, or you know, you may come in with some theory or some quote or something, but the product helps you to explore the origin and your relationship to it in a way that nothing else really does, so.

…

Brenda: And um, and (companies) attribute that to design thinking, which looks at things differently.

This is kind of, part of the design thinking that is my personal belief that can be freeing for us as educators, and if it frees us, then maybe it can free our students as well.

Susan: Right.

Brenda: So, I personally learned to trust my kids more and

Susan: Uh huh.

Brenda: allowing them some latitude

Susan: Uh huh.

Brenda: and that's a lot that we see these kids (in Brenda's school) that have been in these situations, where you know, it's test, test. Or this is, this is the only way to do it.

Susan: Right.

Brenda: We've got to solve this problem that way, and their little brains just won't.

Susan: Yeah, yeah.

Brenda: They just can't. And so, you sit back and you say to them, "Okay, well, how would you do that?"

Susan: Uh huh.

Brenda: And you give 'em a few pieces of, of information

Susan: Right.

Brenda: and let them go from there

Susan: Uh huh.

Brenda: and that's, that's, that becomes something we'll talk about. Yeah, some of what I call first principles that we have listed on the second page.

(VCD: Brenda refers to second page of the session guide sheet, titled "First Principles," with subheadings, "Design," "Literacy," and "Teaching & Learning)

Did you, in some of the reading, I think, that in that one about the, about the designing cars there were first principles...did you, do you

Susan: Yes.

Brenda: remember reading part of that?

Susan: I do, yeah. Yeah, I remember him talking about that, about yeah, basically, essentially it was, you know when you get to be an expert at something, there are certain ways that you're gonna do. Well, I know how to do this and actually you do this, this, and this because that's how it's always been done or taking that aside and just going to the beginning principles.

…

Susan: Ah yeah, I was reading to my husband, and he was really excited to tell me what the solution was before I read it (*laughing*). He was just like "Oh, I know what he was gonna do!" (*laugh*). He didn't offend me.

Brenda: (*laugh*)

Susan: (*laugh*) So he enjoyed it (*laugh*) I was a little bit ah, (*laugh*)

Brenda: (*laugh*) I'm so glad and then I was thinking I just should have sent you a P.S. "Please give these to your husband."

Susan: Yeah.

Brenda: I think he'd get 'em, right?

Susan: Ah, yeah.

Brenda: I think he would really relate

Susan: Yeah. (*laughing*)

Brenda: and this becomes a family (*laugh*), a family.

Susan: "Dad, you're just part of homeschool," so.

Brenda: Yeah.

…

Susan: It's not necessarily with, not the with teaching ah, I'm not sure. I feel like I could crack under pressure as a, as an educator of my children, but when it comes to pro, professional (*sigh*) ah, like choreography, yeah, I feel like if you, if you have pressure, you can push your mental blocks a lot more easily ah, I was just ca, um, I guess that makes sense. Ah, originally, I didn't relate to it in the context of education, but I could in ah, in other ways. So yeah, you re, you realize that intense pressure and competition.

Honestly, I haven't reflected on this very much. I've read it and you know my husband was telling me about the things he was excited about that were not related to education at all, but (*laugh*) I think that um, I mean it's very um, very solutions focused and that's what, what we were discussing earlier ah, or what you brought up, or I did, I can't remember, ah, just about um, what was it, what was the phrase um, principles first

Brenda: First, first principles.

Susan: First principles, yeah.

Brenda: Uh huh.

Susan: Yeah, yeah, I feel that that makes it, I'm not sure exactly how, you know, how I could change my way of thinking to that (*laugh*) in the specific context of teaching my kids um, because I feel like it, it's very easy to just be in the um, there's a, a lot of pressure, outside pressure, too. I guess what we talked about a minute ago, just you know, this is the way you're supposed to do it and make sure you don't screw up (*laugh*) to make sure you just, you know, make sure that you've hit all these bases and um, and so not zoning out on that. I mean, I can, I can see really that that can be, that can be limiting um, specifically with, with Daniel um, and that if it doesn't work, you know, then you're just sort of left defeated without any sort of a, you know, a tool to move on. Um, but, but it would be hard to retrain my brain to feel like, so the, the whole, just like let, I have to, yeah, I think my um, I think had a, a conversation with my, with the OT and we discussed just sort of letting him lead, and I, I feel like, I've been able to just sort of, I have been able to take the step of relaxing a little bit about it um, and I think that's a pretty big first step (*laugh*)

Brenda: Ah, I do.

Susan: (*laugh*)

Brenda: I think that's huge.

Susan: But it's, it's you know, I feel like it's a bit slow, it's, I haven't just been able to just let it go (*laugh*) so.

Brenda: That's a process

Susan: Yes, (*laugh*) so anyway, maybe that um, that's the small amount of connection I guess I got with this so.

Brenda: and I think that um, that you're open to thinking about things a little bit differently.

Susan: Yeah (*sigh*) yeah, totally.

…

Brenda: I, um, for me, um, (*laugh*) thinking about education as a form of a design process

Susan: Uh huh.

Brenda: and knowing that design, design is ill-defined

Susan: Uh huh.

Brenda: even though, I can still be uncomfortable with that

Susan: Uh huh.

Brenda: it gives me, it makes it, it gives me permission to feel that way and to work within it.

Susan: Uh huh, yeah. I feel like this, this to me speaks more with the, the choreography, this makes more sense to me because I feel like, as a choreographer what, what drives to create is maybe an ill-defined, ill-defined problem. Um, ah, that and it's, it's a unique way of solving that problem or at least exploring it. Um, that's really intuitive and not, you know it's not wa, not something really that you can iterate even, but you kind of find your solution through the choreography. Um, I don't know if that makes any sense. Um, you know something that ah, doesn't mean it's not necessarily a problem, but an idea or like an intrigue or a curiosity.

Brenda: Uh huh.

Susan: That is just sort of stewing around (*laugh*) and your brain. And it's just sort of way to eh ah, you know, it's a physical way to address that, that leads you to um, resolve, I guess is a good word (*laugh*).

Brenda: Yeah.

Susan: So eh ah, yeah, I feel like that's very natural choreographically, it's very natural for me to do that, and it's very um, it's um, I can't think of a word right now but um, satisfying, satisfying to be able to, to work in that for like eh ah, that would be nice to be able to have that freedom to work in the, you know, that way in teaching.

Brenda: Can you describe for me what, if you can, and this maybe where you want to

Susan: Yeah, words are hard. (*laugh*)

Brenda: Um, what allows you to have that sense as a choreographer and not as an educator?

Susan: Whew!

Brenda: I know this a big one.

Susan: (*laughing*)

Brenda: I, I can go to the bathroom and let you think about it.

(VCD: Brenda gets up and leaves the room for several minutes. Susan sips her coffee and writes in her journal even after Brenda returns. Brenda moves to the other side of the desk and sits across from Susan. Susan continues to explain herself as a choreographer.)

Susan: I think (*sigh*) really as a choreographer that (*sigh*) that that's something that has been really just sort of a natural, intuitive part of my life, that appeared as part of sort of who I was (*laugh*) from a young age, and so, I think, it's really organic, and um, not really, I mean of course, I've been training in choreography and as a dancer, and so I have a lot of training around that, but it's never, it's not something that (*sigh*) was completely outside of me, I guess. It's something that was sort of built upon, and I don't (*sigh*), I don't really have that connection to teaching (*laugh*). Um, I feel it, it's more about "I'm gonna do this" but I don't feel equipped to do this. I don't feel like I'm the um, naturally a teacher. I'm naturally um, I mean I teach dance,

but I know dance really well (*laugh*). So, um, I, I don't feel like I am enough of an expert, I guess as a, as a teacher to, as it, you know of generalized, you know, education for little ones, to have a confidence in my um, ability, I guess, maybe. Does that make sense?

Brenda: Yeah, yeah.

Susan: and then it's also just um, (*sigh*) well, I suppose it's just more of social, cultural um, parameters that are sort of outside of me. You know, I see that you, you really need to do A, B and C, as you know, I gu, what do you, what are the um, the big words that they use for I don't know ah (*laugh*)

Brenda: (*laugh*) Keep, keep talking (*laugh*). Keep talking.

Susan: No, um, yeah, just I guess, you know, you have to hit, I'm not using the right words, but you have to hit these points, you know in, in this grade, they need to know A, B and C in this subject, from A, B and C in that subject. And I feel like really, I feel like I'm as imped, independent as I can be within those constraints (*laugh*) and I feel like I'm hon, I'm honestly like for my comfort, I'm pretty darn independent (*laugh*). I'm not super like worried about them getting tested every year. Um, I feel like I can be, you know, (*sigh*) I can work with their strengths, and um, you know kind of build as I can on their weaknesses um. So, I guess I, I'm just as I'm as open as I feel, as I have felt comfortable in being when it comes to education, because ah, there's just, I guess it's a pressure, it's a pressure of you know, if you don't hit these points, then you're not doing it right or you're gonna have a poor outcome (*laugh*), you know. So whereas, you know dance, I'm just, you know, I'm, first of all, it's intuitive. It's, it's part of my nature. It has been since I was little, and then it's built upon, through lots of, you know, lots of work, and digging into it, and it doesn't have um, necessarily those, those outside things that um, I mean it. Yeah, it doesn't have as much pressure, I guess, on, on it. Now, when you come, I

supposed there, there are circumstances where ah, it can be more frustrating as a teacher when you have to create a certain work that is, that is not your creation, not your full, you know project, not your own but a project, but a project of this sort of given to you by someone else, that maybe you don't necessarily love. Um, then that can cause similar stress, I think so um, just in its organic sense as a choreographer, I think I can get this design thing. I think, I don't necessarily always gel well with that in a system in which I've been given specific constraints, I guess I fight with it a lot so (*laugh*). Does that make sense?

Brenda: Oh, yeah, I, I've just, you know, I think you're on a roll.

Susan: Oh, good. (*laugh*)

Brenda: I really am. I'm enjoying what you're saying.

Susan: (*laugh*) Yeah, yeah I think I'm not really sure how even really, I mean, I'm just thinking out loud, but yeah, it's hard to be, it's hard to be organic and to, to sort of have that same process when you're (*laugh*) for me, whenever I'm with other people who have their own specific opinions of what needs to be done, and um, and you know, we're kind of imposing that into your process, which I'm sure for any creator, that's a, that's an issue (*laugh*). I know it is for my husband. I mean, he talks about it, about stuff like that, you know projects at work, so yeah, I'm sure you have a learn to, and I do work around it, about it's just not as organic, I guess, so

Brenda: And I have several ah, things rolling around in my head

Susan: Sure.

Brenda: and they can't all come out on once.

Susan: Uh huh.

Brenda: (*laugh*) but I know you're feeling

Susan: I understand.

Brenda: the same thing

Susan: (*laugh*)

Brenda: um, as a choreographer, so the passion is with choreography, which becomes a form of teaching. Right? Because you have to

Susan: At one point, you do. You have to teach people. When you have as a… so, in raw form you know, as a choreographer, outside of you know work, really because I haven't, haven't gotten to that artistic, you know um, individuality of freedom and, and money behind it (*laugh*) and being able to just create whatever (*laugh*), so usually it's in the, you know, when I have time and it's been a while (*laugh*) but um, you know when I'm able to, to just have freedom and in my work, um, honestly a lot of time, I mean that's usually with, with artists who kind of know what's going on, and so, I'm not sure where I, where I started with that

Brenda: Well, you know

Susan: as a choreographer.

Brenda: A choreographer is also a teacher

Susan: Yeah.

Brenda: but you're at the studio

Susan: Uh huh. Yeah.

Brenda: working at the studio?

Susan: Uh huh. Yeah, as a teacher, yeah, yeah. I look at that in that context is a bit different, because I have outside, I'm not the sole originator of the work I'm working with, you know, like the director, for at this, at, at this specific job maybe and maybe ah, you know I've worked a lot in a lot of places ah, but the specific place where I work now, the, the artistic um,

perspectives are really different, and um, I've obviously, I respect the person I work for, but she has a different idea than I have about what is interesting or valuable. And, so

Brenda: (*laughing*)

Susan: um, so in that sense um, you know at the studio, I am teaching, so there's a lot going on, and there's teaching, there's incorporating the desires of other people that I'm not teaching, I'm just working with and to come an agreement artistically um, and then also, you know, you're as a teacher, you're dealing with ah, kids of varying interest and ah, commitment levels as well.

I'm totally just spouting off whatever comes to my head. (*laugh*)

Brenda: That's what I want you to do.

Susan: Okay. (*laugh*) So, there's a lot of variables there that, where it can be quite stressful um, in the, in the specific like, the what-I-get-paid-for kind of a choreography. It's different than the free-flow, organic, natural…where I have an artist who will just do what I say, and then kind of, you know, try to put themselves into it (*laugh*). That's a whole, you know, those are almost two opposites.

…

Brenda: Um, "the way designers work may be unexplicable, not for some romantic or mystical reason, but simply because these processes" and I think that in a sense, what I've heard you say, too, about your dancing is that. It, it started out as something you just was always really good at, but then it became kind of a process or something that you would

Susan: Uh huh.

Brenda: you knew how to follow.

Susan: Uh huh.

Brenda: Um, “these processes lie outside the bounds of verbal discourse:

Susan: Uh huh.

Brenda: “they are literally indescribable in linguistic terms” (Cross, 2006).

Susan: Hm. I get that with, with the specifically with choreography, I get that

Brenda: Uh huh my, my kind of, my rhetorical question is why can’t we apply this to education?

Susan: Uh huh.

Brenda: How can we apply this to education?

Susan: Uh huh.

…

Brenda: So then, what really, I think set me free was this headline here and it’s important. Ah, you read it.

Susan: “Design Ability Is Pos, Possessed by Everyone” (Cross, 2006).

…

Susan: …it makes me think of (Daniel and her husband) more than it makes me think of me, except for anything specifically in the, in the choreographic process. I’m just really not, just kind of all floating around in my head (*laugh*).

Brenda: …and the reason we were, while we’re doing this is, I’m hoping you know that we’ll discover through these things that we’ll be able to help other homeschool moms who had, there are a million Daniels out there.

Susan: Uh huh.

Brenda: You probably know that.

Susan: Well, I know it now (*laughing*). Now that I have one

Brenda: (*laughing*) Yeah, yeah.

Susan: I never really thought about it much before.

**Scene Five: Designers and Teachers Know: First Principles**

**Site: Brenda's office; two weeks later, late March, late afternoon**

**Props: Brenda-prepared guide sheet: "Awakening the Designer, March 26 Meeting More First Principles and Videos" (Appendix F)**

**Computer**

**Outline for a PowerPoint presentation, "First Principles for Teaching & Learning, Reading & Literacy with a bit of Design Thinking" (See Appendix G)**

**Scene Five: Précis**

This session focuses on Brenda's sharing her set of first principles through a PowerPoint presentation. She developed these principles as part of the teaching-and-learning literacy workshops she conducts for primarily homeschool parents. During the session, Susan is engaged in learning about Brenda's first principle of teaching-and-learning literacy, and asks questions and takes notes. She appears to buy into the new ideas for teaching-and-learning reading with Daniel in ways she has not considered previously. The discussion ranges from the importance of reciprocal communications between teachers and students, different methods of teaching-and-learning reading and their outcomes, to the ways she approached reading activities in the past, and ideas about appropriate grading.

*Brenda and Susan are sitting at the credenza behind Brenda's desk. The session's guide sheet, a coffee cup, pens, and various other papers are on the desk. Susan holds her tablet and journal in her lap. During this scene Susan continuously wrote in her journal.*

Brenda: Well, tell me how things have been going since the last time we met?

Susan: We really have not, we've had very minimal school over the past couple weeks.

…

Brenda: So, you feel.

Susan: I feel good. …

Brenda: Well, maybe, maybe now that you're going to be a recreated individual

Susan: (*laugh*) That sounds wonderful!

Brenda: This, well, this, design is just come flourishing, and you will have different things and he will, he will

Susan: be excited about it

Brenda: he'll get excited about learning, so

Susan: Yeah. (*laugh*)

Brenda: Did you have any time to think about some of what we talked about?

Susan: You know, I read, I ah, eh read the rest…no, I didn't read the rest, I read up to, I read most of the other article that you sent me and just sort of thought about that. I don't know if really gave any deep contemplation to our conversation. Um, so,

Brenda: Well, that's okay. Yeah, you know. Ah, but I'm glad you did finish the rest of the article.

Susan: Yeah, it was, it was good.

Brenda: Yeah, and we'll, we'll visit that again, and ah, for me to try to eh ah, kind of in, in keeping with what I had proposed um, there are two things that I'm hoping that we'll get to today….is that designers, really good designers, know first principles … So, that's been something I've thought about a lot and I thought a lot about even before, thinking about design

Susan: Yes.

Brenda: and was, what are some things, what are some principles about teaching and learning

Susan: Uh huh.

Brenda: and about literacy

Susan: Uh huh.

Brenda: that might also be some foundational things that help us as educators to be more effective.

Susan: Okay.

Brenda: So, what, what I've been thinking about for ah, many years is kind of principles that underlie teaching and learning….let's, let's start this thing.

(VCD: Brenda turns to the computer to begin the PowerPoint presentation about First Principles. See Appendix G.)

Susan: Sure.

Brenda: So, this is "First Principles," what I consider first principles for three different things. First is for teaching and learning, which is, is a, a philosophical kind of, of and is, is a way of thinking about what educators do.

Susan: Okay.

Brenda: That it's both teaching and learning. It's reciprocal with the students.

Susan: Okay.

Brenda: It, these are also sharing first principles that I believe are solid for reading and literacy.

Susan: Uh huh. Okay.

Brenda: The teaching and learning principles can flow over into anything

Susan: Right.

Brenda: you're doing, and the reading and literacy, some of 'em are pretty specific

Susan: Uh huh.

Brenda: for literacy, and then there's a little bit of design thinking thrown in, not, not, a whole lot of but there is a little bit of design thinking.

Susan: Gotcha.

Brenda: Okay, so the First Principle is ah, *Get Understanding*

…

Brenda: What's best is, um, balance (laughs,) balance, balance, balance, and that's kind of the hard thing to know. Um, and methodology is how to teach and, um, ah, there are ah, there's some, sometimes that you want to do direct, explicit instruction, and then sometimes you, teachers want to do implicit, which means whatever the materials they're using implies, and a lot of that is knowing which child and what the children really need. So, um, how you're going to teach, how you present that information to the child is really critical and um, there are a lot of different methods um, that and they're and they can be very um, very particular and I think again, sometimes that's not really so good personally …

Susan: If you get hung up on that and not focus on what the kids need

Brenda: Okay, so some of what, an example that I, that I like because Dr. Allington, who wrote this article, and this has become kind of central article in in the literacy literature, is called "The Six T's of Effective Elementary Literacy Education," and so, I'm embedding those in the principles that I've come up with, cause I think they're important, and sometimes there's like overlap um, and it, but I think that those are particularly important and those six t's are *time*, *teach*, *talk*, *test*, *tasks*, and *texts*. Sort of some tongue twisters and I'll, I'll embed those with, however, the two of 'em that I think really belong in this first principle that I have, of get an understanding, and first is *tasks*, and this in literacy is something that, um, that I think is really

important. It's something that I, kind of struggled with just cause from where my background comes from is and I think most of our backgrounds and he talks about that, that traditionally, we're learned, we're given assignments, usually in a workbook and then, the students are assessed on how, how well they do on those worksheets or on some task, kind of like that, and he doesn't believe that that's a very good way. He says that that's not teaching or that's not, those are not the tasks that are going to build good learners and good readers. So he, he says that rather than a whole lot of short tasks, there should be longer assignments so that, that, that and from a design perspective too, that makes, makes some sense ….So, tasks, it's really important to think about the kinds of tasks …we ask our children to do….

This is really important, *texts*. Students need enormous quantities of successful reading to become independent proficient readers and when they say successful reading, that means it must be at their independent level and um, he said that if, if like a 9-year old child is reading something, a story of 100 words and they cannot read it fluently, which means as soon as they see the word, if they cannot fluently read 2 or 3 words, that is too difficult for them. That's instructional, it's not independent. So in other words, independent reading is, okay, students need enormous quantities of successful reading to become independent, proficient readers. …So, if they're, that does not, does not…

Susan: That's not successful reading

Brenda: Yeah, it's not successful….

Brenda: So, Principle Two is to *Tell the Truth*. Um, when something has been incorrectly learned, or not completely learned or known about, it's hard to correct, as you probably have discovered. … it's making sure that really that what we teach the, them is accurate …

Then, the Third Principle is *Crawl, Walk, Run*. …It's kind of like first things first, kind of unfolds and, um, and it's important for our children to have enough knowledge in order to do whatever step they need to do whatever the subject is.

Susan: Which is simple language (laughs.)

Brenda: Simple, orderly language.

Susan: Orderly, okay.

Brenda: I really believe that it is. I call this *The LanguageScape* (See Appendix G) and it shows the simple order of language and it is part of Principle Four, *Simplify, Simplify* and it has to do with patterns. I believe that patterns are really some of the most important things in um, in learning and in design…

(VCD: Brenda shows Susan a picture of the *Coding Anchor Matrix* (See Appendix G.) and refers to it as she explains the various syllable patterns.)

…

The fifth principle is called *Frame and Finish*. This has a lot to do with literacy and part of Six Ts again, is *Tasks*, um,

… Principle Six is *Create Synergy*. This is both teaching-and-learning, teaching-and-learning literacy and this is really important in any subject. Um, taking Dr. Allington's Six Ts, there are two that, um, that I think are important here. First, *Teach*. Um, when it comes to teaching, "Active instruction-- the modeling and demonstration of the useful strategies that good readers employ" (Allington, 2002). …

another of the Six Ts is *Talk*. This is, um, about reading and about all areas of it. "Conversational talk with discussion about ideas, concepts, hypothesis, strategies and responses… 'open' questions with multiple possible responses…" (Allington, 2002).

…

Ah, Principle Seven um, is *Be Fresh and Spontaneous*.…From the Six Ts, it's *Expertise Matters*. The way I've always presented that, is that the way to be fresh and spontaneous is to study really hard because the more you know about something, the more you can just pull out of your storehouse of knowledge.…that's really from design thinking literature, too. Expertise matters…the more practice the, the potential designer or architect had for each year that they were in school, they gathered more expertise and it made their designs richer

Susan: Uh huh.

Brenda: because they had more to draw on.

Susan: Right.

Brenda: So, it's really important to study

Susan: Yeah.

Brenda: so that you know what you're doing

Susan: Uh huh.

Brenda: For the Six Ts, there, there are couple of things that that expert teachers, expert literacy teachers um, do and one of em is, is *Time*. Um, there are a lot different ways to think about time, but this is from that article. "Extensive reading is critical to the development of reading proficiency" (Allington, 2002).

Susan: Uh huh.

Brenda: The article says that really highly successful, exemplary teachers spend a large percentage of their time in literacy tasks and um, they're not just involved in stuff, they really are engaged in teaching and reading literacy and discussing it and talking about words and talking about concepts and, and so it's just a lot of time reading

Susan: Right.

Brenda: and not so much on worksheets and things like that.

Susan: Oh, yeah.

Brenda: The last of the Six Ts is *Test*. "Student work is evaluated more on effort and improvement than simply on achievement status" (Allington, 2002), and I think because our educational system is based really on this achievement status

Susan: Uh huh.

Brenda: That it's really hard for us to um, learn how to evaluate and test based on ah, how a child, how a child, what kind of effort they put forth and how much they improve, and they should be rewarded for that because when they see that they can be a, you know, super star student, even if they're not brilliant,

…

Susan: Do know you what time?

Brenda: It ah, what time is it?

Susan: See, I'm gonna

Brenda: That's, yeah, that's the end.

Susan: Okay. I have to run. I'm sorry.

**Scene Six: Deconstruction to Designing: Old Product to New**

**Site: Brenda's office; one and two weeks later, early April; late afternoons**

**Props: Brenda-prepared guide sheet: "Awakening the Designer, April 9 Meeting, Reflections on Viewing Videos" (Appendix H)**

**Papers, pencils, water bottle, coffee cup, bag with munchies, computer, a journal**

**Excerpts from *Vision in Design: A Handbook for Innovators* (Hekkert & van Dijk, 2011) with graphic of the ViP Model**

**Scene Six: Précis**

Scene Six has two parts. First, Susan views more videos of her teaching Daniel, followed by her take on what she learned from them. Then, we discuss the ViP model and that we completed most of the deconstruction phase. We identify the next ViP steps toward a new design for her to teach-and-learn reading with Daniel.

Susan shares that with lighter academic demands school is going well especially in light of viewing the videos the week prior. Viewing the videos is a critical aspect of the old product level in ViP's deconstruction phase. She reports that her visibly-high stress level on the videos surprised her and Daniel's constant movement was greater than she expected. Viewing the videos, she assesses the strengths and weaknesses of her current product and discovers elements of her role as a homeschool NTRT that she can change. For example, she recognizes that Daniel enjoys learning activities that she does not, and realizes she must change her expectations for him to succeed. We discuss this discovery and Susan listens carefully and expresses a willingness to try new things.

We review the ViP model and its next step to design a new way for Susan to teach-and-learn reading with Daniel. We look at what we have covered thus far in the deconstruction phase.

By viewing the videos and examining her old curriculum and how she uses it, we complete the first deconstruction level, the old product. We end our session projecting how to complete the final two deconstruction-phase levels, human-product interaction and context factors, and move into the designing phase.

*Susan and Brenda sit side by side in front of Brenda's desk to deconstruct the product Susan currently uses and consider her interaction, and Daniel's, with it. One week earlier, Susan reviewed selected segments of her teaching Daniel recorded in the fall. That session was not videoed.*

Susan: (*laugh*) Should I sit here?

Brenda: Yeah, for right now, and then we're gonna watch some more videos, ….

Susan: Yeah, yeah life and homeschool are all mixed up together and it's hard to separate them all.

Daniel's doing well, so. Doing well, pretty well. We've not, we've done –just remembering his reading. I've gotten his new, his next level for his reading program. We haven't started it and um, it's just been, he's been doing pretty well. He had a good week….

Brenda: Now, thinking about what we looked at, do you have, did you have any thoughts? I don't know if you wrote anything down before

Susan: No.

Brenda: or after or during. Some things that maybe stood out to you that surprised you or

Susan: I really, I didn't analyze it very much, honestly but I feel like it it sort of reinforced to me ah, just my own stress level. Um, especially the first one, you know that's not helpful scenario (*laugh*) and um, just kind of um, you know help me kind of think about how I could sort of let go of that and be able to be more relaxed and eh ah, it's the same thing that I've,

I've been sort of reminded of ….I was much more stressed than I thought that I was (*laughing*). Looking at my face, going "Oh, my goodness. She needs to take a nap." (*laughing*) …I was just sort of observing his,

(VCD: Susan flails her arms around and moves her torso imitating Daniel's constant motion during instruction.)

…Like nothing really completely jumped out at me besides my own stress. I think that was the I, I imagine I can glean more information with, with a little bit more focused observation.

Brenda: but um, we do have, there are a few segments from the second session that I thought I would let you look at that now …

(VCD: Susan moves to the burgundy office chair behind the desk and swivels to the credenza to view two video segments of her teaching Daniel from Session Two. The first segment shows her teaching the phonics portion of a lesson for that day; the second segment, the book reading portion. She does not comment while watching the video. Occasionally, she laughs, chuckles, and yawns. During the first segment, she sits relatively still for the first 15 of the 33-minute video. She then sits up straight for a few minutes before she slouches into the chair, head on the chair back, coffee on her lap for several minutes, and ends sitting straight in the chair. After viewing the first segment, Brenda asks Susan to discuss her thoughts about it.)

Brenda: What did you, what do you think about what you saw on here? About what you were doing? What Daniel was doing?

Susan: Well, he seemed to really enjoy the, the game

(VCD: One of the phonics activities)

and I didn't really enjoy the game (*laugh*). It was fine for a while, but it took a long time to get through. Ah, otherwise, I'm not sure if I um, you know he, he has ah, he was doing well, he has ah, ga, he gets so, he gets tired which that, it was, how long was that?

… I'm not sure I learned anything new from that, except maybe ah, just the idea that the, in particular incidence it looked like ah, well he was having fun with the game. It was engaging him in a different way that is not, well, you know, he often dreads his phonics, so that seemed to be something that he was having a good time doing. Um, so

Brenda: So, maybe a take-away is ah, making things fun is more engaging

Susan: Right.

Brenda: for him

Susan: Right.

Brenda: cause he really did stay with it the whole time.

Susan: Yeah, he did, he did without, without sighing and asking when "When are we done?" ….it would be a matter of expectations because um, you know, refocusing on something like that would, would have to be a purposeful thing on my part in changing my expectations to, to let myself enjoy that as well (*laugh*). Um, no, but I couldn't do that, but it's just like "Okay, wow! This is really long." (*laughing*)

Brenda: (*laughing*) Yeah, yeah, we'll figure out a way to engage it so that you're having more fun, too.

Susan: Yeah (*laugh*). Well, if I know from the beginning that it's a more effective strategy then I'm gonna have, I'm gonna feel happier about it (*laugh*)…

Brenda: as we're thinking about your growing role as a designer (*laugh*) and thinking like a designer.

Susan: It, it's challenging for me, I feel like I mean (*sigh*) I, I, I don't really think, I mean, I never would have been this way as a school teacher, and I'm a homeschooler because I feel like it's good for my kids, not because I feel like I'm a teacher (*laugh*). And, eh ah, it's challenging to just reframe my, my perspective because you know (*laugh*) I was nerdy kid, who just thought school was great (*laughing*), you know…. Daniel is, so it's ah, you know, of course, "You're gonna have fun. Sit here and learn it. It's fun!" (*laughing*). Just by nature and if, you know, if there's definitely, you know, frustration, if he's not enjoying it. "Why aren't you enjoying it? This is great." You know (*laugh*) so but anyhow

(VCD: Brenda starts the second part of the videoed lesson from the fall. Susan focuses on the video and occasionally swivel slightly in her rocker, and appears to take some notes.)

Brenda: Well, so how was, how was that? What were some of your take-aways or observations? Was it similar to what you expected or different? Or, what did you see that you hadn't seen before?

Susan: I'm not sure that I saw anything different. I think he was, he was calm and not tired in this, and I think he did really well, and he also was um, excited about stories, I think. He was, he was ah, he liked those stories so he um, he was enjoying the process pretty well, which was good, nice, different…but it's, it's not a consistent thing. …I think it is really relaxed, and would be nice if, if it were always so (*laugh*). I think it's sort of a, you know, we were ca, we were going back and forth pretty well, and there wasn't a lot of frustration on either side, so um, I would say that that it was just pretty smooth… I think it's a ga, a bit complicated though I can't um, I think when there's been a lot of tension around learning, he's more reluctant to jump in. Um, and I also think that ah, the element of, I mean it wasn't ah, you know, you were there three times…that was the second time. I think he, he, ah the element of having someone there is also

ah, a motivator…and being able to read his book in front of someone. He really, he does respond, he, if he feels that he has confidence in what he's doing, he likes to perform …(He liked the story, so) the element of interest is something that could be definitely, um, utilized better um, um, considering his interest in pulling that in. I think the element of performance might be a little more tricky because if he's confident, it's wonderful; and if he's not confident, it's not good at all. It's no good. (*laugh*). So to know, to know, with surety, that he's gonna be confident before if I pull that (interesting subject) in, and take a little bit of ah, a little bit of preplanning and understanding (*laugh*).

Brenda: Preparing the performance like you do with your dancers.

Susan: Right, right, right. So, um, so yeah.

Brenda: I think those are two big discoveries personally.

Susan: Well, I'll write it down (*laugh*).

(VCD: Susan takes a sip of coffee.)

Susan: and I think that's useful. I do

(VCD: Silence while Susan writes. When she finishes, Brenda shows her a copy of the ViP design model. See Chapter Three.)

Brenda: Anyway um, ah, this is re, do you remember we went…Didn't I give you this at one point

Susan: and I have it I believe somewhere

Brenda: Yeah, yeah and so anyway, we've done all of this part.

(VCD: Brenda references the Deconstruction levels.)

We've gone up here. We've talked about ah, the, remember we talked about what you were doing and the interactions

Susan: Uh huh.

Brenda: Ya'll had with it and then where you were and um, that's kind of what we have been doing and actually did it, look at the, at these um, videos is ah, the interactions you've had, what you can learn from that.

Susan: Uh huh.

Brenda: So, what we're getting to do now, so we're gonna, we're gonna start jumping into actually designing.

Susan: Right, right.

…Brenda: Uh huh, uh huh. So, okay. So here you go with this.

Susan: Right.

Brenda: A little bit of reading, and it's not much this time.

Susan: Sure, that's fine.

**Scene Seven: Designing Part One: Identifying the Domain and Context Factors**

**Site: Brenda's office; one week later, mid-April**

**Props: Brenda-prepared guide sheet: "Awakening the Designer, April 16 Meeting, Identifying Context Factors" (Appendix I)**

**Book, *Vision in Design: A Guidebook for Innovators* (Hekkert & van Dijk, 2011)**

**Scene Seven: Précis**

Susan and Brenda dig deeper into the ViP model to design a new way for Susan to teach-and-learn reading with Daniel more successfully and pleasurably. They continue to plow into the Hekkert and van Dijk (2011) guidebook to direct their next steps. Despite the material's intellectual challenge, they feel more comfortable with the new design ideas and the different ways of design thinking. Susan welcomes the new thoughts and possibilities design thinking generates for her.

The majority of this session focuses on a key ViP value: the importance of context factors. Brenda shares her thoughts about context before they read the sections of the book that cover it. Identifying context factors for a design project involves numerous, sometimes abstract aspects and concepts, Brenda creates *Factor Fun*, a game to help them identify important factors for Susan's teaching-and-learning reading practice. The session ends with a preview of the remaining designing steps.

*Susan sits on the edge of a chair in front of Brenda's desk. Brenda is behind the desk gathering materials for their meeting.*

Brenda: So, how are things going with you?

Susan: Um, pretty much the same as last week. Yeah, you know things, we just sort of squeaking by, getting a few things done

Brenda: (*laugh*)

…

Brenda: So our session is gonna be a little bit different

Susan: Okay.

Brenda: And um, also, from the perspective of this philosophy

(VCD: Refers to the *Vision in Design: A Guidebook for Innovators* [Hekkert & van Dijk, 2011] on the desk in front of her.)

of design, vision in product design, that this particular phase how important it is and how um, counterintuitive it is in so many ways. Um, because normally, when we know that we have something to accomplish or do or at how I want that product to look; how I want that process to look; and I think, as an educator, I do that, too. We just jump in (without really thinking about what surrounds it. It's also important to) understand not just the object but what surrounds it, in other words, negative space. Not positive space, not the thing that you're focused on…in psychology, we talk about something called figure-ground. Figure-ground, and *figure* is the figure, what you're focusing on, and the *ground* is everything that surrounds it

Susan: Right.

Brenda: and (my art professor who taught me this concept) always said that in order for your paintings, your watercolors to have depth and power and meaning, and take it to a different level than just something pedestrian focus on the background, not on the foreground.

Susan: Uh huh. It makes sense.

Brenda: Yeah, so I, because I'm a very mediocre artist, I used that in the little bit of art that I did, and think it made a difference; but more than that, I used it in my writing …and people

that I've tutored in writing, eh that's always been kind of like this, this um, big thing. From that moment, they experience what I did, and that their writing improved huge amounts.

Susan: Yeah.

Brenda: So, what I think in my mind, just as I'm sitting here talking to you that that what we're talking about today, which is context factors

Susan: Uh huh.

Brenda: serve as the same thing for us as educators, as that that visual background did for the watercolor, and for me, thinking about really building background in order to, to make the main story line stand out

Susan: Right.

Brenda: So, as I was reading all of this over the weekend, like, like I said, it became important to me seeing how these context factors really are so powerful and that, not to just kind of leap over them, and so let's, let's talk a little bit about that. Does it, does this make sense to you when I'm talking about it?

Susan: Yeah, yeah, I think. Yes, it does. Um, translating it to this, I'm not sure how we're gonna, how it's gonna work, but I, I see what you're saying. It makes, makes sense.

…Susan: Um, and ah, sort of just like, you know, investigating and trying to figure it all out um. And then also, maybe that kind of, maybe that kind of, um, that kind of thinking forces me and or maybe other things that are factors, sort of force me into, have forced me into the idea of thinking that well, there has to be a certain way, there has to be a, you know it, I've got to figure out the solution. Um, and I think maybe taking a step back from specifically, just zoning in on his little issues. Not that that isn't important, but um, it just kind of gives me a little bit of a breather, so that's just

Brenda: I like that.

Susan: So, I think, I think maybe I mean if, if there are other women and, and mothers or fathers in my situation, I think that maybe that could be helpful, more broadly, I guess, in other scenarios. I know, I think, I feel it definitely would be for me, so

Brenda: Ok, I like that.

Susan: Good.

I: You're owning it; *(laughing*) I like that. Ok, um. Now, I thought we would try to do this in the terms of, of ah, just playing something called *Factor Fun*

(VCD: Brenda refers to the guide sheet.)

…so that when we get to the final design, that it's not, "Oh, well that seems kind of interesting," but it's we discovered this context factor exists either in your homeschool environment, which could be just you know like every woman or every man, and, and so in the final project, we're gonna do x, y, z because when we were defining those factors, we knew that was something that existed, or it was something we thought about or is something that was really important in a feeling way, and it met a need.

…

Brenda: Yeah, yeah, yeah. I mean which is, ah, yeah, it, this is stretching us to think

Susan: Yes, yes.

Brenda: differently. Although I, you know I know from the things that this company, these people have discerned have just been, not earth shattering, but certainly revolutionary

Susan: Uh huh.

Brenda: and made life better and different for a lot of people.

…

Susan: It's been a long day. Well, really not a long day, but my brain has felt that it was a long day. (*laugh*)

Brenda: It happens, it happens, and then what will happen, when you get some rest and things kind of settle down, then it'll be even more energized.

Susan: Yeah, I hope so.

**Scene Eight: Designing Part Two: Context Factors Continued**

**Site: Brenda's office; five weeks later, late May**

**Props: Brenda-prepared guide sheet: "Awakening the Designer, May 21st Meeting, The Statement and Setting the Calendar" (Appendix J)**

**Book, *Vision in Design: A Guidebook for Innovators* (Hekkert & van Dijk, 2011)**

**Scene Eight: Précis**

Susan seems less stressed as recital season is over, and she and her children continue with a relaxed homeschool schedule. Daniel's long-awaited psychiatrist appointment went well. The psychiatrist diagnosed him with an anxiety disorder and prescribed medications which appear to be effective. She has read most of the design-thinking materials Brenda gave her and contributes thoughtfully to their conversation about design thinking and the ViP design model.

Brenda reviews the nine designerly characteristics before continuing reading from the ViP book about context factors and writing a statement definition. Susan affirms that the design characteristics are no longer foreign to her and she sees them operational in herself.

*Susan sits in the chair in front of Brenda's desk and beside the wall. Brenda gathers materials for the session and sits beside Susan in the chair near the front window.*

Brenda: Let's just kind of update. Tell me how things have been going, what's been going on.

Susan: Um (cough) well, we've, we, we continued to do light school up until I guess the first week or the second week of, um, May, and we haven't, we've had a break. Um, so, let's see, we had a psychiatrist appointment last week which was ah, anticipated greatly. So, um, it was good. I was, I was happy with the, ah, with the meeting. It was helpful.

Brenda: What, what would, tell me about what you learned.

Susan: Um, (*sigh*) the psychiatrist thinks that he has anxiety.

Brenda: Ah.

Susan: Which makes a lot of sense genetically.

Brenda: Uh huh.

Susan: Yeah, we have been waiting for a while (*laughs*). So, it was a relief.

…Yeah, so, and then it's ah, and he's been on, he's on, he's been on the medicine for like five days now. Um, there's a few, you know, could be flukes…there are a few things that that have happened that have been kind of weird. Ah. … like he went to Sunday school without any kind of argument. He never, he always, like he always wants to stay with us and we try to encourage him to go to Sunday school and he's was…just went on in there.

Brenda: Good.

Susan: …she talked to him and said that this maybe will help you feel calmer and that really, he kind of embraced that and said "Ok, I'm gonna take my medicine," and maybe it'll, maybe it make/help me feel calmer so…

Brenda: Yeah, I'm really, I, ah, I'm really proud of you guys for, you know, approaching that because a lot of people are hesitant. … Actually, when you sent me the text a, about taking the psychiatrist, … it really triggered something … I had not even considered (*cough*) which was on these. Remember this, this, that little grid.

(VCD: Brenda refers to the context factor grid in *Vision in Design: A Guidebook for Innovators* [Hekkert & van Dijk, 2011])

Brenda: And all of these fields that impact how we, how we design

Susan: Uh huh.

Brenda: We design things.

Susan: Right.

Brenda: And, and you know, it really that really triggers something I think that's really important.

Susan: Uh huh.

Brenda: About the work, we're doing together.

Susan: Yeah.

Brenda: Is, is the psychological.

Susan: Right, yeah.

Brenda: And the biological.

Susan: Uh huh. Yeah.

Brenda: Both of those

Susan: Probably with me, too (*laughs*).

Brenda: (*laughs*)

Susan: As the, as the teacher.

Brenda: (*laughs*) Yes, yeah, you know, I think, maybe more people should be looking into that.

Susan: Right.

Brenda: Is, is the role of how can … we, we've been thinking we're designing this product, this way of teaching for the, for the, for the student but in reality, it's also for you the teacher as well.

Susan: Well, to be effective it's…

Brenda: Yeah, it has to be.

Susan: Consider all of that.

Brenda: Yeah, … I do think that looking at these, ah, fields and, and context factors of fields and types, it, it really, makes you think much more deeply about what you're doing.

Susan: Uh huh.

Brenda: In a lot of different ways.

Susan: Yeah.

Brenda: And, um…

Susan: Well, I think, it gives em, to me, I don't know (*sigh*), well, the essay that I read today, helps me understand how sort of, or helps me understand better how to approach a start, I guess, whereas I feel like I was a little bit swimming in, I don't know what (*laugh*) before just, ah… So um, yeah, I think it, it seems like it, it's, it's more approachable, I guess.

Brenda: Yeah, and, and it's kind of helping you to think more like "Oh, this is how designers think."

Susan: Right. Yeah, yeah, so, I, didn't really come up with any schemes or anything, but I was able to kind of get my mind around a start a little better as we're, as I was looking…. We'll see how it pans out (*laughs*).

Brenda: Yeah, because, I mean, this is, like I said, a lot of this is dense.

Susan: Uh huh.

Brenda: Um, it, eh, ah, you know, my, my thing has been if, if in some way homeschool parents can see themselves as a designer, then it could make what they do in their, in their school.

Susan: Uh huh.

Brenda: Ah, more fulfilling.

Susan: Uh huh.

Brenda: And, and ah, more approachable.

Susan: Uh huh.

Brenda: And they have more um, ownership and control over it.

Susan: Right, freedom.

Brenda: Yes.

Susan: Yeah. Makes sense.

Brenda: Yeah, I mean, that's what, you know, I'm, that's the thesis (*laughs*) so, and, and so, looking at those um, you know all these different things um, you know, we can, you know, at some point, start kind of, you know, thinking through what might be appropriate in the context of you designing and teaching Daniel more effectively.

Susan: Uh huh. Right (*laughs*).

Brenda: That makes sense.

Susan: Getting, ah, getting, I haven't really, I haven't really given a good start, I'd say.

Brenda: No, no, I mean you haven't had time.… the knowledge that we are facing a biological and a psychological thing, that, that you can factor into and integrate into the way that you are designing your lessons.

Susan: Right, which is encouraging to me, just sort of having something to, something direct to go on, I guess that's obviously, and it's an old factor.

Brenda: Yeah, yeah absolutely, absolutely and um, you know, figuring that into it, it means that what you do will be more specifically, for him.

Susan: Right. Yes.

Brenda: And then, ah, something that's generic for anybody.

Susan: Right, yes.

Brenda: And, and then, kind of thinking as a designer, that will be a little more flexible, …And so, that as we're looking at this, that now, I think, that you can see where some of these might be characteristics that you can apply to yourself.

(VCD: Brenda refers to the nine designer characteristics worksheet as they review them.)

Susan: Uh huh.

Brenda: That it's not so far-fetched anymore.

Susan: Right, yes.

Brenda: I'm not putting words in your mouth. Am I?

Susan: I don't think so (*laughs*).

Brenda: I know you're strong, you'll tell me if I, if I am.

Susan: No, no, I'm, I'm, I'm just trying to yeah, you're not putting words in my mouth (*laughs*) I'm, I'm just trying to understand (*laughs*).

Brenda: Ok, but like you know it was like solutions focused.

Susan: Uh huh.

Brenda: And I think that ah, you see that in a different light.

Susan: Yes, definitely yes.

Brenda: Um, frame creation, that might be something we may need to look at.

Susan: Yeah.

Brenda: A little bit when ah, pattern creation.

Susan: Ah, maybe a little bit more than, this, this, ah, we're talking about creating patterns that are effective in helping him.

Brenda: Yeah, yeah. Maybe even helping you, too.

Susan: (*laughs*)

Brenda: (*laughs)*

Susan: Oh, man.

Brenda: And, and ah, intuitive responsiveness.

Susan: Which is already sort of been something that, ah, I think, in light of conversations and then me trying to get him help in the, but the, the anxiety, I think, that's just sort of thinking of being intuitively responsive to him has been helpful to me. So um, I ah, suppose is this just building it into a plan?

Brenda: Yes, yeah, yeah, yeah.

Susan: (*laughs)*

Brenda: Um, unlimited iterations, you know what I mean by that?

Susan: Ah.

Brenda: You know what iterations are?

Susan: Similar ideas but or?

Brenda: When you do something over and over and over again.

Susan: Ok.

Brenda: That it's ok to um, to make a stab at doing the same thing over and over and over again.

Susan: Ok. I'm gonna understand them.

Brenda: And iteration. Um, in other words…

Susan: But it, it with a tweak, like it kind of.

Brenda: Kind of ah, yeah, …So it, it doesn't matter how many times you do iterations.

Susan: Okay.

Brenda: And you know, I think that so often but you do it differently.

Susan: Okay, so that's the part that I'm sort of wondering how that works (*laughs*). What's the different, the different is let's just sort of?

Brenda: Um, it maybe, it maybe ah, like some of the games you played.

Susan: Uh huh.

Brenda: It may be, thinking the way it's lined out isn't quite working, so let me tweak it and do this and see if there's a better way.

Susan: Okay.

Brenda: If not, then tweak it a little bit in a little

Susan: Different way

Brenda: Different way and…

Susan: Okay, that makes. Okay, I just, I believe I understand now.

Brenda: Yeah and, and, and the thing, I know that once that sets in, ah, there's creative. I mean.

Susan: I can be

Brenda: Yes, you can be.

Susan: (laughs.)

Brenda: Yes, you are.

Susan: (laughs.)

Brenda: And um, um, and the fact that you do this in other areas of your life

Susan: Right.

Brenda: I know you're more than capable of doing it.

Susan: Right.

Brenda: In this area.

Susan: Uh huh.

…

Brenda: Prototype freedom um, that's really in some ways related to the iterations.

Susan: Uh huh.

Brenda: Um, and it's, it's the freedom to try something new.

Susan: Right. Something that maybe isn't necessarily as close to what you have been doing, if it's something outside of the, yeah, okay.

Brenda: Uh huh and then creative leaps; they just happen.

Susan: Right.

Brenda: They just, it's sort of like you're trucking along, just doing what you're doing.

Susan: And then…

Brenda: All of sudden…

Susan: Oh, try this. Yeah.

Brenda: Yeah, yeah that's really, you know that's kind of what it is so.

Susan: Okay.

Brenda: So, those are you know what we're…

Susan: Yeah.

Brenda: Yeah, looking for.

Susan: I know I have this.

…

Brenda: Determining those factors is hard.

Susan: But with it, but that's they, that's your starting point.

…

Brenda: they are saying that's a principle.

Susan: Right.

Brenda: And these are pretty deep. I'd have to think somewhat about these

Susan: but then the essay was talking about how I can be somewhat subjective, but you just sort of have to be aware that you are being a bit subjective if you're the designer.

Brenda: Yes.

Susan: So, that may be debatable. But, if that's what they find important in the design, then.

Brenda: Yeah, and, um, yeah, and that, that will be very important for us as educational designers.

…

Brenda: So, that's kind of, so that ah, I can see how maybe as we're working through some of these things developing it for Daniel that we'll come across some of this.

Susan: Right.

Brenda: Um, um, and what I'd like for us to attempt to do um, is to try to come up with this statement definition

Susan: Okay.

Brenda: and I don't know whether we need eh, ah, you know, a little more time to go over the material and then discuss it together, where you pull out the things that are standing out to you.

Susan: Okay.

Brenda: Um, and we don't have, and we don't have to do it perfectly, but um, that's only a few more, a few more pages and then it, um (*laughs*)

Susan: telling me I had to, have to do something perfect is, is pretty important thing.

Brenda: (*laughs*)

Susan: I mean it's a lot. (*laughs*)

Brenda: (*laughs*)

Susan: Daniel and I shared that. (*laughs*)

Brenda: Or, um, (*laughs*)

Susan: (*laughs*) And he might as well not do it all.

Brenda: (*laughs*)

Susan: What's the point (*laughs)*

Brenda: (*laughs*)

Susan: (*laughs*) And, and I know it's not realistic but.

Brenda: (*laughs*)

Susan: It's just where I am (*laughs*). It's ok. I can learn, I can learn.

…

Brenda: Um, so I, I would like, if, if you would just kind of coming up with sort of a statement of our, our vision um, the statement is the first part of your vision, our vision.

Susan: Is that after factors and

Brenda: Yeah.

Susan: Okay.

Brenda: Okay, that's kind of culmination of all of that. You're like at some point doing that, so I feel like if we can come up with some kind of statement

Susan: Uh huh.

Brenda: You know um, that is going to be your vision.

Susan: Uh huh.

…

Brenda: … The pivotal goal of ViP is to make these values and beliefs explicit.

Susan: Right.

Brenda: To make you aware of when and why you take a particular position and how this in turn affects your design.

Susan: Okay. That is what you've told me.

…

Susan: So, we're gonna try to just sort of apply our strategies at this point.

Brenda: Uh huh, and hopefully, um, and what we'll do, too, when we meet next week

Susan: Uh huh.

Brenda: is I may give you some, some ideas

Susan: Uh huh.

Brenda: and give me some of your ideas back

Susan: Okay.

**Scene Nine: Designing Part Three: Vision for Design**

**Site: Brenda's office; two weeks later, early June**

**Props: Brenda-prepared guide sheet: "Awakening the Designer, June 4, 2018 Meeting, The Statement and Planning the Video Sessions" (Appendix K)**

**Book, *Vision in Design: A Guidebook for Innovators* (Hekkert & van Dijk, 2011)**

**Scene Nine: Précis**

This is the home stretch. The tenth mentor-instructor session completes Susan's introduction to design thinking. From uncomfortable giggles in response to being a designer, Susan now discusses the once foreign design-thinking concepts fluidly, confidently, and knowledgably. She articulates her take on design thinking as an equal partner as she interacts with the literature and with Brenda during the training sessions despite the complexity and unfamiliarity of the content. They focus on wrapping up the designing phase to prepare for next week's return to Susan's home-classroom and put design thinking into practice.

In the ViP design world, a critical step is to create the statement definition to give vision and focus to the design project. Susan develops her unique statement during the session, and fleshes out its meaning. Brenda and Susan agree that their original vision to design a totally new program is too ambitious for their time availability. So, they narrow their focus to improving Susan's current program through design thinking.

*Unable to find a sitter, Susan settles Daniel in another room with activities during the session. Once again, Susan sits in the chair in front of Brenda's desk and beside the wall. Brenda gathers materials for the final session and places a stack of copies in front of Susan. She sits beside Susan in the chair near the front window.*

Brenda: So, so really like ah, during the week, during this coming week, to read through.

Susan: Oh, I can read through things. Yeah.

Brenda: Yeah, yeah.

Susan: I can put, I can, I can, prioritize that. I have time to prioritize that.

Brenda: Okay, okay, if you can do that, then that will make, eh that will make what, I'm giving you today make more sense.

Susan: Okay.

Brenda: And then we can hopefully be on the same page when I get there on Monday.

Susan: Okay.

Brenda: And one of the things that will help us on Monday is um, well we'll talk about (*tap*) the statement, and so what I think, rather than this huge, big idea that maybe we will carry out after I finish (*laughs*) the dissertation… our vision was to really do something huge, but if we can just limit the vision.

Susan: Okay.

Brenda: Which is what we're gonna write, developing the statement of definition, taking a position about the design.

Susan: Okay.

Brenda: That our position can be that this is limited in scope

Susan: Okay.

Brenda: that what we hope to produce

Susan: Oh.

Brenda: at the end, is not going to be to create a whole new program but rather how to help design ways to help you deal with what you've got now.

Susan: Right, okay. Sure.

Brenda: Does that sound...?

Susan: Yeah, that makes sense.

Brenda: And, and then I thought, you know a lot of what we talked about is like the first principles and all that and that takes time, a little time to learn.

Susan: Uh huh.

Brenda: And that might be something you may want to do in the future.

Susan: Right.

Brenda: Near or far. Your purpose though when you chose a curriculum and the approach was that it wasn't gonna take, that there is not gonna take a whole lot of time.

Susan: Right.

Brenda: To learn.

Susan: Right.

Brenda: So, so…

Susan: This is true.

Brenda: (*laughs*) We may have changed the way you said that makes me think that maybe you've changed your mind a little bit about that, but um…

Susan: I'm not sure where my mind is right now (*laughs*)

Brenda: So, but…

Susan: But it changes itself (*laughs*)

Brenda: Yeah, I know I do the same thing.

Brenda: Um, so that and maybe help, help kind of ah, um, eh um, minimize or compress some of the steps that if we had another two years to do this, we would, we would

Susan: Okay.

Brenda: go.

Susan: Gotcha.

Brenda: Go through it. So, I, I, so I think that it might be that what we're trying to do is that this will be a design that we're trying to design for a lesson as a demonstration.

Susan: Okay.

Brenda: Of ways, of different ways that you can apply design thinking to what you already have.

Susan: Okay, okay. That makes sense, I think.

Brenda: …Designing always involves taking a position

Susan: Right.

Brenda: and so, I think that that's what I wanted us to think about.

…

Brenda: "Since we design products for people, a statement can typically define what you want to offer people" …maybe if we read and we have kind of decent session (today) when I get there in the morning, and we really do the teaching, maybe, you know…. And then an hour or so, kind of deciding what we're gonna do, based on what we have here

(VCD: Brenda points to the guidesheet and book.)

Brenda: And we're really collaborators in this.

Susan: Okay.

Brenda: And you know, some mentoring but mostly collaboration.

Susan: Okay.

Brenda: So, your ideas are really the ones that I don't want to squelch.

Susan: Okay (*laughs*) Hopefully my ideas are ah, ideas (*laughs*).

Brenda: And you know what, in here, there's somewhere I read that there's no, that you don't have to worry about that.

Susan: Yeah.

Brenda: But there's always, there's always quality/whatever idea you come up with. It's always a start and, let's face it, the idea will go a step in the right direction to where you are.

Brenda: Okay, why don't we do

(VCD: Brenda references the statement definition starting point suggested in the ViP book and begins to write.)

…We, the designers…

Susan: Okay.

Brenda: want the teacher …what would you want more than anything else when you're teaching Daniel?

Susan: (*sigh/laugh*) It might be a bit much to ask but for him to be to enjoy the experience of learning.

Brenda: Okay.

Susan: (*laughs*) I think it's a pretty (*sigh*) um, pretty, I can't even think of words right now, but yeah.

Brenda: How about want the teacher to be able to…create a learning, a teaching and learning environment that…Okay, what were your words?

Susan: I can't even remember, but just um, just would like him to enjoy the process.

Brenda: Okay. Would enjoy the process of learning.

Susan: Yeah.

Brenda: Of learning.

Susan: Or at least not abhor it. (*laughs*)

Brenda: (*laughs*) Okay.

Susan: (*laughs*) And maybe he's a little bit um, maybe he exaggerates about how much he doesn't like and I think that's probably true (*laughs*)

Brenda: (*laughs*)

Susan: He definitely expresses himself so.

…

Brenda: Okay, so now that we do have a statement, that kind of helps us think about it (human-product interaction).

…

Susan: "When you are able to clarify the interaction, you're able to understand how your final design will fit in context. The interaction mediates between the two." (*sigh*)

…

Susan: Especially with an object, that was really challenging.

Brenda: Ah, yes.

Susan: I think with the, with the curriculum or a, a method of teaching, it might be a little bit more easy to understand the interaction just because you can kind of, you can see it happening. I mean you can see; I mean it's a little bit, maybe, I don't know if you can see it with an object too, but it just seems a little more, um.

Susan: Ambiguous.

Brenda: (*laughs*)

Susan: The more hidden.

Brenda: And it's really, and it's forcing us, I think and still for me, as long as I worked with this, it still forces me to think in ways that are outside my comfort level.

Susan: Right.

Brenda: Um, but yet when I've taken the time and not qualified everything, like here, it was like here and this, on page 59, it says "capture what pops into your mind" and it's like what I tend to, to do…it's says in terms of content, initially you can simply trust your intuition and I constantly am censoring.

Susan: Yeah, yeah, so am I.

Brenda: Censoring that.

Susan: Uh huh.

Brenda: And and you know, and whatever pops into my mind, is I've…

Susan: Yeah.

Brenda: So, and, and I'm, I'm still working on that.

Susan: Uh huh.

Brenda: Um, and it so, you know, this interaction.

Susan: Yeah, yeah, I think I'm more wha, I'm more comfortable just going with a plan, rather than capturing what comes into my mind. I mean, unless I'm actually working as a choreographer, which is a whole different, it's just, it seems like they're just two opposite things, you know (*laughs*)

Brenda: Yeah, and, and ah, hopefully, over time….That what you so wonderfully as a designer, and I mean just comes to life when you talk about choreography.

Susan: Yeah.

Brenda: Somehow, that, well, you know here, it talks about a lot about analogy.

Susan: At the end of this second paragraph, I think I remember, maybe I, maybe I'm, well a metaphor.

Brenda: …You'd have to stay true to the goal as you defined it in your statement. So, I guess we should be just satisfied if we can have in our process an appropriate interaction.… Because we know that the goal, the definition of the statement, the vision is for us to be able to create a teaching and learning situation, which he really wants to learn.

Susan: Uh huh. Right.

Brenda: So, if that's true, that being true…

Susan: Uh huh.

Brenda: What can you do, what will that process look like, or do you think what are the, kinds of relationships, do you want to have with the product and that he will have the product?

Susan: Something that would have been, um, helpful to think about, I think. I mean I don't, I'd (*laughs*) that's very, it's very proactive, like in a video game. I'm sure in apps too. I mean apps that are targeted to kids. It's very, like, it's very purposefully contrived (*laughs*)

Brenda: Mm, I like that phrase.

Susan: (*laughs*)

Brenda: Purposefully contrived.

Susan: Purposefully contrived.

Brenda: That's really good. That's really rich.

Susan: Marketing, selling stuff (laughs.)

Brenda: Yeah, cause that really is, that is what he says here "appropriate interaction," and that really is what you really want.

Susan: True.

Brenda: Is that he's learning, that he's acquiring it, and that…

Susan: Uh huh.

…

Brenda: But yet we haven't defined a product. We're just saying…

Susan: This is true.

Brenda: This is the interaction.

Susan: Yeah, that sort of what my, my mind goes to, like, the product. Well, how does it work? I don't know.

Brenda: We don't know.

Susan: (*laughs*)

Brenda: We don't know.

Susan: Okay.

Brenda: And, I mean, that's kind of one of the things about thinking like a designer is getting comfortable with not knowing.

Susan: Yeah. It is, it's just a funny way to feel (*laughs*)

Brenda: Yeah, yeah.

Susan: Well, like, it's like what am I doing here? I don't really know.

Brenda: All right.

Susan: (*laugh*)

Brenda: You really, you really don't know.

Susan: Yeah.

Brenda: And yet, coming to the place that you eventually trust this process.

Susan: Uh huh.

…

Brenda: Yay! Okay. All right. So I think you know, I, I ah, I feel encouraged by what we've come up with.

Susan: Okay. Good.

Brenda: (Laughs) Does it make you…?

Susan: I think, I think it's interesting.

Brenda: Yeah.

Susan: I mean, it's just, it's very unfamiliar to me so…

Brenda: Me, too.

Susan: (*laughs*) Okay.

Brenda: (*laughs*) Ah…

Susan: It does seem to make sense.

…

Susan: Oh, okay. Okay, let's go back to what we, we were talking about. I'm sorry. I've got a little headache and my brain is just…

Brenda: Okay, and if, if we need to, if we need to, we can work a little bit and then stop.

Susan: Yeah, I don't, I mean I, cause then I'm just really trying to find my train, the thought train (*laughs*). It's wandering all around (*laughs*).

Brenda: That's all right. That's okay. That's all right.

Susan: Not on this. Um…

Brenda: Don't think too hard.

Susan: No, let's see. I just have to find the beginning (*laughs*)

Brenda: Okay, I'll wait.

Susan: …the character is of the product itself.

Brenda: Uh huh.

Susan: Is that correct? Okay.

Brenda: Uh huh. Uh huh.

Susan: Well, "exciting", um, "interesting" may be a word. "Engaging." I want to say something like not forced, but I'm not sure exactly what…

Brenda: Easy.

Susan: Easy maybe. Yeah, easy. Not really easy, but…

Brenda: Easy in the sense of um, not um…

Susan: Not, I don't like I'm thinking like not…

Brenda: Not forced.

Susan: Confrontation, not…

Brenda: Okay.

Susan: Authoritative and assertive necessarily but more of like, in, "intriguing". Did I say intriguing?

Brenda: Uh mm.

Susan: Okay.

Brenda: Uh huh. You're coming up with better adjectives now.

Susan: (*laughs*) Um, is that good enough?

Brenda: (*laughs*) Yes

Susan: (*laughs*)

Brenda: It's good.

Susan: My head's pounding. I'm sorry (*laughs*)

…

Brenda: Right now and as long as you're holding up, because this is hard work.

Susan: Yeah.

Brenda: This is, this a lot of effort.

Susan: Well, it's yeah, it's just it, I enjoy it. I'm just really kind of distracted by my head and it's not a pounding headache but it's a really annoying one (*laughs*)

…

Brenda: "We often call this a flash and an inspiration or intuition. It only works when you have prepared your brain for it and have carefully considered all the ins and outs of your vision.

Susan: Uh huh.

Brenda: "To support the idea generation process, it is often helpful to think in terms of analogies that have the same interaction and product qualities as your solution, as your future solution. …

Brenda: Um, eh, ah, so you know again, just for us to think about, just our narrow statement which, you know, if we weren't novices at this, we could probably come up with something much headier.

Susan: Uh huh.

Brenda: But it's, but this is just an experiment to see, if this is a, a valid way of thinking. Can this be helpful to homeschool mom who's struggling to help a child learn to read?

Susan: Right.

Brenda: so, um, anyway. Unless you've gotten a second wind, I'm getting kind of tired.

**Findings: Act Two: Stirring**

Stirring indicates a state of arousal, a transition from the semi-conscious condition of slumbering to full consciousness. The former sleeper is cognizant of her physical surroundings, her personal physical well-being, and ability to think rationally and intentionally. She shakes off the blurred and sometimes confusing effects of sleep and exchanges them for the realities of the here-and-now, skeptically at first. She willingly surveys what is possible for the new day ahead and considers where her actions might take her. New knowledge is tempting and alluring, yet the old familiar ways, the comforts of slumbering cozily under a warm blanket, are difficult to toss off. Stirring in the safe place of the known while nosing about and considering the unknown prepares the former sleeper to contemplate and experiment with new ideas before leaping to embrace the unfamiliar, the unknown.

Transitioning from slumbering to stirring requires a catalyst. In the tangible world, catalysts can be a change in temperature, bodily requirements, an alarm clock, the actions of others. As I transitioned from research-observer to research-participant/mentor/instructor, I became Susan's catalyst, poking at her with knowledge from a world she did not know existed: the world of design thinking. A design-thinking vantage opened multiple avenues to stir Susan. With reliance on design's first principles and the nine designer characteristics as fulcrums, together we explored alternatives or supplements to how she might approach teaching-and-learning reading with Daniel from a design perspective. Stirring her with these new ideas might obviate the discomfort she and Daniel experienced with reading in Act One: Slumbering.

The ViP design model guided my findings report of the ten intermission sessions—now scenes—for The Performance: Act Two: Stirring. These sessions actualized the model through its two phases, Deconstruction and Designing. However, prior to picking up the designer's

sketching pencil, Susan learned about design, design thinking, the ViP model, and some first principles that govern teaching-and-learning reading. I introduce her to those topics during the first five scenes of Act Two: Scene One: A Designer Is a Designer Because…; Scene Two: The ViP Way to Design; Scene Three: A Dip in *The Warm Bath*; Scene Four: Portraits in Design; and, Scene Five: Designers and Teachers Know: First Principles. Then, we learn how to become ViP designers ourselves in the final four scenes: Scene Six: Deconstruction to Designing: Old Product to New; Scene Seven: Designing Part One: Identifying the Domain and Context Factors; Scene Eight: Designing Part Two: Context Factors Continued; and, finally, Scene Nine: Designing Part Three: Vision for Design.

As ViP designers, Susan and I apply the model during Scenes Six and Seven to deconstruct her old product for creating activities and processes for teaching-and-learning reading. She views video segments of herself teaching Daniel. Armed with newfound knowledge about design, a model to follow, and insights about her current teaching-and-learning reading style, we considered design-compatible ways to develop new products, processes, and activities to teach-and-learn reading with Daniel that might embody design thinking, ViP, and their problem-solving power. The final two scenes chronicle our excursion into becoming ViP designers as we apply all eleven aspects of the model to enterprise a new product for Susan's homeschool NTRT practice.

The ViP design model from its initial deconstruction process through the reality of a new product demands time, focus, and commitment, which were scarce commodities during the time period of this research project, unfortunately. We were on a roll. Academically and intellectually, we completed all eleven steps. The original research goal, creating a new product, proved well beyond our capacities and the demand of personal responsibilities at the time. However, we

modified our expectations and developed ways to adjust Susan's existing product to reflect a more designerly approach to her teaching-and-learning reading.

The ViP designing phase reached a crescendo during Scene Eight with the development of the *statement*, the last step in future context level. In ViP design parlance, the statement marks the transition from considering the world into which the new product will be birthed into the product itself. In it, "the designer defines what he wants to accomplish for people" (Hekkert & van Dijk, 2011, p. 333). Without a statement the design process halts because ViP requires a designer to take a stand and thus create a design goal. Together, Susan and I craft a statement, generated from the work in prior ViP activities, that constrains and compels the action in Act Three.

Coding from the nine recorded intermission sessions portrayed Susan in many ways as the same stressed homeschool mom in Act One. However, encountering ViP with its rigorously-academic reading materials, unfamiliar topics, and dense content did not daunt her. Rather, it seemed to stimulate and intrigue her. She never objected to our intellectually demanding, sometimes late into the day learning sessions. In Act Two she continues to enact her role of a stretched homeschool NTRT on two levels. **Susan, Herself** remains with additional behind-the-scenes revelations. However, **Susan, Home Educator**, takes on another dimension as she learns about design, design thinking, and ViP, and becomes **Susan, Designer-in-Training.**

The next sections build on the portrayal of **Susan, Herself** and introduce **Susan, Designer-in-Training**. The final section of Act Two:  Stirring examines further **Hints of a Design Disposition** as Susan studies about design, design thinking, and teaching-and-learning reading and how to apply them to her practice.

**Susan, Herself**

Susan faces personal tugs-of-war about herself. She envisions herself as a non-conformist, someone who thinks freely and independently. Yet, her desire to be an effective teacher, who doesn't "screw up" her children, pushes her to align the voices of convention. The dichotomy of her either/or position constantly rises to the surface during our designer training. She approaches design thinking to change her teaching-and-learning reading practice, she is conflicted. The new ideas about design appeal to her that they are unconventional and conventional simultaneously. She could "benefit from a more organized way of thinking, that is outside the box." She is intrigued by the nine characteristics of a designer and cautiously considers if and how they apply to her practice.

Learning about intuitiveness, Susan expounds openly that she doesn't "have (her) own intuition… (she feels) a little bit, not maybe very confident. So, (design thinking) seems like a refreshing way to look at it." She continues hopefully, "Maybe that would help me with my confidence, I could easily think that way (intuitively)…it would be interesting, and more refreshing, fresh, different." Intuitive responsiveness is going with gut feelings. Susan believes she has "been able to do that with Daniel, responding to his unique needs and feeling free to research and explore ideas about what might be going on with him." She admits design is an "exciting way to think about" teaching Daniel but hesitates. She emphatically declares she is "not conventional in any way (yet) struggles with convention" as the touchstone by which she "make(s) sure (she does) things the right way…but (she has) a hard time agreeing with whoever is the leader, what the right way might be." She titters as she divulges her dilemma. How can she resolve her free-spirited nature with her staunch conventional enactment of her homeschool role?

Susan is confused. She doesn't know "if (she's) super traditional (but she doesn't think she is) …she feels she's been throwing stuff at it (teaching)…Might not be the best way to go about it, but" that is what she does. She gets "excited about different ideas, (but) the implementation is not great… (a result of) her own, bad habits and personality and lifestyle, all those things.…it might be nice to be able to work toward instead of working against that."

On the other hand, prototyping and iterations are the design tendencies that "throw stuff at it." Susan says she is the kind of "person who sort of latches onto an idea and just tries to make it work, burns out on it, and then maybe moves onto the next one, possibly." She adheres to a "gotta get this done" mentality that "stops everything" with Daniel. She did not know that children with learning challenges often shut down when stressed.

The same impasse confronts her with other designerly characteristics. Her reaction to a solutions-focused approach prompted her to take the opposite position: problem-focused. She loves the research aspect of focusing on the problem "just to follow the rabbit trails." Nonetheless, Susan sees herself as both solutions-focused, "very proactive…and focused in on the problem." In her zeal she gets "a little bit…overwhelmed with it, then tries on this and tries on that." Without realizing it, she shows a strong innate designer tendency toward iterations. Up until now, if something didn't work, she tossed it aside.

Her focus on Daniel's problems neutralized any hope of enacting the designerly trait of future focused. She was "very much problem focused, not in any positive way. (She) was really nervous about the outcome for him. Sort of the anticipation of continuing the struggle."

Susan is a thinker. Context consciousness requires the designer to investigate and think hard about contexts and the environments that impact a product or are impacted by them. Susan readily owns this trait; it does not "seem like it'll be a completely foreign process to (her)…and

(she) will be able to jibe with it pretty quickly…it resonates with (her) very well." She is sensitive to her personal environment and its effect on her homeschool. She confesses she is chaotic, and her home environment is chaotic. The chaotic context drives her to relocate their school in a "calm and peaceful place that it needs to be for (her) to be able to teach the kids without being distracted." As a designer-in-training, Susan learns ViP's expanded view of context consciousness and the vital nature of context factors to a well-designed product.

Susan insightfully declares that "there is just two different per, sides of me that are at odds. I don't want to go by the book, but I want to make sure I don't screw up." She puts herself under pressure from both sides. Consequently, she "feel(s) a little bit more pressure, and (her) homeschool's a more stressed environment…she feels defeated before (she) really tries or can't let go. (She thinks) well, that didn't work; let's move on to the next thing. (Then, she admonishes herself) What are you doing woman? So, why can't you make this work?" She feels like "a pretty open-minded person (who is also) a very performance-oriented person too (who) wants to get things right. So those things maybe conflict with each other."

**Designer-in-Training**

Susan began her six-month initiation into the world of design with an introductory lesson on how to think and act like a designer. She immediately declared that she is "good at thinking; acting...not so much." Fortunately, design was not foreign to Susan's world. Though she disavowed personal designer attributes throughout her time in training, she ascribed them to her husband, a designer-at-large for a leak detection company. She enthusiastically related routine family conversations that included design "shop talk." As we made our way into the world of design and design terminology, she added that they were familiar situations or words that he used to tell her about his work world. In fact, Susan shared the design and design thinking articles she

read for our project with him, and they enjoyed spirited conversations about them. He particularly related to Glenn Murray's solution of the Formula One race-car design problem and exclaimed triumphantly that he came up with the same solution.

During Susan's first encounters with design thinking, especially with the design characteristics in Scene One, I referenced her husband's work as a segue into teaching her how we would apply similar design thinking processes to our work together. For example, to emphasize the importance of first principles in design, we discussed those used in his work. His ability to solve problems there relies on his knowledge of the underlying physics of water hydrants, the products his company develops and maintains. Likewise, it helped her understand the importance of every designer knowing the first principle of her field. NTRTs must know first principles of teaching-and-learning reading to produce good designs that benefit their students. She "got that; makes sense." Therefore, she agreed that a foundational philosophy or set of principles to guide her through various teaching-and-learning situations might be helpful. She "played around with this philosophy and that philosophy and they haven't really fit well." Her affinity for the Charlotte Mason philosophy still resonates with her. Implementation, however, presented an insurmountable challenge for her.

One aspect of Susan's life does not present an insuperable trial: her role as a dancer. To enact it, she instructs a class of 10- to 14-year old girls at a local studio and serves as a choreographer for their yearly recital. As Susan read the articles and book excerpts about design thinking, she related the information not to homeschool education but to dance. In the dance world, she naturally exhibits many of the nine designer's characteristics and utilizes first principles. Like a designer, the desire to solve an ill-defined problem in a unique way drives Susan's choreography. She envisions the solution esoterically, "an intuitive rending of an idea or

curiosity" as the tangible expression of it. The dance becomes for Susan "a physical way to resolve" intellectual, creative, or emotional questions. Dance developed organically for her at a young age. After a lifetime of practice, she is comfortable in her dancer skin. She owns the knowledge and skills, the first principles of dance, honed over years of training. She uses them facilely to create processes and activities for the functional teaching aspects of her dance career as well as for the artistic nuances of choreography. She understands the requisite content and methodologies for both. She manages her dance classes deftly, factoring in the student's skill level, motivation, and personality to maximize their performance and the love of dance she must possess to teach her dance students. She exudes the confidence and authority of an expert. In stark dichotomy to her performance as a homeschool NTRT, she never stutters nor stammers about her dance activities. She is free in her practice, excluding normal employment or dance production constraints. The burden of doing things right does not weigh on her as it does in her homeschool NTRT role. The dancer and choreographer attest that Susan possesses significant design capabilities ready to be stirred in another field.

A good student and lover of learning, Susan welcomes the intellectual challenges of the design thinking and ViP literature we read before tackling the ViP design project itself. We examined the nine designer characteristics, explored first principles of teaching-and-learning reading, and sampled ViP. She discovered that her current approach to reading was not the only one and that knowledge stirred her to consider design thinking as means to create her own and thus satisfy her two selves--the independent, free thinker and the standards conformist. Her immersion into design thinking with dense theoretical and philosophical materials prepared her to move through the deconstruction and designing phases of the ViP design model.

*Vision in Design: A Guidebook to Innovation* (Hekkert & van Dijk, 2011) led us through the eleven steps of the ViP design model. We followed, constantly referencing its pages to ensure our project aligned with the model's specific steps as well as possible. As novices, with no experience in design, we sometimes puzzled over how to interpret and activate ViP ideals and carried on the best we could. Time and responsibilities constrained us from fully executing a new product. However, we modified our goal: Susan would understand ViP well enough to amend her existing phonics and reading curriculum to reflect design principles. Mindful of ViP's emphasis on the product's future interaction mandate of personal, affective, and effective outcomes, Susan visioned her desires for teaching-and-learning reading processes that would work for both Daniel and her. Susan and I, her mentor/instructor, began on the first level of the deconstruction (preparation) phase:  the old (or existing) product.

We examined and questioned her current phonics and reading program, *All About Reading* (AAR) by discussing the qualities of the materials and by watching videos of Susan teaching Daniel with AAR. Susan likes her program for two primary reasons. First, prior to AAR, Daniel did not make any reading progress. According to Susan, he does now. Second, the materials were easy to use. Everything she needed to teach a lesson was there: a neatly laid out teacher's guide, with word-for-word, read-verbatim instructions and directions, all student materials, and next-to-no preparation time. She is concerned by Daniel's slow pace—a lesson taking up to three times longer than suggested—and shut downs during instruction.

The videos verified Daniel's painfully slow pace through the materials, his struggles with certain activities, especially fluency practice, and his enjoyment during games. Susan sat still while she watched, laughed at Daniel's antics but made no comments. Nothing jumped out at Susan "except her own stress." She thought she "might glean more information with more

focused observation." She was surprised to see that he had fun during the game activities, which she did not enjoy. "It was engaging him in a different way that is not, well, he often dreads his phonics, so that seemed to be something that he was having a good time doing." I press for a take-away. She agrees that making things fun is more engaging for him.

The second deconstruction level is human/product interaction or how users feel about a product. Susan enjoys AAR; Daniel, not so much, especially the fluency section. Susan bemoans Daniel's lack of interest in learning tasks for the sheer joy of learning as she and Rachel do. She has difficulty engaging with him in the action-oriented activities he enjoys. She is aware that their differences and perfectionistic tendencies, evident in the videos, are hindrances to teaching-and-learning for both of them. Their clashes are discouraging. To change requires "a little bit of preplanning and understanding," which are hard for Susan. Yet, she's beginning to see through a design lens that she can tweak her instructional mindset in a little different way that would more appealing to Daniel and allow her creativity to come through.

The third deconstruction level looks at the context factors that birthed the old product and whether they still apply. A homeschool mom with an education background created AAR for her learning-disabled son who could not read and, according to "experts," would never read well. She determined that would not happen and developed the program for him. The product is relatively new.

Susan's designer training lingered at the context level. Context factors are vital to visioning a product's place in the future world in the ViP model as explained in Chapter Two. Susan's natural affinity for recognizing factors, and their value to her design project, also contributed the amount of time. The psychological factor played a significant part in Susan's design of her teaching-and-learning processes and activities. During the course of the study,

Daniel was diagnosed with depression and anxiety which contributed to his difficulties with academic engagement. Susan realized designing her teaching-and-learning reading to account for that context factor was vital to the success of her homeschool.

Susan and I conclude deconstruction with past context deconstruction and enter the first level of the designing phase to explore the future context. We first identify the domain and time that our future ViP-designed product will occupy. We discussed whether to envision a future product that exists on a macro-level, i.e. the whole teaching-and-learning world, or a micro-level, i.e. homeschool. Susan decided we would envision the new product for current homeschool NTRTs of struggling readers in the homeschool community.

We determined that the multiple context factors we examined extensively in deconstruction applied to the future context. The next future context step, context structure, confused us, so we muddled through it to get to the statement definition, the culmination of the future context level. The designer takes a personal position on the future design and expresses her ultimate vision and hope for the product's intended value to the users within the domain or beyond. The ViP manual suggests beginning the statement with "I want." As a designer-in-training, Susan brainstormed multiple iterations of the statement; I took notes. Eventually, she decided on this statement: *I want to create a teaching-and-learning environment where students enjoy the process of learning, or at least, do not abhor it.* We kept the statement in the forefront of our awareness when we re-entered Susan's classroom in Act Three: Awakening to create Susan's envisioned product.

Before the end of Act Two, I reiterate that time and personal responsibility realities constrained us from fully completing the remaining two levels in ViP's designing phase as initially planned. Rather, we read about and discussed the human-product interaction and new

product levels to complete our academic obligation to understand the full ViP-design process and experience it tangentially. We determined that instead of a new product we would try to design a lesson as a demonstration of ways, different ways that Susan, as an exemplar of a homeschool NTRT of a struggling reader, might apply design thinking. Using her existing methods and materials, she would create a teaching-and-learning environment where the student(s) might enjoy the process of learning, or at least not abhor it.

Act Two now concludes with a brief impression of Susan's design disposition after her immersion in design, design thinking, and first principles for teaching-and-learning reading.

**Hints of a Design Disposition: Act Two**

Francis Bacon famously wrote, "knowledge is power." For Susan, the designer-in-training, her newfound knowledge about design and design thinking stirred her to the possibility that she possessed the power to exchange the discouragement, frustration, and chaos in her teaching-and-learning reading processes with Daniel for something calmer and more fulfilling. She learned she had options in how to teach Daniel reading, some vastly different from hers, that might diffuse the volatility in her classroom. However, she clung to her current program for security as Daniel's small successes with it gave her hope that one day he might be a reader. She was not ready to abandon it yet. After seeing herself on the video recordings of her teaching Daniel, she recognized modifications to its design might better suit Daniel's needs, identified during context factor analysis. She was willing to do that.

After ten sessions, Susan still hesitated to affirm she possessed design abilities in her homeschool teaching-and-learning arena but acknowledged designer traits in her dancer/choreographer role. A lover of learning, she willingly studied the design thinking materials and intellectually grasped their content, often with remarkable insight. She changed her

stance about her status as a designer. She no longer resisted the idea that she could apply design thinking to her teaching-and-learning practice and gave affirmations and mental assent to the idea of thinking and doing like a designer by the end of Act Two: Stirring. Whether she fully accepts the designer within is the focus of Act Three: Awakening.

## Act Three: Awakening: Designer Days

In Act Three: Designer's Days The Performance returns to Susan's home. I enter this time, not as a silent observer, but as an active mentor/instructor-participant for her teaching-and-learning reading activities in her home classroom. The Act Three scenes capture her fledgling steps to integrate her recently-encountered ideas about design and design thinking into her practice. The first scene occurs one week after the final scene of Act Two in mid-June. The second scene follows two days later. The third and final scene concludes The Performance four days after the second scene.

### Scene One: Stepping In

**Site: Susan's home, Early June**

**Scene One: Précis**

The focus of my final sessions in Susan's homeschool is to support her to activate the newly-acquired knowledge she learned during our ten instructional sessions about design thinking and first principles of teaching-and-learning reading with a struggling learner and apply them in her practice. Scene One combines observation of what she is doing currently with Daniel, a deeper examination of her curriculum, and designing and modeling new ways to teach-and-learn with him.

Instructionally, not much has changed. They have moved slowly and steadily through the material, learning new concepts primarily about decoding. She still follows the AAR lessons through the workbook pages and activities rarely referencing the teacher's guide. However, she purchased the AAR spelling curriculum, as suggested, and completed the first lesson. She is unprepared for our session and looks to me to help her apply design thinking to the processes she uses to teach-and-learn reading.

We review her existing material in more detail than in the fall with designers' eyes to determine how closely her current methods align with her stated design criteria. She is clear about the fact that what she has been doing does not meet them and recognizes that she must design her practice differently to create the end product she envisions. Independently, she decides that she must change. As we examine her curriculum, I help her identify the developer's purpose for each activity. Is it to build phonological awareness, decoding skills, comprehension skills, fluency skills? What first principle might underlie that skill? Does the activity allow Daniel to enjoy the process of learning? Does the product/activity mesh with Daniel's individual context factors and those of her homeschool? We discover that AAR does not include or stress requisite skills for developing good readers, like vocabulary development, creative writing, and critical thinking skills. She does not supplement AAR materials with library books at Daniel's independent reading level that interest him or relate to the lessons.

Together, Brenda and Susan select a few activities from Susan's program to redesign. Brenda explains the learning objectives of the lesson and brainstorms ideas for re-creating the lesson with first principles and design thinking concepts in mind. Brenda's overarching purpose is to draw Daniel into the activity so that he does not want to stop and asks for more. Daniel's context factors and interactions with his former program motivate Brenda's primary design actions: design ways for Daniel to move purposefully during the lessons, activate his imagination in the learning-to-read process, and empower him to be a co-creator in his own learning.

Brenda designs activities for phonological awareness, decoding, vocabulary development, creative writing, and fluent reading with the words from Susan's lessons. As new ideas emerge from her design-thinking process, she explains to Susan what she is doing and why. Daniel stands at the board beside Brenda as she writes on the board. She questions him about

what she writes and responds immediately to him. They converse about the works and Brenda allows Daniel to "have his head" about him to extend his interaction with the product/process they are designing together. Susan stands close by and watches, often laughing at Daniel's engagement and antics that focus on some literacy aspect, even if it includes seven-year old humor. At the end of a long session, Susan asks Daniel how he liked that. He replies that he wants to do more.

Doing more challenges Susan to think outside of her comfort zone of following a workbook and wonders if such active interchanges are sustainable. Nonetheless, she cannot refute that teaching-and-learning reading this way matches her design-vision criteria. Daniel willingly and enthusiastically engages in learning with the new product/process and does not abhor it. Susan affirms that Daniel likes this approach better.

*Scene One returns to Susan's home, seven months later. It is a warm, sunny day. I arrive early. Susan and the children are not at home but pull up shortly. Daniel gets out of the car cuddling his favorite stuffed animal, Torch, the fox. Little has changed since my last visit except a four-by-eight dry-erase board has been installed on the formerly bare kitchen wall behind Susan's three-shelf rolling book case. That was one of two suggestions I thought would benefit her teaching. I also suggested Daniel have an optometrist check his vision. He often rubbed his eyes during school. Further, at seven, he had never had a thorough eye exam. She followed through on my recommendation, and the optometrist prescribed glasses.*

Brenda: Okay. Let's see. Okay, have, have you thought much about how to do anything different?

Susan: For the *All About Reading and Spelling.*

Brenda: Yes.

Susan: Okay, um, I feel that I'm just really not on, I don't feel very, okay, so no, not really. I haven't, I haven't gotten anything different for the, um, the phonics lesson or the spelling lesson, um, for a little bit. I'm uninspired, I guess, um, but I'm up for any wonderful ideas you might have, and maybe that would sort of spark my, um, understanding a little bit.

Susan: I've just sort of gone by the prescribed, um, with, with his phonics with *All About Reading*. They, um, suggest that you start their spelling curriculum, um, once you've been through the first level so, um, once you go fa, through the first level of the, of the level (the) phonics, so, um, I decided to go ahead and start that, 'cause I thought it would be good reinforcement, and the spelling (has) not really been sticking through other means that I used with Rachel. So, does that make sense?

Brenda: Yes.

…

Susan: Yes, let me, let me show what I have.…this is where we are right now, so…

(VCD: Susan and Brenda sit down at the kitchen table and look over Susan's current AAR materials.)

Brenda: Yeah, save it. This is, this what you call, what she's practicing is phonological awareness.

Brenda: And, um, what do you, what are your kind of perspectives on this, thinking about it?

Susan: Oh, um, I just feel like, I feel like it, it's something that he definitely needs. Um, I, I'm happy that this is sort of being done, because it wasn't quite, it wasn't presented in the same way with the reading, and I feel like when we've discussed, I, I think it'd be helpful, but

otherwise, I don't know. I don't really know anything about it except for just, ah, you know, that he needs to learn it (*laughs)*.

Brenda: So, you feel like he doesn't really understand segments in words?

Susan: I don't think that it's that he doesn't understand the sounds. I think it's just um…_ It's just a lo, a lot. I feel like it's time, it's slow. So, I'm not sure, maybe he's not mastered understanding of it where, maybe he just, it's, just processing, it just takes… well, it seems like it takes more time than it should but maybe that's …

Brenda: Okay (laughs.). So, thinking about our statement of purpose, like…

Susan: Yeah.

Brenda: your definition, what we said that that was gonna be.

Susan: Yeah.

Brenda: But moving forward, um, like, well, this and do these go together and do these have any…

(VCD: Brenda refers to the different AAR materials, one for reading, the other for spelling.)

Susan: Come on.

Brenda: relationship with each other.

Susan: Not, not really, not really, except that they don't want you to start this (spelling) until you've already had um…

Brenda: Had this (reading).

Susan: Yeah, it, well, no, it's in, ah, he's, this is Level Two. He's just finished Level One, so he's had just one lesson of Level Two and they, they, they recommend that you don't do Spelling One until you've completed Reading One. Does that make sense?

Brenda: Uh huh.

Susan: I, I just got a lot, but, I mean, if you would, we, we have, we can, eh ah, we can look at this for a while and they can do other things.

Brenda: Okay. Let's just kind of see what they had, and see if we can think in a designerly way.

Susan: Yeah, uh huh.

Brenda: Because although, he's doing it, it's not…

Susan: Isn't loving it.

Brenda: He's not loving it.

Susan: Right.

Brenda: So, let's think about, like as a design, what can we do?

Susan: Okay.…You think I'll need paper and pen or…

Brenda: Oh, well, if you want to take notes, you can do it.

Susan: Oh, maybe. I always, I always get my things out for notes, and then I never really take them, but I feel weird when I don't have it, have it ready. Okay. I'm gonna look at spelling first. Or both together.

Brenda: Yeah, let's look at both together.

Brenda: And then, this is the two, and these are lesson…

Susan: Lesson. Hold on, ah, my sp, my spot is gone, too (laughs.)

Brenda: Uh oh. I took your spot.

Susan: That's ok. I'm all right. I'll have to find, I think we're just on Lesson Two and we finished that.

Susan: Yeah, so, yeah, we're on Step Two and Lesson Two.

Brenda: Okay. Okay. One's at the beginning, then. Okay. Um, now how well do you think this is going over, um, blends at the beginning and at the end of words. How well do you think he remembers that?

Susan: Um, well he hasn't had them at the beginning and the end. Either it's been either the beginning or the end. So, this new.

Brenda: How did, how did he do with blends?

Susan: Um, he does well. He's just slow. I mean he, he's, he's able to, so when he reads "alert," let's say, um, "click," um, ah, it, it takes, it just, he's not able to just look at it and read it. He has to c/, l/, i/, k/, and then if he's really trying to be fast, it might be, he might say um, "clinch" or something, but he's not, ah, if he's not really focused, he might just read something as something else, even if he does

Brenda: Okay.

Susan: understand the phonograms. If that's what you call 'em.

Brenda: Uh huh. Uh huh.

Susan: I can't remember. He knows them if you look at, if he looks at his flash cards, like, from the very beginning, but if he's putting 'em in the, in the word, um, and he's not going really slowly, he may um, he may just skip over a part or um, read it as another phonogram.

Brenda: Okay. So, what can, what could we do? What do you think that um, might be another way for him to think about that word, totally out of the box?

Susan: No um.

Brenda: Not necessarily what are some other things that we could think about that maybe, um, that he might re, react or respond or relate to better?

Susan: (*laughs*)

(VCD: Incredulous laugh as if it is impossible for him to read any other way.)

Brenda: In what way, maybe?

Susan: Um (*thinking*).

Brenda: Because what's the, the bottom goal, the ultimate goal is…

Susan: To have him read, enjoy and interact with it.

Brenda: Yeah, yeah, yeah. So, how might he enjoy learning or know about

Susan: It's not very apparent to me (*laughs*). I don't even know…

Brenda: Well, I'm trying yeah, I, I think and, ok, we're learning these, and I'm just thinking. Okay, um, when you, when you use the phonics…

Susan: Uh huh.

Brenda: And you are able to put those together to decode?

Susan: Uh huh.

Brenda: What do those letters mean?

Susan: Uh huh

Brenda: And then, like for this one, he reads this, what's this word.

Susan: "Bland".

Brenda: What do you think he thinks about?

Susan: Um…

Brenda: Does he…?

Susan: Doesn't think about anything. He probably doesn't really relate to that word.

Brenda: Okay, what about this word?

Susan: "Slump"? Hm? I'm trying, and that could be, that could be something that he could physically do

Brenda: Uh huh.

Susan: and can make a connection to it in that way.

Brenda: And what about, "same" …

Susan: "same," yeah.

Brenda: and "trust."

Susan: I think that might be a little bit more challenging, but maybe…

Brenda: And…

Susan: I mean, I, I, think that these, that are sort of action oriented, he could have fun actually with sort of coming up with, you know, gestures or, you know, actions that that would co, correlate to them or, you know, that would help him remember the word if you're looking at it as a whole, I guess, which he hasn't been. It's been all about decoding individual pieces.

Brenda: So.

Susan: So.

Brenda: I'm just wondering, I mean…

Susan: Yeah, I think maybe, maybe that's it…

Brenda: I think that…

Susan: (*laughs*) Yeah.

Brenda: Okay, I'm, we're just thinking about something.

Susan: Uh huh, that might…

Brenda: Yeah. We're solving a problem.

Susan: Be different.

Brenda: We're solving a problem.

Susan: Right.

Brenda: (*laughs*)

Susan: Right, yeah and…

Brenda: Has the current solution, and the way that we're doing it, work well?

Susan: Not, not really. No, not for our goal.

Brenda: (*laughs*)

Susan: (*laughs*) He, he's learning, but reluctantly.

Brenda: Reluctantly.

Susan: Yeah.

Brenda: And it's ah…

Susan: It's really, I mean that, he wants to learn, too. So, there's, there's two elements to it. It's not that.

Brenda: Yeah.

Susan: Reluctantly, he wants to, but he also doesn't enjoy it, so…

Brenda: Ah, yeah. Now is this part of this?

(VCD: Brenda refers to another AAR resource book.)

Susan: Yeah, that's an activity book, which he actually really does. He, he, he seems to enjoy, and now, of course, he doesn't enjoy all of the practice reading. But, um, the activities, we had a fun one, um, yesterday where he was feeding the lizard words. So, he read the word and fed it to the, to a little a, or to an anteater.

Brenda: (*laughs*)

Susan: Now, that was, that was fun. So, there's some neat ideas for, for activities in, in these, um, books. So, but the review, it's a little monotonous. So, and the, the little readers are also a little more engaging, too, for him. So, once he gets to the point where he can read a

chapter, um, from the reader, and, and I think they're pretty well written, um, little stories, um, and he seems to have a good time reading them so…

Brenda: So, I wonder what are some things that we can do to make him more engaging with that? Um, I wonder ah, now let me ask you this, with the readers…

Susan: Uh huh.

Brenda: Do you just put the reader in front of him?

Susan: No, we usually sit down. Well, I, I usually sit with him and read it, and I (*sigh*) I've tried to get him to put his finger under words, because he kind of, he can still get lost. So, it's, I'm sitting and guiding him with that, because, well, he does, he does do better with the readers. He does, he doesn't do well with these little activities, or not activity, but the review sheets, he doesn't do as well with, with them, but they're…

Brenda: That's in here?

(VCD: Brenda refers to the activity book.)

Susan: more boring, I think.

Brenda: Yeah, yeah.

Susan: Yeah, um, but now I, I sa, usually just sit with him, or he sits in my lap. I sit beside him, or he sits in my lap. So, every once in a while, Rachel will do it with him.

Brenda: Now, how does he do in, like this is a, I guess, this is a review sheet?

Susan: Um, this is a review sheet. This just, this goes on it, this is an activity. So, you got these little gifts and I imagine that I haven't read this actually. Ah, oh, I didn't, I skipped this one because it was a little, I don't feel he was getting what he needed to get, but it was review mostly.

Brenda: And so, he got this, like he could read these words.

Susan: Oh, yeah.

Brenda: Without decoding.

Susan: Um…

Brenda: Without sounding out.

Susan: Most of the time. Yeah, I mean he can read, we, yeah, go through a sheet and then it, he usually he like if, if it's, he, he does it on his own. He doesn't maybe do it out loud, but I can see him going through the sounds.

Brenda: Thinking.

Susan: Mentally in his head, and then…

Brenda: And then saying it out loud.

Susan: Yeah.

Brenda: Okay, and so these are words he's had before.

Susan: Yes.

Brenda: Can he read those?

Susan: Ah, slowly. Yeah.

Brenda: Okay. Do these, do they come, are there cards with each one of these words?

Susan: Uh huh. Um, I don't know if there are cards for all of those. I think, you know, with like we have several, um, what, what do you call…I can't think. Ah, we have several of each kind of these, you know, so, you know "ring," "sing" 'em, and then, um, "sing," "ring." You know, so with the different ah, sounds, I guess.

Brenda: Uh huh. Uh huh.

Susan: Um, so I don't know if we have every word that is in this, but we have representative of the types of words, I guess.

Brenda: And they get, yeah

Susan: So, it's in little cards, in his…

Brenda: little flash cards

Susan: flash cards.

Brenda: that he can

Susan: Yeah.

Brenda: use.

Susan: They are all in here. Well, these are the new ones. I have the old ones um, and I imagine that…I have the old ones downstairs. I have the old, the ones for his, the ones that he's been through, like for Module One.

Daniel: Hey, we finished the art.

Brenda: Okay. So, this is…

Susan: This, this is all, he's finished Lesson One. Um…

Brenda: And ya'll have…

Susan: Well, we have not done the, this is a little activity that goes with Lesson Two. Haven't, haven't done anything with it yet. So, I didn't, it tells us what to do in here, how to, how that works, the instructions for the, a game. I think we are, we already, is this,

Susan: This was…

Brenda: No, oh let's see here. Lesson One, it was a…

Susan: Um, the puppies are Lesson two.

Brenda: Oh, okay. Lesson Two.

Susan: Yeah.

Brenda: Lesson One over here, and he went through this segment

Susan: Yeah, it's um, and he can do it, if you want to look at, watch him. Um, it's just, it's not, it's not easy. Ah, it's not, I don't, I mean.

Brenda: I've tried to think, how can we engage with the same information and make it something that's fun with him, for him. Um, I wonder, I, I, ah, um…

Brenda: Okay, um.

Susan: I mean, I feel like, you know he could act these things out, maybe some of them, and that, that might be interesting. I'm not sure how, how sustainable (*laughs*) it is if he has to do everything that…

Brenda: Well maybe try one.

Susan: Yeah.

Brenda: Let's see what can hap, let's see what might happen.

Susan: Okay. I, I'm sure if Rachel were doing it with us, it would be more engaging, but, um, you know I, I mean, I, I can make it work to where she, she could be with us, doing a little bit of this every once in a while. Um, I mean, she's in there entertaining him now, so (*laughs*).

Brenda: And this, that's a, let's try that as an idea

Susan: Uh huh.

Brenda: And um, that, that that would help him

Susan: With the, with the ah, fluency.

Brenda: Uh huh, uh huh.

Susan: Basically.

Brenda: Okay. I had to help him, so that that he knows

Susan: So, it doesn't feel really draggy.

Brenda: Yeah, yeah, yeah. And now, does he recognize like "the"

Susan: Oh, yeah.

Brenda: now, completely?

Susan: Yeah, the, well, "the" was a sight word at the very beginning. He has about--it's a pretty small amount—but, there are probably eight or nine sight words now and he, that most of the time he recognizes. Sometimes he'll get in the, ah, get in the zone and try to decode it, but then he'll back and remember that it was…what it was.

Brenda: Have you, do you like to get from the library or in your library, like here's a story, a sentence about a pig and there's a hen. Do you have some books that are talking about some of those things or some of the words that they have, that maybe are in other books?

Susan: Um, not really necessarily. I, um, I, I have Dr. Seuss, I have a lot of Dr. Seuss books that have smaller words. Um, we've and we read quite a few of those together, and the ones that he hasn't learned, I'll just read them for, you know, we'll, we'll read together. So, um, for his reading, if, if there's story that I'm reading to him that it, it's closer to his reading level, I'll, I'll point to it as I'm going through. I'll point to words and let him read them, the things that I know he can do.

Brenda: But does he enjoy doing that.

Susan: Ah, ah, I think so, yeah, yeah. Sometimes he just wants me to read to him though, but usually, I mean, a lot of the things I read to him were, like *Little Lord Fauntleroy*, I was wondering about that. How we would work with that? It's a lot harder level, I guess.

Brenda: Does he, but he enjoys it, doesn't he?

Susan: Oh yeah, yeah, he likes any complicated story. I can read to them really. He's, he's pretty up for listening. He was listening um; he's been listening to *Oliver Twist* in the car and enjoying it. So, um, I think he has good attention.

Brenda: And maybe, like these, these are where you're learning these unit words. Right? (VCD: Referring to the curriculum materials.)

Susan: Uh huh. Yeah.

Brenda: So, I wonder if maybe, we can engage him in learning these words by their meaning and then again, (pauses) I had an idea…. because it would work kind of the with the spelling.

Susan: Okay.

Brenda: Is what they're having you to understand, him to understand how many sounds are in a word?

Susan: Right.

Brenda: And I'll teach you a little game on how to do…This kind of…

Susan: Okay.

Brenda: thing where you, you kind of, they're expanding words, and then making sure there's a whole word.

Susan: Right.

Brenda: So maybe, if we're talking about, you know, we're gonna just work on a few, a few things. And why don't we just work on a few words, and then let him end up by writing a story himself about 'em?

Susan: Okay. Can I sort of get you to lead on that?

Brenda: We can work it. Yeah, we can, we could…

Susan: Yeah. Just kind of just, just do it (*laughs*).

Brenda: I'm not, I'm not sure he and I, I was thinking I, I ah…I mean, these are just ideas so

Susan: Okay.

Brenda: 'Cause I'm thinking about, like the goals and objectives of this lesson.

Susan: Uh huh.

Brenda: For they are wanting…

Susan: Right.

Brenda: Is that we're learning phonological awareness.

Susan: Uh huh.

Brenda: Which is the sounds, ah, that words are made up of sounds?

Susan: Uh huh.

Brenda: And how many they're made up of.

Susan: Uh huh.

Brenda: And that word has, um, it's called, um, onset and ryme, which is onset is the sounds at the beginning.

Susan: Uh huh.

Brenda: And she's done a little bit of that, which is also a really good way to learn reading. It's onset, which is… the words.

(VCD: Conversation interrupted by Daniel.)

Susan: So, okay.

Brenda: So, maybe we can, okay…get him, see how well he can hear the sounds and let's just choose a few words.

…

Susan: So, he, he did these and I think they're all pretty, I think that they're, I think it's… This was our review, um, activity and I think this pretty much like represents all the, all the rules with us, all the sounds that he's learned so far. So, um…

Brenda: Yeah, I wonder, I mean this is also um, have you ever tried, like, I mean now, these, the ones that are action, they're a lot easier than the ones that are… you know, just ideas or…feelings or something.

…

Brenda: I wonder, I mean it might help if...

Susan: If I'd say the word first.

Brenda: Uh huh, like a game.

Susan: Okay.

Brenda: Like if you had those like, um, cards that could be like a game and, ah, and you could tell him, "Touch "his" with your left hand."

Susan: Okay.

Brenda: And the, you know, kind of all out on the floor.

Susan: Okay. Okay.

Brenda: Maybe we can do that. Um, and then for the new words, I know, maybe, I'm, I'm trying to see really where he is so that maybe you could pull away from the way you're doing it.…He gets, he, he resists.

Susan: Yes.

Brenda: So, let's think like designers and just be creative, and try drawings and if it doesn't work…

Susan: Okay.

Brenda: Throw it out.

Susan: Sure.

Brenda: Um, so, is it?

Susan: It's definitely what I, I haven't thought of that, so, because I'm kind of narrowly, like "This is the way I need to do it." (*laughs*).

Brenda: Yeah, but, and yeah, but we're trying to solve a problem.

Susan: Uh huh.

Brenda: And maybe.

Susan: And it yeah, I mean, I, I think, I'm not, I'm not thinking, I don't, I don't think it's a bad thing, I just, it's definitely outside of my um, (*sigh*) (*alarm*)…sorry. I'm sorry.

Brenda: Um, what would you like to try? What seems doable to you?

Susan: Um, I think that for me, ah, I like the idea of the game and I think he would actually enjoy that, um, where he, like, you know, the layout of the cards.

Brenda: Uh huh.

Susan: And, and I think that, that seems a little bit, I mean, I think we can probably, em, employ several of those strategies and see what happens. But, for me, something like that game might be easier for me to teach than necessarily, a big acting game (*laughs*) It seems a little intimidating and exhausting, honestly (*laughs*).

Brenda: It can be. I mean, or maybe, maybe you would just take one set of these.

Susan: Uh huh, and yeah.

Brenda: And, and do it so that he sees that there's meaning.

Susan: Right.

Brenda: In this.

Susan: Yes.

Brenda: Or maybe you can look, um, at like this one…

(VCD: Brenda sings the sentence.)

*Hank is my friend. He was such a good friend of mine.*

Susan: (*laughs*) So, you're singing the song? Yeah.

Brenda: Okay, I mean, I'm, I'm not sure why they put that word

Susan: Quicksand?

Brenda: in there. Was that part of the story?

Susan: Um, well, I mean he's, he, compound words, that's what's it's called. Right? (*laughs*)

Brenda: Yeah, that's right.

Susan: Exactly, yeah, it's just, it wasn't, and may, maybe part of the story later. But, yeah, he's done, he's done, yeah, he just he learned compound words and that's one that is within, what he learned. I mean he can read it eventually (*laughs*).

Brenda: Can he read it now?

Susan: Um, I don't know. What's this word, Danny?

Brenda: Look at it and just read it, just say it. Say the whole word, this one.

Daniel: Quicksand.

Brenda: Good job. Okay. Now read it again.

Daniel: Quicksand.

Brenda: Good job. Good. All right, what's this word up here on the board? What did I write?

(VCD: Brenda writes “quicksand” on the board.)

Daniel: Quicksand.

Brenda: Okay, what is quicksand?

Daniel: Um, it’s something where you walk in and then you are drowning. Ah, ah save me. I need pickles.

(VCD: All three laugh).

Brenda: What was that you said? What did you say?

Daniel: Then, and they’re you’re like “I’m about to die. Come and, come and save me.”

Susan: I’ve saved, I’ll save you.

Daniel: and then, we sink, we start to sink.

(VCD: Daniel and Rachel create and act out a story about quicksand and pickles. Brenda transcribes it on the board. Susan watches and comments.)

Susan: Hey, Daniel, I love it.

Daniel: Oh no, I’m falling in. Oh no. Ahhhh (*screaming*)! We need more pickles!

Rachel: Blood, blood!

Susan: There’s blood?

Daniel: Only pickles can save.

Susan: Hey, Daniel. Go wash your hands please.

Daniel: I did.

Susan: You did. Okay. Save me.

(VCD: Brenda is writing on the board.)

Brenda: All right, come here, Daniel. We just started to write a story. I want you to read it with me. So, what are we writing about? What’s the story about?

(VCD: Brenda references “quicksand” on the board.)

Daniel: Um, quicksand?

Brenda: Okay, and you remember, you, any of these words up here that I wrote that you can read without thinking? Can you read a couple of em?

Daniel: Sand.

Brenda: Which?

Susan: Well, I don’t see “sand.”

Daniel: Ah, “some.”

Brenda: “Some, somebody.” Can you read this one? Have you had this one?

(VCD: Brenda references “come.”)

Susan: He hasn’t had the silent *e* yet.

Brenda: Have you had this one?

(VCD: Brenda points to “and.”)

Daniel: Uh huh. “and”

Brenda: Good job. What about this one?

Daniel: “Me.”

Brenda: Good job. What about this one?

Daniel: “Can.”

Brenda: Oh! Way to go!

Susan: That was quick.

Daniel: Whooo!!! Let’s get out of this place!

Brenda: Okay. All right, so, let’s read it.

Susan: No, we’re gonna, we’re doing something. Okay?

Daniel: We're back in time.

Susan: No, let's not go back in time. Let's stay right here.

Brenda: Okay. Okay. So, I'm gonna, ah, do you mind, would like to, would like to you know how to read the word that ends like that, like that.

(VCD: Brenda refers to silent *e* words.)

Daniel: Naugh.

Brenda: (*laughing*), ah, you should cooperate with me to learn to read it. Yeah!

Susan: Yeah. Come on. That's it. Come here.

Brenda: All right. So, I'm gonna read this sentence to you. Are you okay? This is your sentence. I didn't write this. You wrote this. You're the author,

Susan: Okay.

Brenda: so if you were the author, you better be able to read it. Right?

Susan: Uh huh.

Brenda: Okay. "Somebody".

(VCD: Daniel reads from the board.)

Daniel: Somebody (*laughs*) and sa,

Brenda: I've got it. Just what.

Daniel: Save

Susan: Yeah.

Daniel: Me

Brenda: That's right. What did you say? This is what is, it's starts with the (tapping) the sound of, what did you say could save you?

Daniel: Um,

Brenda: What did you say?

Daniel: Pickles.

Brenda: All right, so this is, you said only um.

Daniel: Pickles can save me.

(VCD: Daniel reads all the words fluently from the board.)

Susan: (*laughing*) Was that fun?

Daniel: Yes.

Susan: I thought so (*laugh*).

Daniel: You got any more?

Susan: Just thought, yeah, we can do more. That was awesome!

Brenda: Okay. Well, we gotta find, let's find, ah, you want to, you want to pick a word? Do you want to pick a word? A new word that you're gonna have to learn today anyway.

Susan: So here is the, here are the practice (words) that we were gonna work on today.

Brenda: Let's, let me see... So, we're gonna do, we're gonna just do, we're gonna do one where you have to tell me another story. All right?

(VCD: Daniel insists on doing a story with food in it.)

…

Susan: We're gonna, do lots of food stories?

Brenda: Oh, well, is there food in there?

(VCD: Brenda refers to the list of words.)

Are there any of those things that there? Is that one word that we just didn't know what to do with.

Susan: Um, oh, yeah. That's right.

Brenda: Okay.

Susan: That'll work.

Brenda: Danny, I want you to, can you read my writing, honey?

(VCD: Brenda writes a-n-d on the board.)

Daniel: "And"

Brenda: "And." Right, if I put an *l* in front of the word, is it?

Daniel: Land?

Brenda: Good job. Okay, now, work with me. All right, what was this that you just read?

Daniel: Land?

Brenda: Okay. Work with me. I'm gonna put a *b* in front of it.

Daniel: "Bland"

Brenda: Good job.

Susan: Yeah.

Brenda: Okay. Do you know what that means?

Daniel: Um, no. I know what "land" and "and" mean, but I don't know what "bland" means.

Brenda: Bland.

Susan: Bland is…

Brenda: Bland (sigh) ah.

Rachel: Ah, is when something isn't, well, kind of think of food. It's not exactly a fun food. It's not like a spicy chicken or something like that. It's more of like (*laughs*).

Susan: It's a bland food. Can you think of a non, a non-tasty food, but not it, it's not, it's not yucky and it's not,

Brenda: It just doesn't have a lot of flavor.

Susan: It doesn't have any flavor.

Daniel: Ah, parsley soda?

Susan: Parsley soda? I don't know about that. Where did you hear about parsley soda?

Rachel: from *The Series of Unfortunate Events.*

Susan: Uh huh (*laughs*).

Rachel: Um, according to links, squid ink doesn't have any taste.

Susan: Well, that's good, because it's a lot of it, squid ink, squid ink.

Brenda: You know, what I think is kind of to me bland is white bread, just plain, old,

Susan: White bread.

Brenda: probably like doesn't have a whole lot of

Susan: Plain toast.

Brenda: Plain toast. Yeah, doesn't have a whole lot of flavor but it's not…

Daniel: What? I know. Okay.

Brenda: All right, so this is gonna be, this gonna be it. Okay, tell me a story about…

Daniel: Spray cheese?

Brenda: Huh

(VCD: Rachel and Daniel begin to make up and act out another story. Brenda writes them on the board.)

Brenda: All right now, that, we gotta, gotta a lot of words that you've probably never seen before.

Susan: like some bland bread (*laughs*).

Brenda: Okay, are you gonna draw bland bread on the, on the board?

Susan: (*laughing*)

(VCD: Rachel draws a piece of bread on the board.)

Brenda: And then you have to write under that bland, "bland bread."

Susan: Oh, the bland bread has a bland face.

Brenda: (laugh) Awesome, Rachel.

Rachel: A bread.

Brenda: A bread. What kind of bread is it?

Daniel: Stale bread?

Brenda: Stale or ?

Daniel: Bland?

Rachel: Bland.

Brenda: Bland.

Daniel: I got another one.

Brenda: All right. Let's hear it

Daniel: Um, ah what was it. (singing) *Do like pancakes!? Yeah, I like pancakes! Do you like waffles? No, I don't like waffles. Do you like French toast? Yeah, I like French toast*

Brenda: Oh, that's a start!

Susan: Let's do our bland bread story.

Daniel: (*laughs*)

Brenda: You can read this (laughs). Danny, I have a question for you. You can read, I think you can read this, if you can read my writing.

(VCD: Brenda writes "Is a pancake bland?" on the board.)

Daniel: "A."

Brenda: Okay.

Daniel: "Is" "a"?

Brenda: Oh, don't sound it out. Tell me what it is. You just said that word. That's why I wrote it up here.

Daniel: Pickle?

Brenda: Oh, not pickle. Look at, look at, you can look at this. All right, what's this word? What's that? What's that?

Daniel: Pen?

Brenda: Uh huh. Pan. Hm? What were you just singing about? Do you have a?

Daniel: Pancake!!

Brenda: Okay. So, p-a-n-c-a-k-e. What is the word that you learned so easily?

Daniel: Do you like?

Susan: No, what is this?

Brenda: Look at it. Look at it. Look at it. Without sounding out, look at it.

Daniel: Bland bread?

Brenda: Bland? Is it, is it bland?

Daniel: Uh huh.

Susan: Isn't pancakes bland?

Daniel: Yeah.

Brenda: Do you know?

Susan: That's what it is.

Brenda: Yeah.

Rachel: And bland without syrup or strawberry sauce.

Susan: Or butter.

Brenda: Yeah, yeah, yeah, you have to put something. What could you put on it to make a pancake not bland?

Daniel: Um, you could put some blood.

Susan: (*laughs*)

…

Brenda: What would you, what you would want really if you were sitting at the table? What would you want on your pancake?

Daniel: Um, syrup.

Susan: Syrup.

Daniel: and a broken head.

…

Brenda: Okay. Syrup. "Put some syrup on it."

(VCD: Brenda repeats what Daniel says and writes it on the board.)

All right. Tell me what we're writing here. Can you read that word. Put?

Daniel: Put.

Brenda: Some?

Daniel: Some.

Brenda: You just told me what?

Daniel: Syrup

Brenda: Uh huh.

Daniel: on it.

Brenda: Okay, read it. Read it again. Read it smooth.

Daniel: "Put some syrup on it."

(VCD: Daniel reads the whole sentence fluently.)

Brenda: Okay, and this word is?

Daniel: Syrup.

Brenda: Good. Okay.

Daniel: Oh, hello. How's it going? Do, do, do, do.

Brenda: I want you to tell me something about this, about bland. All right, tell me. Can you read that word again for me when I read it on the board?

Daniel: Bland

…

(VCD: Brenda leads Daniel through a phonological awareness exercise based on words from Susan's lesson and create another story.)

Brenda: That's a great story. You wrote some really good stories and you've learned some good words.

Susan: Yeah. Good job, Bud.

Daniel: Yay, now, I can pick Pacman on the chalkboard.

Susan: (*laughs*)

…

Brenda: What were some of the things you noticed that, that,

Susan: That you have fun (*laughing*).

Brenda: but what were, you know, like there was I, I did certain things intentionally.

Susan: Uh huh. Yeah.

Brenda: because

Susan: It was trying to teach those concepts but with a little more interactive

Brenda: I was relying on first principles.

Susan: Uh huh.

Brenda: It was like okay; I know this is the principle. I know that we want to know what, consonant, what is, I don't want to have to call that, but I showed him a different way to learn how to do it. Remember how to, when I knew he knew,

Susan: Uh huh.

Brenda: and starting with what I

Susan: That's true.

Brenda: knew he knew

Susan: Yeah.

Brenda: and added to it,

Susan: Uh huh.

Brenda: and it was like

Susan: Yeah, it was a little different.

Brenda: it was not, yeah, it wasn't

Susan: It wasn't, "Oh, yeah, "I struggled."

…

Brenda: And so that was kind of one that then, what else, what else did we?

Susan: Well, you did the, ah, you did the phonological awareness with him,

Brenda: Uh huh.

Susan: Um, and I can't remember what word you used to start, maybe bland, right?

Brenda: Uh huh. Uh huh,

Susan: Yeah.

Brenda: and I, I kind of jumped into five letter, if they were saying to start with two.

Susan: That's true.

Brenda: Do you think, how do you think he would have responded to all of this?

Susan: Um.

Daniel: I would dance.

Susan: I think it, it would have been fine but and it's especially, I mean I think, really, I think he's doing better, but I don't think he would have been, it would have just been boring, you know. Oh okay.

Brenda: So okay, if we need to do that, how can we do it so it's not boring,

Susan: Right.

Brenda: but you're still getting

Susan: Uh huh.

Brenda: ah, that's important stuff,

Susan: Yeah.

Brenda: but how can you do it so that he's engaged?

Susan: Right.

Susan: Now, eh, em. You're asking how I can? …You want me to come up to the idea (*laughs*)?

Brenda: I want you to come up with your own of this.

Susan: Performance anxiety (*laughs*)! … I mean this is really, this is helpful I think, just to watch you because I think well, um, I think I get stuck in a, in a certain line of thinking and

just sort of, like try to just hammer away and it's nice to be able to just see it broken out a little bit. Yeah.

Brenda: Yep, cause I want you to come up with... (what) a designer would do.

…

(VCD: Brenda and Susan discuss the importance of knowing the concept to be taught and modify the instruction to reach that goal.)

Susan: and that way is awesome, but just like doing less, it seems like it would be really helpful because he can move on to stuff that is more enjoyable and understanding like reading ah, a well written story.

Brenda: Maybe if you flipped the lesson,

Susan: Uh huh, thought of that.

Brenda: flipped it

Susan: Yeah.

Brenda: and you start with the story and work it backwards, because hey if he comes in and he knows that it's about the story.

…

Brenda: So, one of the things is to start with the story in the lesson

Susan: Yeah.

Brenda: and go backwards

Susan: Yeah.

Brenda: and that way, they'll be some, some purposeful meaning.

Susan: Uh huh.

Brenda: So just take what they're asking you to teach and teach it in a, in a different way.

…

Brenda: So, our goal, I think is…

Susan: Is to be able to…

Brenda: to, to figure out ways for him, cause ah, he sees things and I think he really sees things well and…I think that we can give him that whole (word) and then support it with the phonics and I think but for Daniel, it might work better.

…

Brenda: Okay, so I and, um, thinking about you know the goal, the statement, first principles, what kind of principle is that we're really learning here?

Susan: Uh huh.

Brenda: Whenever this kind of fluency, but fluent reading comes, because we're interested

Susan: Right.

Brenda: in what's gonna come next.

Susan: Right, yeah.

Brenda: And, um, …

Susan: Otherwise, what's the point?

Brenda: Yeah, yeah, so yeah and I, some kids may need some of this sometimes.

Susan: Uh huh.

Brenda: I, I just think that, I think that that my personal opinion is that Daniel can, can move on.

… you're a good parent. One that wants to educate your children.

Susan: Well, I, I didn't want, yeah, I see I wanted to be able to yeah, …but it's not knowing like how, because he's different than si, than Rachel, not knowing it's like (*sigh*) it's hard to know, like I mean, I could see very well that he was responding and understanding but, at the same time, I think like I don't know, like how much is he absorbing, you know. Um, how, how am I supposed to know that? (*laughs*). …

Brenda: Yeah and I, you know I think some of what we've, I hope what we've been doing with the thinking like a designer looking at those things and then if there are things that that you don't know like 1st principles, what are these, what they are then, I'd be glad to share my knowledge …

Susan: I think there's like a scope and sequence at the end of the book,

Brenda: Oh, let's see.

Susan: but I don't, I don't pay attention very much that I just want to get it done (*laughs*)

…

Brenda: Um, just and I think more reading, more and trying to find more practical use, …I don't see that she does a lot of writing.

Susan: No, there's not writing. …but he's not, yeah, he's not created stories. He's not done any of that

…

Brenda: (*writing*) really is a very powerful way to get kids engaged in reading as you can see.

Susan: Uh huh.

Brenda: So, I'm thinking that designing that into your daily lessons could be very effective.

Susan: Yeah, I can see that for sure.

**Scene Two: Stepping Back**

**Site: Susan's home, two days later**

**Scene Two: Précis**

Susan immediately seems more prepared, more confident, and relaxed after the first participant-researcher session. She strongly states that she plans to skip portions of the lesson and rearrange the curriculum's suggested flow. Her lesson begins with reading, Daniel's favored activity. She omits parts that are unnecessary that he struggles with and enacts her teaching-and-learning processes differently. She talks like a woman who knows what she's doing. She also credits Daniel's new anti-anxiety medication with his more cooperative spirit and willingness to try new things. Among the changes is drawing. Prior to the medications, he refused to draw. Now he draws constantly without concern for how perfect it is.

Susan pays attention to first principles and actively consults her curriculum's scope and sequence to identify lesson's objectives. She embodies designerly characteristics, creating frames in the teaching-and-learning moment and fearlessly trying different strategies and iterations. Susan watches intently as Brenda models alternative decoding/word reading strategies, then she adopts them or designs some of her own.

*Scene Two takes place to Susan's home once again, two days later. It's a typical day in Susan's homeschool. Contemporary music plays softly in the background. Susan appears relaxed as she pulls books and materials from the rolling bookshelf for the day's lessons. Daniel stands at the board drawing. Every now and then he stands back and sways to the music. Susan looks over the children's work, compliments them on it, then gives Rachel her assignments. Brenda talks about nearing the end of journey that took much longer than they imagined when they started ten months earlier, and how they have stayed the course through difficulties.*

(VCD: Daniel is developing his own video game and is drawing it on the board. Susan and Brenda have an extended conversation with him about his game as he illustrates each level.)

Susan: (whispering) Before he started anxiety medicine, he wouldn't draw. But he refused to draw and about two or three, about two weeks into it, he just said that he was inspired by Rachel to draw a picture and picked it up and starting drawing and ever since then, he's…

Brenda: (whispering) Awesome.

…

Brenda: So, what are we going, what are we doing today?

Susan: Okay, so yesterday, I guess I kind of have to get my brain about it, but I was thinking of going ahead and trying the, ah, the backwards. We didn't do that yesterday. Yesterday, we, um, we worked on some, tiles, um, we did some spelling with the tiles. Um, I just kind of was, testing him out a little bit, because I was looking at the, the fact that the scope and sequence. I think it was some of the, the spelling and looking at what each of the lessons would have said that it taught and then I was, just kind of thought maybe, I could try to get my mind around what of that he really needed to do, like what he could skip and what he kind of needed to focus on. So, we did a little experimenting with, with spelling with the tiles, and then,

Brenda: How did that go?

Susan: Um, I think it went pretty well. Um, I mean, I, I learned that he can, he can do a little more than I thought. What did you, did you enjoy that Daniel?

Daniel: Uh huh.

Brenda: So, redesigning a little bit.

Susan: Well, ah, I, experimenting maybe. I'm not sure if I'm comfortable saying I was redesigning.

Brenda: (*laughs*). Just that intimidates you?

Susan: Yes. (*laughs*) It does. So, um, yeah, so we did that and then we did for his um, we, we worked on this, you know he did the consonant blends with the beginning and the end on Monday and, um, yesterday, ah, I try to do it, we, ah, we did a little game, that they already in the, in the activity section. Um, try to do what we talked about with, you know, me saying the word and then doing a little bit of trying to connect it to something. Um, he still really, like being able to recognize it as a whole world, whole word, but that didn't really click in that, in that situation. Um, still, you know decoding it, he did well, but it's, you know each individual. Um, but…

Brenda: 'Cause I'd say he's ba, he's been doing that for how long?

Susan: Oh, oh, for a long time.

Brenda: Yeah.

Susan: Yeah, um, so maybe it's just a do it for a little while and see, but I think, I think we have a pretty good time in reading yesterday, didn't we? Was it better?

Daniel: Uh huh.

Susan: So, so yeah, that's what we did yesterday, and then I was thinking that we might work on, um, this story today. Um, let's see. I was thinking about reading this story, but I think I was gonna skip some of this stuff. Um, I thought it was in the next lesson, but I think it's sooner. So, yeah, I think that's what we'll do. (*humming*). So, I want you to do warm up for the la, for the story. I thought I would skip that, and I feel everything, I mean it's just, it's the story for what we learned about yesterday. The consonant blends at the beginning, and ah, I that that's, it's not necessary to do all this, but, but I lost my train of thought. So, we'll probably just do this. You ready?

Daniel: Uh huh.

Susan: What level is that?

Daniel: Level Five.

Susan: (laughs) Are you really ready? You want to read

Daniel: Uh huh.

Susan: Okay, so there's two new words in the one and they are words that don't follow the rules we've learned so far. Okay? But I think you might know this one anyway. You know what that is…

Daniel: "You."

Susan: Yep. Smart. What do you think this one might be?

Daniel: You can.

Susan: That's a good guess. But you know how to spell, can't you? You know how "can" sounds? Right? It looks like. This is the, this is *r*

Daniel: *r*

Susan: and it follows different rules. It's a silent *e*, and we're gonna learn about that later, but for now, you can look at the word. Don't you think?

Daniel: Uh huh.

Susan: Just like you did with your other sight words. So, otherwise, we know all the rules in these books. So, would you like to read it?

Daniel: Uh huh. *Twist and Spin*. Stop. *Twist and Stop*. /t/ /ŏ/ /p/, top.

Susan: St op, stop.

Daniel: Stop.

Susan: Good.

Brenda: Can ah…

Susan: Sure, definitely

Brenda: What, what does he look like he's doing?

Daniel: Stomping.

Brenda: Yeah, can you, you want to get up and do that?

Daniel: No.

Brenda: No (*laughs*)

Susan: Rachel would.

(VCD: Daniel reads from an AAR decodable reader.) …

Susan: What's that? That's an exclamation. So, what does that mean?

Daniel: You can win this!

Susan: Good job buddy.

…

Daniel: Ah, Stunt Two will be the dogs and then you will be next.

(VCD: Daniel reads fluently.)

Susan: Good.

Brenda: Really good Simeon.

…

Daniel: The *g*'s have changed.

(VCD: Daniel is confused because the *g* in the readers is different from his workbook.)

Susan: Have they?

Daniel: Yeah, in the first one, they were like a circle and then down and this one.

Susan: Yeah.

Daniel: They're like a circle.

Susan: I think that they might actually, I've not noticed but I think that I know, I'm not sure about in this one, I think, they are printed, I know they're different. I'm thinking, I'm pretty sure in the first books, the tech, the um, reading books that we were at, the g's look like that, but I don't know, it can be confusing.

…

Susan: Good job. What do you think about this story?

Daniel: Um, it is very, the fox man is very weird.

Susan: I know you don't like that.

….

(VCD: Susan discusses other activities for the day including from *The Giving Tree.)*

Susan: That's, yeah, I'll read that. Actually, Rachel and I took turns reading it. So, when he sits and listens and then he narrates, he tells me about it…. *The Giving Tree* is, um, he's doing copy work. So, and we kind of read it all the time. He knows, he probably knows that one, so…

Brenda: Can he read it? Do you think?

Susan: Um, I think so, but it wouldn't take much probably. It's probably the kind of, because he, well, yeah, like knowing what comes next. I mean I think he could recite it and then put…

Brenda: Put the words to it.

Susan: The words with, yeah. So um, that's another thing that that I actually probably might do. Well, I wasn't planning on doing that today, but I mean we can. Um, yeah, so what, you have anything else that you think would be good?

Brenda: I am just trying to think in terms, of how to, how to, you know I mean, I enjoyed that it seemed to that toward the end of the story, he got more fluent. Did you notice that?

Susan: I did.

Brenda: Yeah, and so, I mean, think about how can we get him to think to be more fluent. What…

Susan: Fluent, fluent in the way, that way?

Brenda: I meant, yeah, at the very beginning and ya, in this, in this book, ah, because it has pictures…. have you, do you ever go and you talk about the pictures? First, so he knows about the actions and could actually narrate a story based on the pictures.

Susan: I have not done that. Well, I think we have done that with storybooks, just not, I haven't done it for school, I've just done it…

Brenda: Yeah, in general, but you know…

Susan: Just yeah.

Brenda: I think that maybe bringing what you do as…

Susan: Yeah.

Brenda: What you love…

Susan: Yeah.

Brenda: In reading, into reading instruction…

Susan: Yeah.

Brenda: Is, um, would really, you know, um, make that statement which is that you enjoy it.

Susan: Yes, yes.

Brenda: And I think at heart don't fret, it would be my suggestion that, that every day that you go in, not "what do I need to cover" …

Susan: Right.

Brenda: but how can I enjoy this? … even if doesn't look like what you think it's gonna look like.

Susan: Right, Yeah.

Brenda: And I know it's hard, it's hard to make a leap when you aren't real comfortable with making leaps

Susan: Yeah. I think, I think it's, it's, it's hard to yeah, it's hard to for me, I feel like I might have missed something (*laughs*) so, um,

Brenda: So is that, that was why you went to the scope and sequence?

Susan: Yeah, uh huh. Yeah, I feel like I might, I guess, I don't trust myself very well. (*laughs*)

Brenda: Well, but you can use, you can use that to guide you so that you can

Susan: right

Brenda: are aware of what you're trying to

Susan: what I'm trying to do

Brenda: to teach

Susan: yeah

Brenda: and, and think about it in a lot of different ways other than just "How have they used it here?" but "How can I make that more fun?"

Susan: uh huh, yeah

Brenda: "How can I make that something that we'll both enjoy?"

Susan: right.

…

(VCD: Brenda includes Daniel in the conversation about how to help him read with more enjoyment.)

Brenda: Think about how, what are some of the things that you like that you think would help you read better, or things that that you would like to do better while you're reading, and how you might be able to do that better?

Daniel: Um, nothing.

Brenda: It takes time. Think about it and I'll talk to your mom and you think about it and then we'll come back and talk to you.

Daniel: Using mom as a giant marker and letting you…

Susan: If it's, if it's erasable, you could write things on my arm. I'll go, I'll go that far with you.

Daniel: And, and I'm going to like put your head, I'm going to have you, when I am a grown up, I'm going to turn you into a human talking pencil, and I don't want to put in my words, and you're gonna do words for me.

Susan: (laughing)

Daniel: And then we give you food every time you read a book for me.

Susan: So, you want me to read, so you want me to be your, your personal reader?

Daniel: Yes, and you have to sound like me

Brenda: How about you sound like you?

Susan: (*laughs*) Careful, Buddy. (*sighs*)

Brenda: You're very honest Daniel

Susan: (*laughs*)

Brenda: But I think maybe, cause that's what he like is the stories is to do that. This is obviously kind of the working and I think; you know from where they seem is that you, he probably knows it more than he thinks he knows it.

Susan: Yeah, I can see that.

Brenda: And the other thing is, is just of kind of with words, um, is that I've always found, that like we did the other day, is starting with the vowel that comes after it because then you don't guess at the end, you really know what the end is.

Susan: Okay.

(VCD: Brenda engages Daniel in several ways to play with words and their meaning using the AAR tiles in a different way. The final word is "plant" after a discussion triggered by learning the word "yam."

Daniel: The *l* is tiny in this one.

Brenda: Okay. Can you put it where it belongs? Okay. Now what's that word?

Daniel: Plant!!!! Ahhh! I love plants.

…

(VCD: Brenda continues to play word games with Daniel.)

Daniel: Grass.

Brenda: Ah!

Susan: (*laughs*)

Brenda: Do you know that's a hard word? Oh, my gosh, Daniel. You are, you are so smart. I know that you are. All right!

Daniel: Can I have a frapp if I do this? (*laughs*)

Brenda: Whatever it takes. Hopefully, I'll do it for you. All right.

Daniel: Yay.

Brenda: Okay, that was awesome. Okay. Ah, okay, you did, I don't, I won't make you read it again if you don't want to unless you want to show off and read it again for us.

Daniel: Grass.

Brenda: Oh, you show off!

Susan: (*laughs*)

Brenda: Okay. All right. Do you want to keep reading?

Daniel: His. Hand.

Brenda: Good job.

Daniel: Said.

Brenda: Well, oh, ah, let's think. Let's think. Let's not guess. Let's think. Okay, what is that little piece you see in the middle? You know it. Okay. You know that part. Okay. All right now, what's that whole word.

Daniel: Sand.

Brenda: Good job.

Susan: Almost, did that say stand. You said sand.

Daniel: Stand.

Brenda: Oh okay. My ears are not as good as yours.

Susan: That's okay.

Daniel: Spot.

Brenda: Oh, yes! And this is that little word that is.

Susan: We just talked about.

Daniel: You.

Brenda: Uh huh.

Daniel: and when

Susan: There you go buddy. That's great.

Brenda: Or you have,

Daniel: Or not.

Brenda: Oh, you want to preview what is coming up next?

Daniel: Dog.

Brenda: Oh, don't sound it out. We're gonna look at it. Look at it and say the whole word.

Daniel: Dramp.

Brenda: You're really close. What's the vowel? What's the vowel and it's sound?

Daniel: Drop.

Susan: Good job buddy.

Brenda: Yeah, you can do this. You can do this. Hey, Daniel, can I give you a hug?

Susan: (*laughs*)

Daniel: Ahh!

Brenda: You know when, when, when my little boys worked so hard, I just had to give 'em a big hug.

Daniel: Can I get a hug? I like hugs.

Brenda: I know, and I love giving 'em!

Daniel: I like turtles.

Brenda: (*laughs*) I like turtles, too. (*sigh*) He's not far.

Susan: Yeah.

Brenda: He's so smart.

Susan: I think the encouragement thing is just the, telling "you can do it." That's helpful and I like that and it seems like it makes more sense to go from the vowel out.

Brenda: Yeah.

Susan: Hmm.

Brenda: Yeah and,

Susan: Because it kind of started from the beginning, he maybe gets a little, sometimes if he's trying to decode, he gets, he gets a little lost.

Brenda: Uh huh.

Susan: Kind of forgets

Brenda: Because this is thinking about it; it's not sounding it out because when you think about it, he's gonna be forced to think about. He knows, you've been putting a lot of good stuff in here and this allows him to pull for himself what he knows is really there.

Susan: Right.

Brenda: And, and that, for you to know is really good.

Susan: Yeah. (*laughs*)

Brenda: Yeah, I mean, I think, that's, you know, that's a lot of it. Then, there was something I didn't see in her book that I think is really good that, that she, um, some of these things when she's doing kind of the reading comprehension.

Susan: Uh huh, the interactive stuff.

Brenda: Yeah, ah, that what I'll do is maybe if I can pull it altogether for you by Monday, although that's our last take one, it's still, it's important for you to need to know …

(VCD: Brenda and Susan discuss other aspects of how Susan has engaged in Daniel's reading instruction)

Susan: …I've kind of followed it step by step, but I haven't really thought about it happening.

Brenda: Yeah, and, and if you think about it, then what happens, in my opinion, is that that empowers you to do whatever you want without having to be locked into what somebody.

Susan: Hm, right that makes sense…. I have an understanding of what I'm trying to accomplish. I can feel free to explore how.

Brenda: Right, right.

Susan: Yeah.

Brenda: And those are first principles.

Susan: Okay

Brenda: These are really first principles of reading comprehension and again, you know to design, I know you hate that word, but you really are.

Susan: (*laughs*) I don't hate the word, I'm just,

Brenda: You just, you can't embrace it yet. But you fit, I think you see that maybe there's an inkling you could.

Susan: Yes, yes, I do.

Brenda: I'm not putting words in your mouth.

Susan: No, you're not. No, I think it's sort of, it's new, but it's not un-useful. It's not like I mean, I think it, it's just…it's something that I will continue to think about and explore and hopefully (*sigh*) embrace a little bit as I go.

Brenda: And when you don't know first principles, or when you don't feel comfortable, how can you?

Susan: Right, well that makes sense, yeah, cause you gotta know what to build on.

Brenda: Yeah, yeah, so, ah, ah this is, but this is why some of this can be really beneficial and, and being really transparent with Daniel about what you're doing, ah, and how you're thinking about it, cause sometimes modeling is good. Daniel is so bright that he will start understanding really what you're doing and start relying on it, … you're making it visible, and making transparent what reading's all about, 'cause he just loves the reading. He loves that and, and my feeling from having, from observing him over a period of several months, is that with just a little bit, he's going to, to, um, ah, get over that stumbling block of decoding as you start understanding it better as well.

Susan: Okay. Well that's, that's encouraging but you have that perspective that I guess I just sort of have to (*sigh*) …Oh man. Yes, I guess, I ah, I just don't have a whole lot of confidence in myself, in my ability to do that, so I think I am, eh, ah not saying that it's not growing. It definitely is really because I feel like having, ah, honestly, I mean I wouldn't have really known this, but I don't think I had a lot of openness and freedom in my choices in teaching. When we first started, I didn't really realize that though. I didn't think that that was the case, so I (laugh) I think I recognize a lot of things in the way that I think that are very just, you know ABCD, by the book and it's very challenging to break out of that, so…

Brenda: Yes.

Susan: (laugh) Um, I, yeah, I guess I wasn't super, like in, introspective because I didn't really know that that was thing and (*laughs*) before. Um, so I definitely think that it just, it's just very it's, it's a slow process of,

Brenda: It is, it is.

Susan: Yeah, uh huh.

Brenda: It's not gonna happen overnight.

Susan: Yeah, yeah, I think so, too.

**Scene Three: Stepping Out**

**Site: Susan's home, four days later**

**Scene Three: Précis**

A new day in Susan's homeschool. She is even more prepared, confident, and self-assured. She boldly declares how she is going to conduct Daniel's reading lesson that day and carries it out. Her face is more relaxed and her voice, softer and affirming. Again, she modifies the lesson with conviction and control. Furthermore, she has begun to explore books of interest to Daniel that are on his independent reading level and the lesson's focus is on doing that. Daniel's attitude mirrors her change. He wants to read, and he does.

*Between Scenes Two and Three, Susan spontaneously sent Brenda video recordings of a teaching-and-learning reading session with Daniel. (See* ***Coda.****) The videos depict a calmer, more patient, better prepared Susan. Daniel also reads independently and fluently from a Dr. Seuss book. He also interacts with the text, commenting on its action.*

*Susan has a stack of primary, non-basal books and games on the dining area table in preparation for the day's lessons. She says she created a lesson for today in a notebook that she left in her husband's car. She begins talking about her journey and its challenges in the past and her hope for the future.*

Susan: To process him doing better with his medicine and having a little bit of a breakthrough with reading, and then feeling better….I knew that personally, it was like weighing on me a lot because it was sort of the, sort of the thing or one of the things (*laughs*) going on in my life that was sort of the focus, but like realizing how much impact it was having on me and sort of like and, and has and will continue. I, eh, you, (*sigh*), it's just I haven't quite processed, so it's, it's a lot, but I felt a little bit, kind of swept away by like kind of pull, I've been pulled

outside a little bit, outside of the whole situation that I've just been sort of wading through (*laugh*) and um, it's a different, a different emotional perspective so yeah.

Brenda: Thank you.

Susan: Sure. Um, do you want, what do you want to do?

Brenda: Well um, show, have you got a lesson prepared? Are you prepared to do a little bit more?

Susan: I do. Um, actually, I left the notebook that I was, um, writing things in, in my husband's car, so I think I can remember what I was planning on doing today, but, um, I'm gonna have to be sort of trying to, actually, I'm maybe what we'll do is read.

(VCD: She gives Daniel *Green Eggs and Ham* by Dr. Seuss to read. Daniel reads from the book with only a few errors, which he self-corrects.)

Daniel: "Them Sam, I am."

Susan: Good job!

Brenda: Wow, that was really good, and I heard some good expression, too.

Susan: Yeah, Buddy! Okay, I'll tell you what. We'll do another. Well, you can go play for five more minutes and then we'll work on the next part. There's only like four more sounds that we have to learn to finish the whole book.

…

(VCD: Daniel shows Brenda a book.)

Brenda: Are you reading that book too?

Daniel: Ah, no. It's just one of my favorite books to read.

Brenda: It is your favorite, one of your favorite books to read?

Daniel: Well, it's one of my favorite books.

Brenda: Wow, I can see why.

Daniel: It's a pop-up book, too. It's called *The Little Prince.*

Brenda: Hm, that's a beautiful book.

(VCD: Brenda and Daniel look at the book together and discuss it. Then, Susan calls him to work on today's lesson with the magnetic tiles for new concepts. Susan is freer and more relaxed as she engages with Daniel. She applies Brenda's teaching-and-learning strategies to communicate the lesson's objective.)

…

Susan: Okay, we talked about this on Friday, but we haven't seen it yet. All right. Can you remember it? Just say it.

Daniel: Tree.

Susan: Almost, we just talked about this sound, the last sound.

Daniel: Tree.

Susan: /ī/.

Daniel: Try.

Susan: Yes, "try." Uh huh. How about…

Daniel: Them, how about them?

Susan: How about this? What does that say? Uh huh. Good job

Daniel: Fry. Today, we're gonna get some fries.

Susan: Do you want to finish your book?

…

Daniel: Okay. Pause this and then we're going to get the whole thing done. Green eggs and ham.

Susan: Hey, Buddy. If you want to read from the beginning, you can, but if you would like, we'll just read and just start where you, where you left off and I'll start with the very beginning.

Daniel: No, I'll start at the very beginning.

Susan: Awesome.

Daniel: *Green Eggs and Ham*. By Dr. Seuss. I kind of thought you'd do it, so I basically know all the words.

Susan: Yeah, I know.

(VCD: Daniel reads the entire book fluently and confidently and enjoys himself and the book's content as well.

**Findings: Act Three: Awakening**

Awakening heralds not only awareness of something—a time, a place, an idea—but also acceptance and willingness to explore it with minimal reservation. As hesitancy to commit to something new characterizes stirring, no matter how appealing or intriguing the option, awakening indicates the disposition to deem the new thing worthy of deeper consideration and action. The former sleeper flings off the cozy familiar mantles of slumbering and stirring, and allows herself to activate new possibilities, perhaps not boldly at first, but bravely, tentatively. Susan is there.

In Act Three, she cautiously loosens her grip on her old ways of teaching-and-learning reading. Then, as she watches Brenda's interactions with Daniel, she musters her courage and replaces them with untried, uncomfortable, for her, designerly ways to think about and create her activities and processes. The principle criteria: her new ways must align with her ViP-awakened statement definition for the experience she envisions for Daniel and reading. Of course, she does not venture out on her own at first; I go along with her. First, I step into her classroom, to hold her hand and inject design-thinking into her lessons as she asked me to do. Then, I step back to watch and listen.

In Act Three Susan continues to enact her role as a not-quite-so-stretched homeschool NTRT on two levels. **Susan, Herself**, the lead role in The Performance, is present. However, **Susan, Designer-in-Training** graduates to **Susan, Design Apprentice.**

In the next sections, I merge **Susan, Herself** and **Susan, Design Apprentice** into one unified actor. The final section of Act Three: Awakening replaces **Hints of a Design Disposition** with **Evidence of a Design Disposition.**

**Susan, Herself/Susan, Design Apprentice**

Some things never seem to change, and others do suddenly, unexpectedly. Susan exemplifies both in Act Three. I arrived at Susan's home to enact my new participant-researcher role, with high expectations. Surely the enthusiasm and engagement we shared during our final designer-in-training sessions carried over and stirred Susan into a frenzy of designerly activity in creating lessons for Daniel. No. Nothing had changed. No lessons planned; notebooks left in cars; items out of place.

The children played in the living room while Susan stood at the kitchen bar, looking over her teacher's guide to a new AAR resource, *All About Spelling*. Daniel finished the program's Level One and moved into Level Two. The curriculum writer suggested adding spelling at that point. She was unprepared to teach a lesson from it or from the next AAR. I asked if she had thought about anything new for Daniel's phonics lesson. No. Feeling uninspired. Any help would be welcomed. I knew why I was there.

Together we look over her curriculum. The lesson begins with a phonological awareness exercise. I give her direct literacy information for the first time since our first principles session. She is unaware of the purpose of the exercise and doesn't know anything about it except he needs to learn it. Furthermore, she admits he "isn't loving it." I suggest we begin to think like a designer. "Yes."

I look over her materials. The lesson covers consonant blends at the beginning and end of words. He has trouble with the words. Her lesson follows its unchanging pattern, sounding words out but no interaction with them for meaning. I ask her to think about the words themselves. She realizes they are "sort of action oriented, he could have fun actually with coming up with gestures and actions that correlate to them. That would help him remember the

word if he's looking at it as a whole which he hasn't been. It's been all about decoding individual pieces." Bingo.

We decide this is a problem to be solved like a designer "that might be different." A solution that adheres to her statement definition of enjoying the learning process. We discuss various literacy activities that have a designerly feel to them to encourage enjoyment. With Daniel's imagination, I think he might enjoy writing a story using the words he learns. Susan asks if I could take the lead. I do.

First, we follow ViP design principles and deconstruct the current product in light of her statement definition. She agrees the old product "is boring." On the fly and based on my knowledge of first principles, together we consider various solutions to the problem, and decide on a plan of action.

I take the lead with Daniel, using techniques I developed over the years or learned from master teachers. We stand at the white board. Rachel draws close to hear what we're doing. She joins the action, too. Daniel is actively engaged, enjoying learning words with consonant blends and at the same time, activating and focusing his creative imagination to produce his own readable story. Susan gets involved as well, mimicking my strategies. Daniel is with her. Susan and I stop to regroup. Rachel and Daniel continue creating their own strategies for their own words. Daniel volunteers, "We're doing the thing, the word game cause I liked it."

Although Susan realizes my strategies solved the problem, she is uncomfortable with them. I suggest several less-radical departures from her norm. She affirms that modeling a different approach is "helpful…just to watch you because I think I get stuck in a certain line of thinking and try to just hammer away and it's nice to be able to just see it broken out a little bit."

Another story-creation/reading sequence springboards from *quicksand,* a word from his lesson about compound words. First, he reads the word without sounding it out. Then, we discuss the word, and he develops a story, full of seven-year old humor about sinking in quicksand. He calls out, "Can anybody help me? Only pickles can save me." I write his story on the board and he reads it fluently and quickly. The sequence lasts only a few minutes. Susan remarks, "That was quick," and asks Daniel if that was fun. He replies, "Yes." She says, "I thought so." He wants to do more. She says, "Just thought, yeah, we can do more. That was awesome." She becomes aware of how thinking and acting like a designer can change the instructional equation and help her fulfill statement definition. Because Daniel enjoys the stories, I suggest she invert the lessons, reading stories first.

I continue to model in-the-moment word-reading/decoding strategies other than "sounding it out" to give her an idea of how to develop lessons by knowing first principles about simple patterns in English and synergy, she earned in our First Principles training. The demonstration includes words and word patterns Susan has not taught and she tries to protect him from failure. However, he did not fail; he read the words fluently. Susan was laughing in amazement, repeating "Good job, Buddy! Good job!"

Susan continues to struggle with not having a "whole lot of confidence in (her)self, in her ability" to design her own teaching-and-learning reading activities. She wasn't "saying that it's not growing. It definitely is because (she) wouldn't have really known this (because she) didn't think she had a lot of openness and freedom in (her) choices in teaching. When we first started, (she) didn't really realize that though. (She) didn't think that was the case, so (she) recognizes a she is comfortable with a, b, c, d, by the book, and it's very challenging to break out of. It's a slow process. However, she now has an "understanding of what (she') trying to accomplish.

(She) feels free to explore now." That new stance seems more in line with the free spirit she feels comfortable with.

Daniel is doing better with his anxiety medicine and having a bit of a breakthrough with reading. Nonetheless, Susan knew Daniel's struggles were weighing on her a lot because it was the one thing going on in her life that was the focus. Finally, she realized how much of an impact it was having on her and will continue. She hasn't processed it fully. She felt swept away, pulled outside a little bit, outside of the whole situation that she has been wading through. It's a different emotional perspective. Her explanation of the stress she has been under might account for some of her memory lapses. On this day, she wrote plans for our session, then left the notebook in her husband's care. Even so, there is a marked difference in her interaction with Daniel.

Near the end of Scene Three Susan and Brenda exchange these thoughts:

Susan: Having put things together on my own—I know I've had guidance—but having done that, I like, it's a bit less daunting and maybe not so insurmountable. As I have hurdles, I feel like it won't be quite so much of a struggle to get past myself.

Brenda: So, good. Maybe thinking a little bit like a designer?

Susan: Yeah. I think I can say that.

**Evidence of a Design Disposition**

The day after our second session Susan unexpectedly sent me three videos of a reading lesson she designed based on her observations of how I created teaching-and-learning reading processes and activities for Daniel. Her lessons covered all the skills she felt are necessary for her comfort level. The lesson also included Daniel reading a book on his own. Susan attached a note to her email:

This video is too large, so I will upload it to my private YouTube channel and send you the link. Daniel asked me if we could do more “quick reading like this” so that he could go to the library and find books to read. He also brought it into his room to read again after we were finished.

**Coda**

On New Year's Day 2019, I received a text response to mine from the day before. As I reviewed the video recordings for this research study, I wanted to let her know how grateful I was for her willingness to be the one participant in my dissertation study. I wanted to know how she and Daniel were doing. She wrote back, "Thanks Brenda 😊. I'm grateful to have been a part of your work. Daniel and I gained some good momentum for a clearer, calmer outlook on learning. We're both slowly getting more confident 😉. Good luck, and I'll look forward to talking to you!

# CHAPTER FIVE

# CONCLUSION AND RECOMMENDATIONS

In this chapter, I summarize my research study and answer the two questions that is poses. I will show how those answers may lead to new lines of inquiry and practice for homeschool NTRTs of struggling readers.

## Summary

The purpose of my exploratory, action-research/narrative inquiry was to ascertain if a homeschool NTRT might engage in design thinking processes, either intentionally or intuitively, to create teaching-and-learning activities to overcome her child's reading struggles. Two research questions framed the inquiry:

1. What processes do a homeschool parent engage in to create teaching-and-learning activities for a child who struggles to read?
2. In what ways do those processes demonstrate design-thinking and -doing as part of a homeschool NTRT's role of teaching-and-learning reading with a child who struggles to read?

To answer my questions, I adopted a qualitative research method (Creswell, 2013) that embraced the narrative-inquiry tradition (Clandinin & Connelly, 2012; Riessman, 2008) and a research design heavily influenced by design thinking, specifically the ViP Design model (Hekkert & van Dijk, 2011). My investigation of the literature did not reveal an instance that used the ViP model as a method to frame an academic research project such as mine. I wanted to see if this method would serve as a strong, dependable framework to guide and support a project conducted in multiple field locations for multiple purposes through prolonged engagement.

I recruited one participant, a homeschool mother of two children. One of her children was a struggling reader. She and I met 17 times. All but one was video recorded. The first meeting, a semi-structured initial interview, was audio recorded. I observed her teaching-and-learning reading with her son six times. Three observations occurred shortly after the initial interview, two at her home and one at a park in a nearby town in the Southeast. Seven months after the first set of three observations, I returned to her home for three additional observations. Between the two sets of three observations, we met 10 times at my office where I instructed her about design thinking, the ViP design model, and teaching-and-learning reading principles. Five of the 10 sessions involved applying the ViP model to developing a new product for the participant to use in her homeschool NTRT practice.

I analyzed the collected data narratively using the data analysis spiral (Creswell, 2013). A compilation of my codes is in the Appendix B. I assured the quality of my research via researcher reflexivity; rich, thick descriptions; triangulation; and narrative evaluation criteria. I also protected my participant's identity through the use of pseudonyms for her and her children.

As I interacted with the data, I came to believe that a crucial aspect of this study was to transmit the intensity of the events I chronicled to the reader, so they might experience it as well. That commitment began as I videotaped each session and did not diminish during coding. Rather, it intensified on each successive spiral-coding pass. Therefore, I made the decision to report raw data as a theatrical performance to illumine the monotony, frustrations, struggles, and small victories of the events as tangible and real to the reader as if they were there. I found affirmation in my methods.

Riessman's (2005) dialogical/performative method afforded me the liberty and a broad palette of creative and flexible techniques to explore and report my participant Susan's

performance as a homeschool NTRT. This narrative form permitted and encouraged me to maintain the immediacy, intimacy, and urgency of Susan's role in a dramaturgical format. Combined, the ViP-design model and the dialogical/performative narrative approaches allowed me to envision, execute, and report this study in a transparent, complete, and, hopefully, provocative way. My desire was to portray Susan, her actions, obstacles, encouragements, losses, and victories accurately. I chose my methods intentionally to trigger the visceral reactions audiences experience at the theater. I purposefully included lengthy portions of raw data, so readers experience the intensity of the daily challenges Susan, and, I believe, other homeschool NTRTs of struggling readers encounter in the processes they engage in to create teaching-and-learning activities for their child. My intention was to draw readers into the practical, intellectual, and deeply emotional processes Susan enacted in her lead role.

## Answers and Implications

This section addresses the study's findings as answers to the research questions. It begins with summary statements of the answers followed by expanded explanations of them, and implications and reflections on the study.

### Answers

1. The study found that the participant engaged in three types of processes to create teaching-and-learning activities for her struggling reader. The processes were emotional, intellectual, and practical.

2. The participant demonstrated alternating design quotients as she created these processes. A design quotient is a mechanism to assess the presence of design thinking in a teaching-and-learning activity. *Design Quotient* is original to this study. It is explained in detail below.

Now, I expound on the findings of the first question as the three processes and of the second question as the design quotient.

**The Three Processes** My data analysis brought together the three processes Susan engaged in to teach-and-learn reading with Daniel: emotional, intellectual, and practical. The first two surprised me as they emerged from the data. I assumed from the beginning of the study that I would answer the first question as a summary of the practical ways Susan used her available curricula and adhered to its philosophical and methodological approaches as well as her own. She did that, but the emotional and intellectual processes often trumped or influenced her planned, or unplanned, lessons as the case may be.

Susan's practical processes for teaching-and-learning reading were firmly, sometimes intractably, entrenched in her chosen curriculum, All About Reading (AAR) (Rippel, 2014) overlaid with a marginally-executed Charlotte Mason philosophy for reading comprehension. She followed AAR's heavily-phonics program, faithfully, step by step without thinking about what she was doing. The program's methodical, well-laid out materials, divided into easy-to-follow steps, appealed to her. She engaged in it as her core reading program and trusted it explicitly. In fact, she confessed that she did not know there was a scope and sequence in the appendix of the teacher's guide. She did not pay close attention to those aspects of the program. She used the daily lesson plans because she just "wanted to get it done." Sometimes getting her phonics program done became interminable, lasting much longer than the program suggested. Daniel often got tired and shut down. Nonetheless, she clung to it, faithfully, rather than attempt a whole-word approach, the only other choice she thought she had. Her parents tried to teach Daniel to read whole words two years earlier by labeling items and objects around the house. It was unsuccessful. Susan felt it put too much pressure on him to perform and frustrated him. Her

main reading process was phonics only. She was unaware of and non-committal about whole-language. During the reading wars, whole language fell into disfavor in the Christian community to which she belongs. However, many popular curriculums in the homeschool community resemble whole-language such as those that advocate unit studies. The Charlotte Mason approach is inherently a meaning, not phonics, based philosophy.

Susan's reading comprehension process rested on the Charlotte Mason approach of narration, the sharing of text followed by detailed discussion of its concrete and abstract elements. She did not purchase materials that explicitly guide homeschool parents through the practical application of the method. The Charlotte Mason approach emphasizes the importance of reading good quality literature and other materials. Susan adhered to this process and used it to create many reading activities consistently during the day. She constantly read to both children, often with material well above their reading level, especially Daniel's. Daniel ably comprehended what he heard, despite his inability to read text independently, even text well below his age level.

However, after our ten instructional sessions about design thinking and teaching-and-learning reading and my first session as a mentor-participant, things changed. She reported being less mystified about how to teach Daniel and the task was not so "insurmountable or daunting." She saw a different way to create activities for him. She reported that watching me interact with Daniel in a different way, based on design thinking and first principles, helped her see there were different ways to create processes for teaching-and-learning reading. She used that example later in the week to redirect a lesson that was not going in a good direction. She came to realize that hammering away at a set curriculum was not an efficient process to get Daniel to engage in learning, and love, not abhor, it.

The day after our second mentor-participant session, Susan sent me three videos documenting the way she created a new, practical process based on what she had learned. She planned the lesson intentionally and thoughtfully, rather than winging it unplanned as she typically did, and presented it confidently. The videos included Daniel reading on his own from a book and, according to Susan, for the first time in his life. She changed from the frustrated, confused homeschool NTRT, pounding her head, "boom, boom, boom!" while asking, "What are you doing?" to the self-assured educator declaring, "I know I have this."

Susan's intellectual processes Susan has been told that she is smart and capable since she was a young girl. She enjoys intellectual pursuits and willingly accepts the challenge of learning new things. She called herself a *nerd* as she dove fearlessly into the scholarly articles that I gave her to read for this research. She wrestled enthusiastically with the difficult and dense writing. She apologized when she did not have time to read this material. She reported spending a Saturday catching up on them and writing her thoughts down about the content. During our most intense learning sessions, Susan was an active participant in interpreting the content and contributing equally to the action items it required. One session went unusually long. Despite a headache, she did not want to stop. She enjoyed the challenging and intellectually rich materials and conversation. She likes to be stretched intellectually because she knows that this is valuable to any endeavor.

She carries that trait into her homeschool practice through intellectual processes. She considers herself a researcher who can focus on a problem and find a solution. During the course of this project, she learned that being solutions-focused is a design characteristic. She projects an intellectual process onto her children, especially Rachel. Susan wants her to learn how to analyze

her work, learn from her mistakes, and understand content in a meaningful way. Grades are not the focus; the learning is.

Susan investigates a matter, decides what to do, and goes after it. Her ability to use an intellectual process for creating teaching-and-learning reading activities has not been fully activated. She gets excited about different ideas but stumbles on execution and failure to plan adequately. She also struggles within herself between following conventional, educational expectations and forging an independent approach, as she does as a dance instructor.

As a professional dance teacher, Susan teaches from an intellectual perspective grounded in knowledge and experience. She knows how to develop a course curriculum and what strategies are effective with young dancers. She uses thought processes to innovate creative choreography that captures an audience's attention. In dance she learned she is a designer. She embraced that view for her dance practice, and only tentatively accepted it as her children's teacher.

At the end of our project, it appeared that Susan was beginning to activate a more robust intellectual process for creating teaching-and-learning activities for Daniel. Based on an intellectual process, she loosened her reliance on her phonics and reading curriculum to enterprise activities based on what she learned about design thinking and observations of my teaching methods.

Susan's emotional processes for teaching-and-learning reading were invisible before my eyes during many coding passes. Like other homeschool parents (Lois, 2013), Susan wrestled with the reality that "life and homeschool are all mixed up together and it is hard to separate them," especially the emotional components. I did code her emotional elements from the beginning. They were so abundant I could not overlook them. I gathered them as *Susan Herself*,

noteworthy as nodes (codes in NVivo parlance) for another day. Their volume still justifies a separate study; however, it became evident that Susan employed emotional processes to engage in creating teaching-and-learning reading activities.

They accompanied her into her classroom. They caused her "brain to go at a snail's pace." During the course of this research, she declared she was "stressed, frustrated, conflicted, struggling; a perfectionist" in need of affirmation, encouragement, and direction. Her emotional processes overrode good judgment when phonics sessions ground on relentlessly forcing Daniel to shut down or act out. The video recordings document the emotional processes involved in her teaching. Facial expressions, body posture, and disengagement scream from the videos as silent and powerful contributors to the classroom's effectiveness or ineffectiveness.

She reported how worry and fear about Daniel's learning and behavior immobilized her otherwise focused decision-making. Over the course of this project, Daniel underwent psychoeducational assessments that led to counseling, occupational therapy and psychiatric help. Greater understanding of Daniel's psychological and biological givens helped alleviate some of her emotional stress. She was able to recognize the underlying causes for his learning struggles and be at peace with them.

However, she could not resolve her inner emotional tug-of-war over her homeschool epistemology. Was she the rigid traditionalist following set educational conventions and ticking off learning checklists or was she the independent, out-of-the box thinker marching to her own drumbeat? Could she be both? This question plagued her and expressed itself as a deeply embedded emotional process when Susan tried to create activities for Daniel. It paralyzed her from moving away from her reading curriculum and inhibited her from making changes from

what others said worked. When she declared that Daniel was finally making progress with this program, I asked myself, “If this is progress, what does failure look like?”

**The Design Quotient** My use of *quotient* refers to a non-quantitative assessment of the “magnitude of a specified characteristic or quality” (Quotient, n.d.), in this case, design characteristics. As I observed Susan and we discussed her teaching-and-learning reading activities, I recognized that acting and thinking like a designer was not an all-or-nothing proposition. At times she intuitively and unintentionally acted like a designer without being aware of design or design thinking. Other times, her actions lacked any evidence of it.

When Susan began teaching Daniel at home in kindergarten, she discovered none of her planned approaches worked. She discarded everything and intuitively created a program for him based on his abilities and her knowledge of what a struggling kindergarten student needs to know. She innovated resources and designed a program for him. Although it was not on his age-appropriate level, she did what it took to provide an education that met his needs at that time. Her actions were those of a designer although she did not realize it.

On the other hand, she repeatedly engaged in teaching-and-learning reading activities that were devoid of any semblance of design thinking or doing. She simply gave Daniel work to do on his own or mechanically plowed through lessons. She often said she wanted to do what it took to “get it done” as quickly as possible to check the lesson off the list. After learning about design thinking and observation of my design-influenced teaching-and-learning style, she took charge of her situation. With awareness of design thinking and some first principles of teaching-and-learning reading, she changed her approach. She began to think and act like a designer as she implemented new strategies that aligned with her goal for a newly designed product/process to engage Daniel in learning so that he would love, and not abhor it.

I must stress that simply learning about design thinking, exposure to first principles of teaching-and-learning reading and developing a product through a ViP design process were insufficient for Susan to activate design thinking in her practice on her own. She had to observe me, a more experienced teacher, perform the process, explain my moves, and the reasoning behind them, just as Quist, the master designer, guided his pupil Petra in her design project (Schön, 1983). I emphasize that the personal interaction and guidance are essential for a homeschool NTRT to engage in design-thinking to teach-and-learn reading with their struggling children.

As I considered our multiple in-depth conversations about her practice, observed her teaching Daniel, and scrutinized my data for evidence of design thinking, I realized Susan's use of design thinking existed in varying degrees of ability and sensibility at different times, and in different situations that I now call *the design quotient*.

The design quotient (DQ) (See Table 2) assesses the presence of design thinking in a teaching-and-learning situation according to two factors: awareness of design thinking and

Table 2. The Design Quotient

| | Acts like a designer | Does not act like a designer |
|---|---|---|
| Aware of design and may use it intentionally | Take Charge<br>Demonstrates 9 characteristics and uses First Principles | Play It Safe<br>Demonstrates 3-5 characteristics and may use First Principles |
| Unaware of design may uses it unintentionally or intuitively | Do What It Takes<br>Demonstrates 6-8 characteristics and uses First Principles | Get 'Er Done<br>Demonstrates 0-2 characteristics and no evidence of First Principles |

presence of designer-like actions. A teacher may be aware or unaware of design thinking. She may act like a designer or not. Awareness of design thinking means the teacher is knowledgeable about design thinking and has the ability to use it intentionally. A teacher may be unaware of design thinking principles yet use them intuitively or unintentionally. A teacher's actions may look like a designer's or not.

The DQ integrates the two factors to create four potential design conditions. I base the conditions on my observations of Susan's teaching-and-learning practice. Beginning in the lower right quadrant, *Get 'Er Done* refers to situations in which Susan did not act like a designer nor was she aware of her use design thinking. She self-described times when she did not think intentionally about how she created activities nor did her actions evoke a design presence. She wanted to check a lesson or activity off a list. In doing so, she displays two or fewer design characteristics and does not apply first principles of teaching-and-learning to her activities.

The upper right quadrant, *Play It Safe*, represents the condition where Susan did not act aggressively like a designer but may be aware of design thinking. She displays a modicum of design characteristics, three to five, and applies a few first principle to her teaching. This quadrant is the least developed of the four. I would categorize instances where she played it safe with an existing curriculum or approach and felt safe to iterate on her own iterations within it. *Play it Safe* applies more to the way she teaches content subjects like geography than reading. I also see this condition in her Charlotte Mason activities.

The lower left quadrant, *Do What It Takes*, illustrates times when Susan was unaware of design thinking principles yet engaged in actions that looked like those of a designer. She acted on design intuition to create activities for teaching-and-learning. She displayed six to eight

design characteristics. Her teaching-and-learning process evidenced the *Do What It Takes* condition when she created her own kindergarten program for Daniel.

Finally, the upper left quadrant, *Take Charge*, indicates activities in which Susan was not only aware of design thinking but also acted like a designer. In the *Take Charge* condition, nine designer characteristics are evident in some way. The video she sent me of her teaching after our second mentor-participant session demonstrates Susan's awareness of design thinking in the way she enacted her performance as a homeschool NTRT.

**Implications and Reflections**

I believe the three implications from this study might have far reaching effects. First, I consider consequences how this research might impact the teaching-and-learning practices of homeschool NTRTs of struggling readers. I also envision this study propelling the use of the design thinking, and the ViP design model in particular, into broad use as a research tool to explore effective literacy practices especially amongst NTRTs. Lastly, the data strongly imply the possibility of a new theoretical framework derived from this study's findings with which to investigate design thinking and its application to teaching-and-learning reading. I first discuss the potential implications on teaching-and-learning reading with a struggling reader by homeschool NTRTs.

**Effects on teaching-and-learning for homeschool NTRTs** My study begins with the impassioned, fearful plea of a new homeschool parent facing the wicked problem of teaching-and-learning a struggling reader. She did not know what to do or where to go for help. Like other homeschool NTRTs in her position, she muddled along somehow, just as Susan did, trying one thing and then another until something seemed to click. Contrast that with Susan's declaration at the end of this study and Daniel's reading status.

At the end of the study, Susan no longer viewed teaching-and-learning reading with Daniel as daunting or an insurmountable problem, and Daniel read on his own. This is something that had never happened before. Susan now felt empowered and capable of taming the wicked problem of Daniel's reading struggles and moving forward with her vision of a homeschool where both children loved and enjoyed reading and learning. This hopeful finding may correlate to a reduction in learning-to-read failures in the homeschool and other NTRT communities. Yet, actualization of the bright vision comes with two qualifications.

The first qualification is replication of this exploratory study with refinements and modifications to the process. No patterns or examples exist of how to do research on a homeschool NTRT of a struggling reader using a ViP-design model. So, I created this study, following the ViP model as a prototype, a first iteration of what might be possible. As the first-generation prototype, I encountered unexpected wicked problems as I designed it in real-time. Some of the problems I encountered were the academic- and intellectual-depth required to digest and implement ViP, time constraints, and biting off more that we could chew.

Although I had read and re-read and studied and applied ViP thinking and materials for several years before my research began, I was not fully prepared for its intellectual and creative demands. The ViP model is dense, challenging, and sometimes counterintuitive. For example, it counterintuitively requires the designer to abstain from considering a final product before going through the multi-step ViP design-vision process. Part of the process also demands a ViP designer to undertake and project a potential user's final emotional and beneficial interaction with the product before it is created. It took longer for Susan and me to understand the model fully enough to implement it. Replication of my study would benefit from pre-project simplification of the ViP process.

Time was not on our side. ViP's two phases plus the third phase, resurrected for this study from earlier ViP iterations, demand time, equal time, and a lot of it. This project devoted considerable and necessary time to deconstructing Susan's old project and to the instructional intermission before designing. The data gathered from these phases affirmed the importance of deconstructing an existing product before trying to design a new one. Data from the initial interview, researcher-observer sessions, and intermission session provided the crucial information about Susan's existing practice to design new processes to meet her specific needs. That personalized data is vital to individual NTRTs to design teaching-and-learning processes and products for her practice and hers alone. Because my study had a time limit, we did not devote as much time, effort, and thinking about designing. Our original plan, decided jointed by Susan and me during the intermission phase, was to create an entirely new product that would benefit the homeschool community at large. The time commitment to create this vision as a full-blown ViP design project might have required several months, at least, if not a year or more. We realized we had bitten off more than we could chew as well. So, we limited our project's scope to re-designing the processes Susan used to create teaching-and-learning reading activities with her existing product, AAR, her reading curriculum.

I also realized I had bitten more than I could chew in my determination to present the raw transcripts as a stark play performance. I wanted to demonstrate wholly how Susan enacted her role as a NTRT of a struggling reader with all its unabashed implications on her teaching practices and her life. I believe I accomplished that goal; however, in replicating this study, I would re-vision how to format, edit, and tighten the play's action for reader/viewer enjoyment and accessibility.

**Use of design thinking as a research tool for NTRTs literacy practices** In Chapter One, I referenced an article by Yamagata-Lynch et al. (in press) documenting the adoption of a design identity by graduate students as a result of a course in design thinking. I was in one of those classes and also identify as a designer as a result. My experience in that course triggered a deep interest in design thinking and its application in my primary research interests: home education and struggling readers. During my course work, I encountered the ViP approach and was drawn to it. The structured yet flexible model leads a designer to engage in all aspects of a design project through thorough examination of product's past, present, and future use. The model requires the designer to invest herself in the project to maximize the value of the new product in the world in which it will exist.

I found this perspective valuable in counseling homeschool parents about their children who are struggling learners. It is necessary to understand the family's past, present, and future expectations to design appropriate, workable, and beneficial solutions to the wicked problems they face with their child. I wondered if an interaction process based on the ViP model would it improve the quality and the thoroughness of my communications in parents. I adapted the model and experimented successfully with it. As I approached my dissertation project, I continued to wonder if the ViP design model might serve a dual purpose in my study: as the model for my study's research design and as a method to guide a homeschool parent to create appropriate processes and activities to teach-and-learn reading with her struggling learner.

I believe utilizing the ViP model in an extended exploratory study with one homeschool NTRT with prolonged engagement for her to learn about design thinking, ViP, and teaching-and-learning reading accomplished that vision. Now, a further implication of this study is to alert the reading-research and home-school communities about this unique approach to assisting NTRTs

be effective and confident in their practice. One value of this study is that it comes at a time when increasing numbers of parents, especially those with children with learning difficulties, opt to teach them at home as reported earlier in this study. Many of these parents are unprepared and unequipped to teach reading to their children. Susan came into her practice familiar with homeschooling demands, aware of approaches to teaching reading, and armed with a good education. Yet, the fact that she struggled indicates the level of need to help these parents learn how to teach their children successfully. As my study documented, the processes are more complex than purchasing a reading curriculum and following the teacher's guide as my study documented. Therefore, a significant implication of my study is the necessity of further investigation into the processes homeschool NTRTs use to create teaching-and-learning processes and activities for their struggling readers and if those processes and activities are producing good readers. However, one concern is a homeschool parent's willingness to invest the necessary time and effort to learn about design-thinking and the first principles of teaching-and-learning reading to vision and design a new product and processes. If a simplified, less-time-intensive version of a ViP-inspired model were generated through additional research, time-crunched NTRTs might buy in on the hope that they could manage the unwieldy demands of their unique practice with a struggling reader more easily, and with better outcomes. Susan made that commitment and reaped the rewards with a less-stressed homeschool and a no-longer-struggling reader.

As the findings of this study emerged from the data, I also noticed parallels between the nature of the three processes Susan engaged in and the ViP model's three levels. The ultimate purpose of design activities on ViP's product, interaction, and context levels are basically the same as the three processes Susan enacted. The ViP product level looks at the product's

practical, tangible properties: what are they? how does the product work? Susan created practical processes with specific curricula and approaches. ViP's product level and Susan's practical process reveal the positive and negative aspects of current products and processes. This information is critical to new designs, to maintain what is valuable about the old design and eliminate what is not.

The ViP interaction level challenges designers to examine the emotional relationship engendered for the user of a product. A ViP designer embraces emotion as a key factor in a successful design. Likewise, the emotional processes Susan engages in in her teaching-and-learning reading practice impacts the outcome of her practice. ViP stresses the importance of the emotional intensity between the product and user. Often the emotional component is overlooked or ignored by homeschool parents as unimportant. Understanding the role of emotion appears to be a critical component for ViP designed-products and for the processes of a homeschool NTRT. Acknowledging the presence of emotional processes and learning how to deal with them can defuse potentially stress-filled situations as well as create pleasant ones. Daniel's anxiety diagnosis and treatment alleviated some of the difficult times, and Susan's growing awareness and use of positive affirmations provided a more accepting classroom.

The third ViP level examines context factors that influence the situatedness and appropriateness of the product. It involves thoughtful investigation of multiple societal and personal factors that apply to both old and new products. Likewise, Susan's intellectual processes demand access to reliable, accurate information about teaching-and-learning reading with Daniel. Information, or in ViP terms, context factors, is vital to the design process.

The similarity of these findings to the ViP model suggests that a more fine-grained examination of the design model might provide much needed guidance to NTRTs in many areas

of their practice. The ViP model might provide them with the information necessary to navigate their teaching-and-learning reading process with greater knowledge and assurance that they are utilizing the appropriate tools and processes in their practice.

**Implications for a new theoretical framework** As I considered the findings of this study and desired to make them transportable, I realized that meshing its two results, the three processes and the design quotient, into a single, three-dimensional framework might provide a way to operationalize the impact of the design-thinking it chronicles (See Appendix Q). Arising from the data as grounded theory, this approach might provide a useful framework for understanding multiple ways in which the three processes and DQ interact with each other to produce varying outcomes within the teaching-and-learning practice of NTRTs. Perhaps, future studies that utilize this framework might discover symbiotic ways the processes and DQ affect one another and infer different possible outcomes with changes in a NTRT's teaching-and-learning practice based on a design-thinking model.

I want to develop this framework as a model for filtering data about an NTRT's practice. I envision it as a future research-design framework to scrutinize the pedagogical implications for a NTRT in a systematic and systemic way. In so doing, researchers might be able to examine the reciprocity between the effects of emotional, intellectual, and practical processes on DQ in a clearer, more intentional representation. It would also be a more effective way to communicate the resulting data in future studies based on this exploratory project.

## Future Research

My exploratory project generated an abundance of unexpected data, some of which is unrelated to the current study, yet justify further investigation. The possibilities fall within several divergent research areas. The following is a sample of five such possibilities:

1. My study plowed new territory with its use of a specific design-thinking model to determine what processes a homeschool NTRT used to engage in teaching-and-learning reading and whether those processes demonstrated design-thinking and -doing as part of her role. The outcome of the study suggests that the participant received sufficient information to modify her teaching-and-learning processes to include design-thinking. With that change in practice, the participant reported an improvement in her teaching-and-learning process that resulted in her son reading independently for the first time. That significant result warrants the duplication of the qualitative aspects of the study with a larger sample as well as a quantitative, large-sample, survey project with at least 1,000 participants from the homeschool community to examine the approaches, curricula, and outcomes homeschool NTRTs of struggling readers employ.
2. This study generated a significant body of video data. A minimal amount of it is included in this report because this dissertation does not focus on video analysis. Video analysis is a rapidly expanding research field (Knoblauch, 2012) and entails a different methodology to extract relevant findings. This project captured numerous intimate and telling exchanges between the participant and her children that might be explored to further understanding of teaching-and-learning in the homeschool environment as well as fine-grained analysis of interactions between a parent and child.
3. The transcripts of instructional sessions between my participant and me revealed unusual patterns of conversation and turn-taking. Analysis of turn-taking falls under conversational analysis, "the systematic study of the practical reasoning and

endogenous methods that members of society use in order to engage with interaction with one another" (Sidnell, 2015). Further investigation of the data through a conversational analysis lens might advance the understanding between a mentor-teacher and her student.

4. The emergence of the emotional process aligns with Lois's (2013) investigation of the role of emotions in intensive mothering, such as homeschooling. She found that the role of emotions in intensive mothering was not well researched and her book filled a gap at the time. That gap still exists. The implications of my study, though limited to one participant, suggest that further investigation of the role of emotion in the life of a homeschool NTRT is warranted.
5. During the study, Susan mentions influences on how she made decisions about her teaching-and-learning practice. She says that she used the same approach to teaching phonics that her mother used without questioning it. She decided to use AAR based on what she had heard and read about it from homeschool and on-line resources. Her decision-making strategies or lack thereof, renewed a question I have often wondered about during my 30-year association with the homeschool community: what influences a homeschool parent to select their children's learning pathway as they do? I believe such a study would add to the body of knowledge about the homeschool community.

## Conclusion

Two things happened as a result of my research project. One young boy moved from being a struggling, frustrated reader who avoided reading on his own to an emerging, fluent reader who brings books of his choice to bed to read. One homeschool NTRT shed the stress,

frustration, and worry about her son's ultimate learning outcome by embracing and actualizing a design-thinking disposition in her teaching-and-learning reading practice.

My hope and desire are that my current project's findings will capture the heart and imagination of other researchers in the fields of literacy and home education. I hope some will accept my gauntlet and further investigate the potential to solve the wicked problem of teaching-and-learning reading with a struggling learner through a design-thinking approach. Perhaps they, too, will experience a potential life-changing event for a child, like Daniel, who struggled to read, and for a NTRT, like Susan, charged with teaching him.

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# APPENDICES

## Appendix A: Data/The Interview: Sample Questions

Interviews with my participant will follow a semi-structured format and may include the following questions. I base my questions on Merriam and Tisdell's (2016) suggestions for asking good questions that produce good data. Most of my questions will be open-ended to encourage my participant to tell her story about being the homeschool NTRT for a struggling reader. In addition to the initial questions posed, I will follow up on her answers with probes such as "tell me more about that," "Can you give me another example of that?" "How did that experience make you feel about _____?" Probing follow-up questions will clarify my understanding of my participant's answers and encourage her to provide additional information about a specific issue or topic.

Possible questions, in no particular order, are:

1. Tell me what prompted you to homeschool?
2. How long have you homeschooled?
3. How many children do you have?
4. What are your child(ren)'s age(s)?
5. Tell me about a typical day in your homeschool.
6. What has been the most satisfying part(s) of homeschooling?
7. What has been the most dissatisfying part(s) of homeschool?
8. What has been the most encouraging part(s) of homeschooling?
9. What has been the most discouraging part(s) of homeschooling?
10. Can you describe yourself as a reader for me?
11. How did you learn to read?
12. What is your definition of reading?

13. What influenced you to teach reading as you do?

14. Describe how you've gone about teaching reading with your struggling reader.

15. When did you realize your child struggled with reading?

16. What measures have you taken to help him/her overcome those struggles?

17. In what way(s) did/does your child's reading struggle surprise you?

18. How do you feel when your child's struggles with reading?

19. What do you think is the reason s/he struggles with reading?

20. What approaches to reading have you tried?

21. Tell me what happened when you tried that/those approach(es).

## Appendix B: NVivo Codebook

Code Book

Codes\\Design Performances\\Act 1. Slumbering Susan's Story Till Now

How she arrived at this point in life as a teacher of a struggling reader. Her learning story and her teaching story

| Name | Description | Files | References |
|---|---|---|---|
| SUSAN HERSELF | Ways she describes herself | 13 | 49 |
| As a dancer/choreographer | On its face value As related to T&L As related to designing | 3 | 15 |
| Need for creative freedom | In conflict and contrast to her need to follow a pre-determined plan | 3 | 3 |
| Personal habits or traits | I might call them quirks. She often tells quirky things about herself | 6 | 11 |
| Positive personal qualities | Positive attributes | 7 | 9 |
| Humorous | Displays rich sense of humor | 16 | 32 |
| Intelligent/thoughtful | Ability to think about things and bring thoughtful consideration to the activity | 11 | 24 |
| Willing to learn attitude | Displays readiness and enthusiasm for learning new things | 20 | 39 |

| Name | Description | Files | References |
|---|---|---|---|
| Willingness to consider different options and approaches | Displays openness to try new ideas | 14 | 23 |
| Susan's roles | Plays different roles | 3 | 3 |
| Choreographer | Plays role of choreographer | 5 | 11 |
| Learner | How she plays the role of a learner | 3 | 3 |
| Mother | How she enacts role of a mother | 1 | 4 |
| Mother of two opposite children | How she enacts mother role for two different children | 2 | 3 |
| Teacher | How she enacts role of homeschool teacher | 5 | 12 |
| Dance teacher of other people's children | How she enacts role of dance teacher | 2 | 16 |
| Homeschool teacher of own children | The way she envisions herself as a homeschool teacher | 7 | 17 |
| Designer | Traces her recognition that she has/is a designer. | 2 | 4 |

Codes\\Design Performances\\Act 1. Slumbering_Susan's Story Till Now\\1 Scene 1 Til Now

| Name | Description | Files | References |
|---|---|---|---|
| As a home educator | How does she teach and learn with her children? How does she view reading? What processes does she use to teach reading? | 7 | 92 |
| Preschool processes | How did she create Daniel's Preschool experience? | 1 | 16 |
| Primary school processes | Processes Susan uses to teach and learn reading (phonics and comprehension) with Daniel. | 5 | 35 |
| Self-assessment | Ways Susan sees herself in the role of a homeschool NTRT | 4 | 40 |
| As a learner-reader | What was her educational story as a reader and learner? What were the influences on her, external and internal? | 1 | 12 |
| Adult status | How Susan understands and views reading. Her she has engaged with reading activities during her lifetime | 1 | 2 |
| Early learning | Susan's early-learning experiences | 1 | 4 |

| Name | Description | Files | References |
|---|---|---|---|
| Elementary and secondary | What were Susan’s elementary and secondary school experiences? | 1 | 2 |
| Post-secondary | What were Susan’s post-secondary school experience? | 1 | 2 |

Codes\\Design Performances\\Act 1. Slumbering_Susan's Story Till Now\\2 Scene 2 This Is The Way I Do Homeschool

| Name | Description | Files | References |
|---|---|---|---|
| Affirmations about homeschooling choice | Affirmations are important to Susan’s decision to homeschool | 2 | 3 |
| Affirmations | Sometimes these are for her personally, her choice to homeschool, or about Daniel | 3 | 7 |
| Role of homeschool mom | 1. How she decided to homeschool. 2. Why she decided to homeschool. 3. How she approaches her role of homeschool mom. 4. How she prepares for her role of homeschool mom | 4 | 33 |
| Actions taken to help | Actions Susan took to help Daniel read better | 10 | 18 |

| Name | Description | Files | References |
|---|---|---|---|
| Daniel with reading struggles | | | |
| Events that shaped how she enacts her role | Events or models that influenced how Susan teaches-and-learns in her homeschool practice | 4 | 31 |
| Reactions from others to Daniel's reading problems | The way others, particularly family, react to Daniel's reading struggles | 3 | 3 |
| Susan's personal educational experience | How Susan's K-12 educational experience impacted her | 3 | 5 |
| Self-assessment as a teacher | The ways Susan sees herself as a homeschool teacher | 3 | 31 |
| Her feelings about Daniel's struggles | Susan's emotional conflicts about Daniel's learning struggles | 11 | 27 |
| Homeschool related | Susan's views about homeschool | 6 | 13 |
| InVivo Codes; 'I' statements | Susan's statements about herself | 29 | 101 |
| Reading related | Description of instructional reading materials | 4 | 4 |

| Name | Description | Files | References |
|---|---|---|---|
| Her personal reading | The way she sees herself as a reader | 2 | 16 |
| Susan's learning to read experience | How Susan learned to read | 2 | 3 |
| Instruction | Methods of instruction Susan uses | 3 | 18 |
| Other reading | Non-phonics reading | 1 | 3 |
| Resistant to Change_Cover the material | Approach to teaching-and-learning reading | 1 | 2 |
| Daniel's reading progress | How well Daniel is reading | 5 | 6 |
| Typical day | What happens in Susan’s homeschool | 1 | 10 |

Codes\\Design Performances\\Act 1. Slumbering_Susan's Story Till Now\\Findings Act 1 Slumbering

| Name | Description | Files | References |
|---|---|---|---|
| Indications of DT in Susan | Evidence of design thinking | 8 | 17 |
| Acting on intuition | Evidence of design thinking | 4 | 5 |

| Name | Description | Files | References |
|---|---|---|---|
| Challenging status quo | Evidence of design thinking | 1 | 1 |
| Creating iterations and prototypes | Evidence of design thinking | 2 | 4 |
| Understanding context factors | Evidence of design thinking | 2 | 2 |

Codes\\Design Performances\\Act 2. Stirring Designer in training

| Name | Description | Files | References |
|---|---|---|---|
| Awakening--in her words | Evidence Susan “I” statements | 2 | 10 |

Codes\\Design Performances\\Act 2. Stirring Designer in training\\Scene 1 A Designer is a Designer Because

| Name | Description | Files | References |
|---|---|---|---|
| Characteristics of a designer | Evidence of Design thinking | 4 | 10 |
| THE ARTIST, EMOTIONAL RESPONSE | Embraces creativity and artistry to appeal to end-user on aesthetic and emotional basis. | 15 | 29 |

| Name | Description | Files | References |
|---|---|---|---|
| Creative leaps | Design Characteristic #7 Experiences creative leaps or parti | 5 | 5 |
| Future focused | Design Characteristic #8 Doesn't look at what is but at what can be. Can be both artist from creativity perspective and scientist from a rational, connecting the concrete dots. Where might this lead? | 3 | 3 |
| Intuitive | Design Characteristic #4 Could be both artist and scientist. Uses intuition as part of problem solution | 9 | 12 |
| THE SCIENTIST, FIRST PRINCIPLES | Rigorous knowledge of scientific principles that underlies the discipline | 14 | 72 |
| Context conscious | Design Characteristic #9 Is aware of the context in which the product will be used and factors that into decisions | 9 | 12 |
| Frame creation | Design Characteristics #2 Creates frame around the problem Can also be artistic in working with detail | 4 | 5 |

| Name | Description | Files | References |
|---|---|---|---|
| Iterative | Design Characteristic #5 Creates numerous iterations of the problem solution Could be artistic as well. | 5 | 8 |
| Pattern creation | Design Characteristic #3 Creates/Envisions/Sees Pattern toward the solution Could be artistic as well | 4 | 4 |
| Prototypes | Design Characteristic #6 Creates prototypes for the solution Could be artistic as well | 5 | 8 |
| Solutions focused | Design Think Characteristics #1 | 8 | 14 |

Codes\\Design Performances\\Act 2. Stirring Designer in training\\Scene 2 The ViP Way to Design

| Name | Description | Files | References |
|---|---|---|---|
| Instruction about ViP | Learning about ViP | 16 | 45 |
| Internal conflicts about role | My insecurities, struggles in my role(s) | 3 | 3 |

Codes\\Design Performances\\Act 2. Stirring Designer in training\\Scene 3: A Dip In the Warm Bath

| Name | Description | Files | References |
|---|---|---|---|
| From observer to participant...narrator to mentor | Changing roles | 15 | 26 |

Codes\\Design Performances\\Act 2. Stirring Designer in training\\Scene 4 Portraits in Design

| Name | Description | Files | References |
|---|---|---|---|
| Designer husband | Susan's husband is a designer and these codes will be about his example as a designer. She relates to what I'm teaching her about design thinking because she sees it operational in her husband. | 6 | 13 |
| Seeing herself as a designer or using design thinking | Evidence of design thinking | 11 | 22 |

Codes\\Design Performances\\Act 2. Stirring Designer in training\\Scene 5 Designers and Teachers Know First Principles

| Name | Description | Files | References |
|---|---|---|---|
| Think like a designer instruction | Evidence of design thinking | 25 | 73 |

Codes\\Design Performances\\Act 2. Stirring Designer in training\\Scene 6 Deconstruction to Designing Old Product to New

| Name | Description | Files | References |
|---|---|---|---|
| Modelling T & L methods | Using ViP to teach-and-learn | 11 | 37 |

Codes\\Design Performances\\Act 2. Stirring Designer in training\\Scene 7 Designing Part 1 Identifying the Domain and Context Factors

| Name | Description | Files | References |
|---|---|---|---|
| Context factor awareness | I'm adding this code because she is aware of contextual issues but does not know what to do with or about them. Unaware of their importance and how to turn them into factors that might have a positive effect on her teaching and learning. | 14 | 30 |

| Name | Description | Files | References |
|---|---|---|---|
| Understanding context factors | Awareness of context factors | 3 | 3 |
| The instructional teacher | In these portions I was an information-sharing teacher. | 20 | 59 |

Codes\\Design Performances\\Act 2. Stirring Designer in training\\Scene 8 Designing Part 2 Context Factors Continued

| Name | Description | Files | References |
|---|---|---|---|
| Daniel himself as context factors | Using Daniel's characteristics to develop new process/product | 16 | 43 |
| Confidence in himself | A Daniel characteristic | 1 | 1 |
| Endearing | A Daniel characteristic | 4 | 4 |
| Imaginative | A Daniel characteristic | 2 | 2 |
| Likes the material or content | A Daniel characteristic | 2 | 2 |
| Performance motivated | A Daniel characteristic | 4 | 5 |
| Perfectionist (Daniel) | A Daniel characteristic | 2 | 2 |

Codes\\Design Performances\\Act 2. Stirring Designer in training\\Scene 9  Designing Part Three Vision for Design

| Name | Description | Files | References |
|---|---|---|---|
| Acquiring design thinking mentality | Susan learning about design thinking | 18 | 41 |
| Buying in to DT | Susan accepting design thinking | 2 | 3 |
| Actively engaged in Design process | During the I_9 session Susan was more actively engaged in the design process, the ViP model forced her (and me) to think deeply about what we were doing…more intentionally. | 4 | 24 |
| Analogy prompted engagement and interaction | Use of analogy | 1 | 1 |
| Choreographer/Designer | Ways she sees herself and describes herself or her actions as a choreographic designer. | 2 | 15 |

Codes\\Design Performances\\Act 3. Awakening_Designer Days\\Scene 1 Stepping In

| Name | Description | Files | References |
|---|---|---|---|
| Processes Susan uses to T&L | Activities she engages in to T&L with her children | 6 | 8 |
| Charlotte Mason approach | Descriptions of this methodology in her practice | 3 | 4 |
| Dance processes | Dance in relationship to teaching her children | 3 | 12 |
| Her first principles in dance instruction | Her knowledge of first principles in dance | 2 | 9 |
| Reading program | Descriptions of her reading program | 9 | 52 |
| Buy in to new ideas | Willing to apply new ideas to the way she teaches Daniel | 5 | 8 |
| Defending her reading program | Supports her current reading program | 3 | 5 |
| How she's used the reading program | Describes the ways she uses her reading program | 5 | 5 |
| Positives about her reading program | Her reasons for liking the program. Her INTERACTIONS with it | 3 | 3 |

| Name | Description | Files | References |
|---|---|---|---|
| Reasons for commitment to reading program | Why she does not want to change her program | 3 | 4 |
| Rachel different | Differences between her two children | 2 | 5 |
| Showing Brenda curriculum | Explanation of her reading program | 2 | 6 |
| Brenda's reaction to curriculum | Brenda’s take on her reading program | 2 | 3 |
| Daniel's reaction to reading program | Interaction with program and context | 4 | 7 |
| Trying new strategies to interact | Based on what she’s seen me do as a designer. Not accepting the curriculum and being willing to launch out a little on her own. | 5 | 7 |
| Willingness to consider different options and approaches | Trying different ways to use her reading program | 4 | 9 |

Codes\\Design Performances\\Act 3. Awakening_Designer Days\\Scene 3 Stepping Out

| Name | Description | Files | References |
|---|---|---|---|
| Brenda's changing roles | Brenda/Participant not observer | 29 | 96 |
| Brenda in-vivo statements | Brenda “I” statements | 2 | 2 |
| Mentor and encourager | Brenda’s role as mentor/encourager | 26 | 85 |
| For balanced approach to reading | Brenda explaining other reading approaches | 1 | 4 |

Codes\\Design Performances\\Act 3. Awakening_Designer Days\\Scene Two Stepping Back

| Name | Description | Files | References |
|---|---|---|---|
| Her feelings about Daniel’s struggles | Susan’s feelings about Daniel’s struggles | 8 | 32 |
| Self-assessment | Ways that Susan discusses herself both positively and negatively. | 37 | 135 |
| Just Get ‘Er Done! | The way she and her son approach their reading lessons. | 4 | 5 |
| Negative Personal Attributes | Negative attributes Susan ascribes to herself | 27 | 58 |

| Name | Description | Files | References |
|---|---|---|---|
| Positive Personal Attributes | Beneficial attributes Susan attributes to herself | 21 | 46 |
| Encouraging | Changes over time. After observing how her husband and I encouraged Daniel, she took on a role of encourager too by an act of her will and intellect | 1 | 2 |
| Unconventional | The way Susan sees herself | 1 | 1 |
| Wants things easy | Because she has so much on her plate, as most homeschool parents, she wants something easy. | 1 | 1 |

## Appendix C: Transcriptionist's Confidentiality Pledge

Transcriber's Pledge of Confidentiality for Dissertation Research for

Awakening the Designer: An Exploratory Study of

One Homeschool Parent's Use of Design-thinking to Tackle the "Wicked Problem" of Teaching-and-Learning Reading with a Struggling Learner

As a transcribing typist of this research project, I understand that I will be listening to audiotapes and viewing videotapes of confidential interviews and instructional observations. The information on these tapes has been revealed by the research participant who participated in this project on good faith that her interviews and observations would remain strictly confidential. I understand that I have a responsibility to honor this confidentially agreement. I hereby agree not to share any information on these tapes with anyone except the primary researcher of this project. Any violation of this agreement would constitute a serious breach of ethical standards, and I pledge not to do so.

| | |
|---|---|
| Michele Johnson | 9-25-2018 |
| Transcribing Typist | Date |

(signed original on file)

## Appendix D: Document Content for Session I_1: January 22, 2018

### Think + Act Like a Designer

Scientist + Artist + Something Else

| Characteristic | Evidence |
|---|---|
| Solutions-focused | |
| Frame creation | |
| Pattern creation | |
| Intuitive responsiveness | |
| Unlimited iterations | |
| Prototype freedom | |

| | |
|---|---|
| Creative leaps | |
| Future focused | |
| Context conscious | |
| First Principles | |

## Appendix E: Document Content for Session I_5: March 12, 2018

### Awakening the Designer

March 12, 2018 Meeting with First Principles

*Update on how things are going

*Reflections about Readings: What Stood Out?

*Cross (Book A): Chapter 1: Designerly Ways of Knowing

*Cross (Book A): Chapter 2: The Nature and Nurture of Design Ability

*Cross (Book B): Chapter 2: Designing to Win

*First Principles

**FIRST PRINCIPLES**

| **Design** | | **Literacy** | **Teaching & Learning** |
|---|---|---|---|
| General<br>Design Thinking | VIP Specific | | |
| | | | |

## Appendix F: Document Content for Session I_5: March 26, 2018

### Awakening the Designer

March 26, 2018 Meeting More First Principles and Videos

1. Update on how things are going

2. Reflections about our conversation last week about being a designer

3. My take on seven important principles for teaching & learning, for literacy & reading, with a touch of design thinking.

## Appendix G: Document Content for Session I_5: March 26, 2018

## First Principles for Teaching & Learning, Reading & Literacy

## with a Bit of Design Thinking

SLIDE 1

**First Principles**

for Teaching & Learning,
Reading & Literacy with
a bit of ***Design Thinking***

Works with all subject areas…for this presentation we'll look mostly at literacy, language arts, reading by whatever name you call it…

SLIDE 2

**Principle One:**
**Get Understanding**
Proverbs 4:7

Though it cost all you have, get understanding.

This applies primarily to T & L
What kind of understanding?
EVERYTHING!

SLIDE 3

**Get Understanding**

-The Child
-His/Her Heart
-The Subject
-Methods of Instruction

SLIDE 4

**Principle One**
**Get Understanding**

Teaching & Learning

SLIDE 5

KNOWING The Child



SLIDE 6

**A G-Zillion Ways!**

1. Learning-Styles Theories
2. Medically Based
3. Developmental/Academic

SLIDE 7

**KNOW THE HEART**

Above everything else

ESPECIALLY TRUE FOR
STRUGGLING READERS

SLIDE 8

**Principle One**
**Get Understanding**

Reading & Literacy

SLIDE 9

**1. KNOW About Literacy**

**2. SET OBJECTIVES**

**SLIDE 10**

**ABOUT LITERACY**
Approaches

PHONICS MEANING

WHAT'S BEST?

IN REALITY, MANY, MANY VARIATIONS OF EACH MODEL. BALANCE! BALANCE! BALANCE!

**SLIDE 11**

**Methodology**

How to teach

**SLIDE 12**

***Example:***
"The Six Ts of Effective Elementary Literacy Education"
by Richard Allington

We'll use them as part of the First Principles and intermingle them with others.

**SLIDE 13**

1. Time
2. Teach
3. Talk
4. Test
5. Tasks
6. Texts

Of primary importance here for "Get Understanding" are Tasks and Texts. (In my opinion!)

**SLIDE 14**

**TASKS**
Longer Assignments
Challenging
Managed Choice

Projects long not so much worksheets

**SLIDE 15**

**TEXTS**
"Students need enormous quantities of successful reading to become independent, proficient readers."

MUST BE AT INDEPENDENT LEVEL. Book they can read without missing any words. If 9-yo misses more than 2 or 3 of 100 words running text, too hard. Reading fluently. Not sounding words out!!!

**SLIDE 16**

**Principle Two**
**Tell the Truth**
Proverbs 14:25

A truthful witness saves lives.

Something learned incorrectly hard to correct.

**SLIDE 19**

**Principle Three**
**Crawl. Walk. Run.**
Hebrews 5:13-14
Anyone who lives on milk is not able to talk (Amplified Version) but solid food is for the mature, who by constant use have trained themselves…

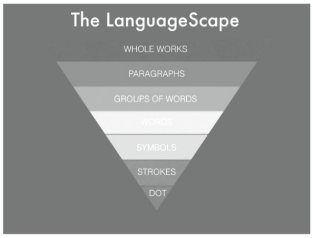
It's like a PANORAMA. It unfolds. First things first. Don't frustrate children with giving them content or concepts that require pre-knowledge or understanding without giving it first.

**SLIDE 21**

ENGLISH

Is a Simple, Orderly Language

**SLIDE 22**




Here's what it looks like in literacy.

**SLIDE 23**

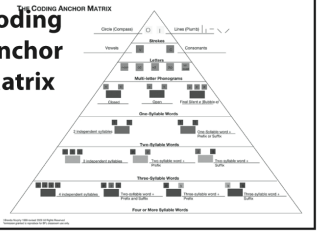
**Principle Four**
**Simplify, Simplify**
Exodus 25:9

Make (it)…exactly like the PATTERNS I will show you.

I believe God is a God of order and structure. Children with special needs often excel when taught patterns. Those at SALA did. It empowered them to THINK for themselves.

**SLIDE 24**

**Coding Anchor Matrix**




**SLIDE 25**

PATTERNS
WORD
SENTENCE
PARAGRAPH
WHOLE WORKS

**SLIDE 26**

WORD
PATTERNS

These are patterns for WORDS. There are patterns for Sentences, Paragraphs, and Whole Works.

**SLIDE 27**

2 Strokes
77 Symbols
44 Sounds
3 Syllable Patterns

**SLIDE 29**

**Principle Five**
**Frame & Finish**
Matthew 7:24-25

The house built on the rock…did not fall, because it had its foundations on the rock.

**SLIDE 30**

**Principle Five**
**Frame & Finish**

LITERACY

The Six Ts: TASKS

FRAME is teaching the basic concepts: The FINISH is the supporting practice. Just enough, not too much. Too much can be burdensome; too little does not allow it to go into long term memory.

**SLIDE 32**

**Principle Six**
**Create Synergy**
I Corinthians 12: 19

A body isn't really a body, unless there is more than one part. (Contemporary English Version)

SYNERGY MEANS Being Interactive between STUDENT & TEACHER (questioning); Between elements of a subject, like spelling and reading; Between various subjects like science and literacy (negotiated interaction)

**SLIDE 34**

Six Ts

Teach

Talk

I believe God is a God of order and structure.
Children with special needs often excel when taught patterns. Those at SALA did. It empowered them to THINK for themselves.

SHOW MATRIX COPY

**SLIDE 35**

**TEACH**
"Active instruction—the modeling and demonstration of the useful strategies that good readers employ."

Modeled the thinking skilled readers engage in to know:
How to decode a word
monitor understanding
summarize "watch me/let me demonstrate" NOT assign and assess

**SLIDE 36**

**TALK**
"Conversational talk with discussion about ideas, concepts, hypotheses, strategies, and responses.…"open" questions with multiple possible responses… "

**SLIDE 37**

**Principle Seven**
**Be Fresh & Spontaneous**
2 Timothy 2:15

Study to show yourself approved….

**SLIDE 38**

**Principle Seven**
**Be Fresh & Spontaneous**

Teaching & Learning

Allows you to take advantage of teachable moments so you can ENGAGE with your students . MAKES YOU CONFIDENT! This ties into Get Understanding…the bookend Principles. They work together. WILL I DO IT PERFECTLY EVERY DAY? NO! Is that okay?

**SLIDE 39**

**Six Ts**
"Expertise matters…"

Translation: Gotta know what you're doing! (Also in design thinking literature.)

**SLIDE 40**

Six Ts

Time

Test

YES! Am I able? Yes?

**SLIDE 41**

**Time**

"Extensive reading is critical to the development of reading proficiency…"

**SLIDE 42**

**Test**
Student work evaluated "more on effort and improvement than simply on achievement status."

## Appendix H: Document Content for Session I_6: April 9, 2018

### Awakening the Designer

April 9, 2018 Reflections on Viewing Videos

1. Update on how things are going

2. Reflections on viewing videos

   From first session (viewed 4/2/18)

   From third session (in the park) (viewed 4/2/18)

   From second session (viewed 4/9/18)

Next steps: Designing: Domain/time

## Appendix I: Document Content for Session I_7: April 16, 2018

### Awakening the Designer

April 16, 2018 Identifying Context Factors

1. Update on how things are going

2. Defining/Refining the Domain: "a description of the area where you aim to make a contribution" p. 157

   My ideas after re-reading and thinking about definition above:

   Macro level: Education

   Then on increasingly narrow levels to micro level:

   Literacy

   Homeschool

   Micro level

   Dependent/struggling learner and Novice Teacher

I have question: Domain focus: teacher or student or both????

Next steps: Designing: Context Factors

Let's play FACTOR FUN!

The VIP perspective of Context Factors and their purpose: P. 231

What are our context factors?

They can be observations, thoughts, theories, laws, considerations, beliefs, opinions or values. **Free-form thinking, imagining, seeing, knowing, dreaming.**

They will fall into 2 categories:

| **TYPES** | **FIELDS** |
| --- | --- |
| Stable: Principles & States | Cultural |
| | Psychological |
| | Demographic |
| Changeable: Developments & Trends | Sociological |
| | Economic |
| | Biological |
| | Evolutionary |
| | Technological |

## Appendix J: Document Content for Session I_8: May 21, 2018

### Awakening the Designer

May 21, 2018 The Statement and Setting the Calendar

1. Update on how things are going

2. Reviewing the Context Factors and thinking about a Vision Statement

3. Working as co-creators: My role as participant-researcher

4. Scheduling our next sessions

## Appendix K: Document Content for Session I_9: June 4, 2018

### Awakening the Designer

June 4, 2018 The Statement and Planning the Video Sessions

1. Update on how things are going

2. Developing the Statement of Definition: taking a position about the design

3. Assessing Human-Product **Interaction**: Establishing the relationship

4. Defining Product Qualities: Qualitative aspects

   Product Character*

   *My approach to reading will be ….(like…)*

   Action related

5. Concept Design: Creating a "product" that matches the vision

6. Designing and Detailing: To be done in the classroom

7. Scheduling our next sessions

Awakening the Designer
June 4, 2018 The Statement and Planning the Video Sessions

1. Update on how things are going

"I hate school"

2. Developing the Statement of Definition: taking a position about the design

We, the designers, want the teacher (Sarah) to be able to create a teaching & learning environment that her student (Son) would enjoy the process of learning. + at least not abhor it.

3. Assessing Human-Product **Interaction**: Establishing the relationship

✓

4. Defining Product Qualities: Qualitative aspects
   a. Product Character*

   *My approach to reading will be ....(like...)*

   exciting, interesting, engaging - "easy" - Intriguing
   unexpected, fresh, ~~Natural~~ Informed
   Exploratory - artistic
   Explore ideas through music

   flowing - intuitive
   making emotional connections
   - encompassing - rolling all things

   b. Action related

   resolving conflicts
   conflict resolution
   question - answered -
   Open ended - many options

5. Concept Design: Creating a "product" that matches the vision

**Appendix L: Fluency Practice Sheets**

## Lesson 12 Fluency Practice

**Reminder!**
Read across the page,
not down the columns.

### New Words

| | | | | | | |
|---|---|---|---|---|---|---|
| hen | Meg | yes | let | Ben | fed | |
| bet | Ned | den | Peg | Ed | net | leg |
| pen | led | jet | Ted | vet | wed | wet |
| pet | web | ten | set | bed | get | hem |
| Jen | met | Bev | red | yet | men | Deb |
| beg | Ken | | | | | |

### Mixed Review

| | | | | | | |
|---|---|---|---|---|---|---|
| pet | red | sun | fig | Ted | let | Ned |
| fat | Meg | yum | led | pit | web | jut |
| Jen | cap | vet | bus | pen | is | fog |
| pad | wet | Jim | hem | yet | ten | nod |
| den | pin | hen | lug | dug | big | |
| tip | wed | bid | men | Ben | | |
| Ed | got | jet | beg | am | | |
| hum | Peg | fed | but | yes | | |



*continued...*

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(continued)

## Phrases and Sentences

| | | |
|---|---|---|
| Is the big dog | in his den? | Is the big dog in his den? |
| His pet rat | is at the vet. | His pet rat is at the vet. |
| Bev | did not wed Vic. | Bev did not wed Vic. |
| Mom has | a red pen. | Mom has a red pen. |
| Is the wet hen | mad? | Is the wet hen mad? |
| Is the cod | in the net? | Is the cod in the net? |

---

Can Jon
Can Jon hop
"Can Jon hop on his leg?"

Mom let us
Mom let us hug
Mom let us hug the big pup.

The fun kid
The fun kid did a jig
The fun kid did a jig on the bed.

*continued...*


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## Appendix M: ViP Context Factors

| | Developments | Trends | States | Principles |
|---|---|---|---|---|
| Cultural | | | | |
| Psychological | | | | |
| Demographic | | | | |
| Sociological | | | | |
| Economic | | | | |
| Biological | | | | |
| Evolutionary | | | | |
| Technological | | | | |

## Appendix N: Summary of Data-Gathering Video and Audio Recordings

| Summary of Video Data-Gathering Segments | | | | |
|---|---|---|---|---|
| **Segment ID*** | **Length of Video** | **Segment Focus** | **Date Recorded** | **Site** |
| I I | 2 HR | Initial Interview | 10/12/17 | My office |
| OS-1 | 2 HR 1 Min | Observation of reading instruction and homeschool environment. | 10/23/17 | Participant's home |
| OS-2 | 1 HR 53 Min | Observation of reading/literacy skills instruction, instruction of other subjects, preparation, and homeschool environment | 11/7/17 | Participant's home |
| OS-3 | 1 HR 39 Min | Observation of reading/literacy skills instruction, instruction in other subjects, and free play, and discussion about Daniel's recent experience with a psychologist who administered psycho-educational test battery | 11/14/17 | A city park near participant's home |
| PS-4 | 2HR 24 Min | Conversation with Susan to encourage her to think like a designer as she prepares for the lesson. She asks me to show her, I create lesson "on the fly," using her materials and based on my understanding of First Principles and design characteristics. I model a different way to approach the problem of reaching the objective of the lesson. We engage in conversation about how she wants to be a good parent and a good teacher. | 6/11/18 | Participant's home |
| PS-5 | 1 HR 55 Min | Observation of reading lesson from her curriculum with modification based on our design thinking ideas. Susan is more proactive, iterative, creating frames in the moment. I interact with Daniel, model alternative teaching methods using her materials, and explain good strategies in them and my thinking about them from a design-thinking perspective. | 6/13/18 | Participant's home |

| | | | | |
|---|---|---|---|---|
| PS-6 | 1 HR 47 Min | Observation of interactions between Susan and Daniel during a reading lesson. Conversation about how she sees herself now after our interactions. | 6/18/18 | Participant's home |
| I-1 | 1 HR 7 min | Introduction to design thinking and designer characteristics. “Think Like a Designer" sheet. Review of Daniel's psycho-educational test results | 1/22/18 | My office |
| I-2 | 1 HR 5 Min | Continuation of design thinking and designer characteristics. Introduction to ViP model. (*Did I give her articles at this session?)* | 1/29/18 | My office |
| I-3 | 1 HR 20 Min | Continuation of ViP model. Read *Warm Bath* article and discussion on how to apply its principles. | 2/19/18 | My office |
| I-4 | 1 HR 54 Min | Discussion of design thinking articles (Cross), how her husband related to the articles (he's a designer.), her sister's teaching experience in an inner-city school, and hers as a choreographer/dance instructor. | 3/2/18 | My office |
| I-5 | 1 HR 29 Min | Presentation of various types of First Principles for teaching and learning, literacy, and design | 3/26/18 | My office |
| **NO VIDEO SESSION** | | **Susan views videos of teaching Daniel** | 4/2/18 | My office |
| I-6 | 1 HR 19 Min | Review of her teaching videos; discussion about dance | 4/9/18 | My office |
| I-7 | 1 HR 15 Min | Continuation of learning about design thinking and ViP model; Domain and Context Factors | 4/16/18 | My office |
| I-8 | 1 HR 6 Min | Continuation of Domain and Context Factors. Begin considering the Statement of Definition | 5/21/18 | My office |
| I-9 | 1 HR 55 Min | Creation of Statement of Definition for the project | 6/4/18 | My office |
| **TOTAL** | 25 +/- HR | | | |
| **II** • Initial Interview **OS** • Observation Session **PS** • Participant Session **I** • Instructional | | | | |

## Appendix O: IRB Consent Form

### Informed Consent Statement

Awakening the Designer: An Exploratory Study of

One Homeschool Parent's Use of Design-Thinking

to Tackle the "Wicked Problem" of Teaching-and-Learning Reading with a Struggling Learner

**INTRODUCTION**

You are invited to participate in a research study which will form the basis of my doctoral dissertation research project, a requirement to fulfill my Doctor of Philosophy in Education at The University of Tennessee-Knoxville. The objective of this study is to explore in what ways a homeschool parent who teaches a struggling reader uses design thinking to find solutions to her child's reading difficulties.

**INFORMATION ABOUT PARTICIPANTS' INVOLVEMENT IN THIS STUDY**

Your participation in this study will include three personal interviews with me, six observations of you teaching your child reading, one to ten hours of instruction from me about the use design thinking in general as well as in teaching a struggling reader, and sharing teaching tools you use in teaching such as lesson plans, curriculum, drawings, computer programs, and other tangible or digital teaching and learning tools you may use.

I will interview you three times. Each interview will be audio recorded. During the interviews, I will ask you about your personal experiences with reading and learning to read, your thoughts about reading and reading instruction, your experiences as a homeschooler teaching a struggling reader. I will share with you my understanding about our interviews and observations and ask

you to tell me your thoughts about what I observed and learned. Each interview will last at least one hour and may potentially extend to four hours.

I will observe you teaching your child reading six times. Each observation will be video recorded. During the observations, I will be silent or may set up the video equipment and not be present in the room. I will analyze my observations and share them with you during interviews. Each observation is dependent on the time you spend teaching reading with your child. I expect each observation to be no less than 30 minutes and no more than three hours

I will share with you my knowledge about and experience with design thinking and how it is used in many fields, including education, to solve problems. I will share how I have used it to solve problems in my teaching practice. This instruction will take two to ten hours.

I will ask you to share materials and teaching tools for me to examine that you use to teach your child to read. Once provided to me, there will be no time commitment on your part.

I anticipate your time commitment for participation in my research project to be between 11 and 40 hours.

**RISKS**

There are no foreseeable risks other than those encountered in everyday life except the possible risk of loss of confidentiality because it is a single-participant study. I will use a pseudonym for you and avoid personal descriptors, locations, dates, times, and identifiable information from which your identify might be deduced easily.

**BENEFITS**

I anticipate my research may benefit homeschool parents, who are not trained reading teachers yet teach their child who struggles to read. I expect my research to reveal more effective and easier ways to teach a struggling reader using design thinking.

**CONFIDENTIALITY**

All information gathered during this research project will be kept confidential. Data collected from my interviews, observations, and document will be locked and stored in my advisor's office at The University of Tennessee Knoxville. This data will be made available only to myself and my faculty advisor, unless you grant permission in writing to do otherwise. No reference will be made in oral or written reports that could link you to the study.

**COMPENSATION**

There is no tangible or monetary compensation attached to this study.

**CONTACT INFORMATION**

If you have any questions at any time about the study or the activities we engage in, you may contact me, Brenda Murphy at (865) 661-0437 or bmurph15@vols.utk.edu, or my advisor, Dr. Lisa Yamagata-Lynch at lisayl@utk.edu or (865) 974-7712. If you have questions about your rights as a participant, you may contact the University of Tennessee IRB Compliance Officer at utkirb@utk.edu or (865) 974-7697.

**PARTICIPATION**

Your participation in this study is voluntary; you may decline to participate without penalty. If you decide to participate, you may withdraw from the study at any time without penalty. If you withdraw from the study before data collection is completed, your data will be destroyed.

---

**CONSENT**

I have read the above information. I have received a copy of this form. I agree to participate in this study.

Participant's Name (printed)

_____

Participant's Signature _____

Date_____

I understand that a video recording will be made during this study. I agree to allow video recording of me instructing my child.

Participant's Name (printed)

_____

Participant's Signature _____

Date_____

## Appendix P: Parental Permission and Child Assent Form

### Parental Consent Form for Child Participation in Research

### INFORMED CONSENT STATEMENT

"Awakening the Designer: An Exploratory Study of One Homeschool Parent's Use of Design-thinking to Tackle the "Wicked Problem" of Teaching-and-Learning Reading with a Struggling Learner"

**INTRODUCTION**

Your child is invited to participate with you in a narrative research study. The purpose of this study is to explore in what ways a homeschool parent who teaches a struggling reader uses design thinking to find solutions to her child's reading difficulties.

**PARTICIPANT'S INVOLVEMENT IN THE STUDY**

Your child will be observed while I observe you teaching her/him reading. I will note your interactions with your child. Your child will not be interviewed as part of this study. My only interaction with your child will be to establish a comfortable rapport with him/her. I will greet your child pleasantly prior to each observation by exchanging comments about the weather, recent activities, or something of interest to him/her. After each observation, I will affirm your child with comments such as "You really worked hard today!" or "I appreciate you letting me watch your Mommie teach you today."

Your child's involvement will be limited to observations of my six observations of you teaching your child reading. Each observation will be video recorded. During the observations, I will be silent, or may set up the video equipment and not be present in the room. The length of each observation is dependent on the time you spend teaching reading with your child. I expect each

observation to be no less than 30 minutes and no more than three hours. The observations will occur over an approximately 12-week span of time.

The observations will be stored digitally on my laptop in password-protected files to assure confidentiality and privacy. To ensure confidentiality, your child will be given a pseudonym for references in the study. Personal information that would identify your child (i.e., age or geographic location) will be purged from the data.

**RISKS**

The risk of harm to your child is minimal and not considered to be any greater than that ordinarily encountered in daily life or during the performance of routine psychological evaluation. If you or your child has concerns or experiences distress, you or your child may discuss such with me and may withdraw from the study.

**BENEFITS**

I anticipate my research will benefit homeschool parents, who are not trained reading teachers yet teach their child who struggles to read. I expect my research to reveal more effective and easier ways to teach a struggling reader using design thinking.

**CONFIDENTIALITY**

All information gathered during this research project will be kept confidential. Data collected from my interviews, observations, and document will be locked and stored in my advisor's office at The University of Tennessee Knoxville. This data will be made available only to myself and my faculty advisor, unless you grant permission in writing to do otherwise. No reference will be made in oral or written reports that could link you to the study.

**CONTACT INFORMATION**

If you have any questions at any time about the study or the activities we engage in, you may contact me, Brenda Murphy at (865) 661-0437 or bmurph15@vols.utk.edu or my advisor, Dr. Lisa Yamagata-Lynch at lisayl@utk.edu or (865) 974-7712. If you have questions about your rights as a participant, you may contact the University of Tennessee IRB Compliance Officer at utkirb@utk.edu or (865) 974-7697.

**PARTICIPATION**

Your child's participation in this study is voluntary. If you decide to allow participation, your child or you may withdraw from the study at any time without penalty. If you or your child withdraws from the study before data collection is completed, your child's observation data will be returned to you or destroyed.

---

**CONSENT**

I have read the above information. I have received a copy of this form. I agree to allow my child _____ to participate in this study.

Participant's signature _____ Date _____

Investigator's signature _____ Date _____

Assent Form for Child Participant

Hello, my name is Brenda Murphy. Your mom/dad/guardian or other adults say(s) that you are willing to help me with a project I'm doing for my school. Can you believe I'm still in school? Well, I am and I want to find out how a homeschool mom, like your mom, teaches her child, like you, to read. I think the best way to do that is to watch her. That's what I want to do: I want to watch your mom teach you reading. I'm only going to be watching her and maybe asking her some questions. I also want to set up a camera and video record her teaching you so can watch it again later. I plan to watch her six different times over a period of about 12 weeks so we might get to know each pretty well! Are you willing to help me with this project? (Child's response). Great! If you decide that you don't want to do this anymore, all you have to do is tell me. You can just say, "I don't want you to watch my mom teaching me anymore." Okay? (Child's response).

I really appreciate your help! I'll come back to your house to the place your mom teaches you. I'll set up a camera so it can record your mom teaching you then sit beside it and watch her. I will video your mom teaching you because later I'll watch it again so I'll know exactly how she taught you. I'll take notes, too. Is that okay with you?

**During the assent process, researcher will:**

- Maintain a pleasant facial expression and eye contact.
- Listen attentively to any responses to the assent questions.
- Ask follow up questions to clarify child's comments, if needed.

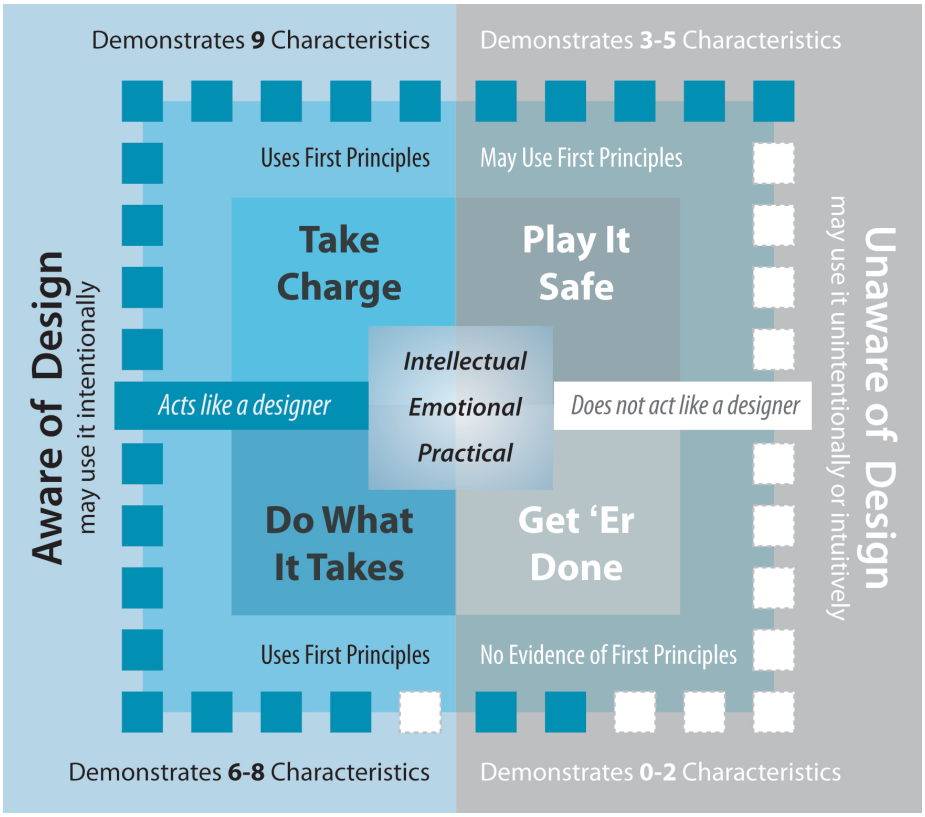
**During observations, researcher will:**

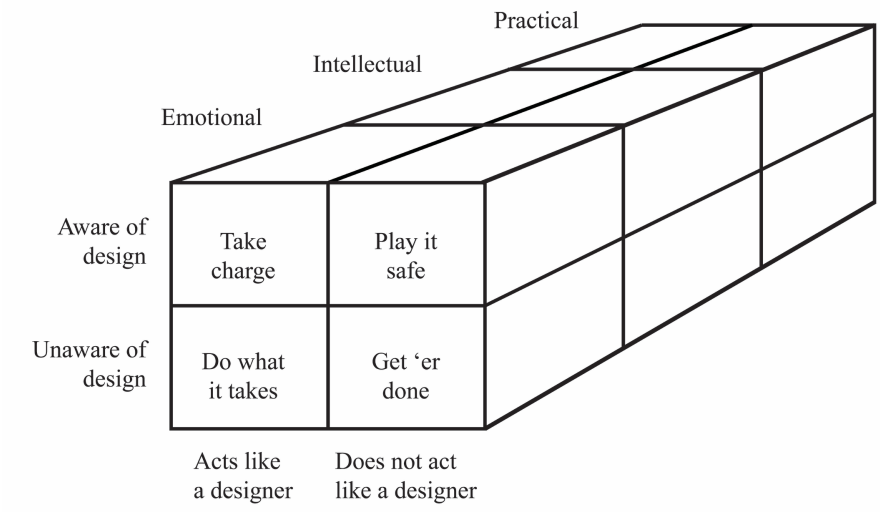
- Sit quietly in the least intrusive spot in the homeschool parent’s teaching environment.
- Maintain a pleasant facial expression.

**At the end of the assent process and observation sessions, the researcher will:**

- Say, "All right, thank you for allowing me to watch your mom teach you. I enjoyed watching you and her work together."

## Appendix Q: First Iterations for Further Research for Design Quotient



## Appendix R: The Performance: Full Version

### Cast of Characters

**Susan,** homeschool mom, thirty-something

**Daniel**, Susan's seven-year-old son, struggling reader

**Rachel**, Susan's ten-year-old daughter, typical student, gifted artist and dancer

**Brenda, researcher/mentor/instructor**

### Act One: Slumbering: Susan's Story

#### Scene One: Till Now

**Site: Brenda's Office**

*It is a late-October afternoon. As the scene begins, Brenda is seated at a desk in her office testing the audio recorder preparing for her first interview with Susan, the participant in her research project and the homeschool mom of a struggling reader.*

*Her office is located on the second floor of the building that houses the education business she and husband started 23 years ago. They converted a three-bedroom, one-bath mid-century starter house with an unfinished basement into a two-story place for learning. The facility offers easy access, right off an Interstate exit, for the majority of their clients who do not live in the school's rural location and drive from larger, more metropolitan areas in the southeastern region.*

*Children and young adults come to the little, yellow house-cum-school to attend a microschool for K-12 students who fall through the cracks. Children who do not attend the school come for psycho-educational assessments or tutoring help. Their parents come to learn how their children learn and to teach them better, or to enroll them in a homeschool umbrella program.*

*The staff and students have gone for the day. All is quiet now except for the occasional rush of cars and trucks speeding down the Interstate hill behind the school.*

(Sound of knocking at the door.)

Brenda: That must be Susan!

*Susan is in her mid-thirties, medium build, on the short side, casually dressed. She greets me with a warm and open smile and laughing eyes.*

Brenda: Hi! It's so good to see you.

*Brenda escorts Susan into her office, a corner room with a large 20-paned picture window facing the street and another typically sized window on the wall perpendicular to it. Nautically themed pictures and Brenda's university diplomas and honor-society certificates line the other walls along with an enclosed white board used for teaching and consulting. A large cherry-finished desk with a convex bow is perpendicular to the picture window and a credenza separates the desk from the wall with the regular window.*

*Susan and Brenda sit across from one another. Brenda starts the audio recorder to capture Susan's answers to her prepared questions.*

Brenda: We're just gonna have conversation.

Susan: Okay.

Brenda: I have some questions that are gonna prompt us, but um, if there are other things you just feel like going wherever you want to go because I'm interested in knowing your story as a homeschool mom of a struggling reader.

First, what prompted you to homeschool?

Susan: Well, to begin with Rachel, my oldest, her birthday is at the end of August. Um, she was four um, you know and ah, (*sigh*) really she was already reading and there was no reason

to not start her in school except that I didn't really think she was old enough, because she was four (*laugh*) socially, I guess. Really socially, she probably would have done fine in public env environment. I don't know. I just, I just felt she was just little. So, I just decided, you know we'd do it at home and then we just kind of go from there and see what happened (*laugh*).

Brenda: Yeah.

Susan: So, of course, I homeschooled as a kid, so it was always like "Oh, will I homeschool? Will I?" you know. I, I don't really, I think I have a bias against public school (*laugh*) so, you know it was kind of sort of a logical choice for me. (*laugh*)

Brenda: Yeah. (*laugh)*

Susan: One of my biggest things for, one of my biggest reasons that I homeschool is that I don't feel like in my personal experience with public school and you know the, the public-school experience (*tap*) that I my husband had, I don't feel like, it has fostered an environment that um, encourages the love of learning.

Brenda: Well, tell me a little more about that.

Susan: Um, that it's more about the grade. It's more about the um, the sa, I don't know, ah, maybe the test. Um, (s*igh*) you know, as long as you're at the top of the class, you're doing fine ah, but you don't, there's not of lot of encouragement to move beyond that and then if you're not at the top of the class, there's a lot of stigma I think. Um, so, so for Rachel, I really, I don't want, I know that, I know for me when I was in public school, I, I loved school um, but it was all about just getting the top grade, and that's what I cared about it. Ah, not necessarily about where learning might take me I guess. Um, and so I was like, I'd like her to have, for her to have that kind of relationship to learning um, not just getting the grade, checking off the list.

Susan: So, for Daniel, you know it's sort of, it's the same thing um, but I know especially for him and the way that he is really focused on what people think about him and considering that he's had sa, the challenges that he's had with learning how to read, um, I just know that ah, I, I mean I'm sha, I know teachers do their best and I just feel like that environment would be setting him up to be really, have a negative relationship to learning. So, I'm happy that I'm able to at least provide him um…you know he doesn't, he doesn't love school anyway (*laugh*). I feel he would hate it if we, we put him in public school (*laugh*) honestly.

Brenda: Can you tell me about a typical day in your homeschool?

Susan: We are pretty (*sigh*) ah, mmm, we're, we're pretty scattered. So um, mm, typical day is really a little bit random. Um, generally, we'll be up and ready to do school by 10:00. Um, sometimes we'll go to the park um, and we'll you know we'll do a little bit of, do a little bit of phonics, do a little bit of math, run around a little bit and do a little history. It's not ever, it's, it's not very consistent, I guess, as far as this time, we do this. At that time, we do that.

Susan: We, um, you know so we might be at the park one day. We might be home one day. Um, sometimes we go to Starbucks and we sit out, especially in this kind of weather. We sit out and then we spread out all our school books all over (*laugh*) the table and (*laugh*) just take over the place a little bit (*laugh*).

Susan: So, um, so yeah, that's, that's a four-day a week thing. We're usually finished by three-ish and on to afterschool activities. The fifth day, which is actually the fourth day of the week or the school week, on Thursday is ah um, a co-op. Ah, well, you know it's not really a co-op. It's a, ah, it's a drop off ah situation, so it's at the YMCA …and the classes they take vary from semester to semester, like music, P.E, fun things.

Brenda: And they like that?

Susan: Daniel has more challenges in social environments. So, um, he, he enjoys, but he just had a lot of challenges. He's very (*sigh*) he's very, um, he wants everyone, he wants to do, he wants to be well thought of…and he very much stresses about being thought well of ..he's got away-from-home self and at-home self…when he's in public, anywhere except for at home, I suppose, he is um, well he's just very well behaved, but it takes a lot of energy to be very well behaved for him (*laugh*) and he wears out really fast and when he gets home, everything melts down. He's very ah, aware of the feelings of the people around him. That's a positive thing, I guess. But um, I guess it you know, has it, the sensitivity may be connected to that. So but he's really um, he's he's a perfectionist.

Brenda: Can you tell me about Daniel?

Susan: Um, so when he was a baby, I suppose he would have been one or two, whenever I started home…he was one when I started homeschooling Rachel and it was pretty informal. Not a whole lot of, ah, you know academic rigor in a four-year-old's, ah, (*laugh*), yeah, school, school day especially just for one. Um, whew.

He was, he was, um, he was a lot more of a challenge, I guess, personality-wise. Um, he's, he moves around a lot. He's very opinionated from the time he was little. Um, he wanted to be home and he wanted a certain kind of food, and if we went to the grocery store, he didn't like going to the grocery store and he would throw a fit and this when he was little, you know. Um, and so, you know I, ah, it was a challenge for me to homeschool Rachel. I think it ended up being the second year that I homeschooled her. Um, I put him in a preschool, um, three days a week, just so that I could focus on her, because he was all over the place, you know. We can't go

over here and do this, because it's all about what I'm doing right now (*laugh*). (*breath*) So, um, so he did preschool…Um, you can res, re-center me if I get kind of off.

Brenda: Of course, if you get off track, I'll let you know.

Susan: Yeah. Well, ah, he did preschool, um, one, two, three…I think three years he did preschool like, ah, three days a week, so um, and it was a really great environment, as far as, ah eh, um, they, it wa, it was a pos, it was a good positive environment. It was, it was educationally centered really. They did like an Abeka preschool curriculum. It, ah, she had, he had really good teachers. Um, but getting him there every day, he would, ah, when he was really little, his daddy would bring him on his way to work, so he would just be kind of sleep, asleep, and I just put his clothes on and stick him in the car, and he's all well and good, but as he grew, he would insist, "I don't want to go to preschool."

"Well, you are going to preschool," (*laugh*) and it was the whole time, the whole time, he was there every single day and he would pitch a fit and I'm talking about as he got older, it would be even bigger and more grand.

Brenda: Oh!

Susan: Um, but the, the thing was it just ha, you know it was a positive environment and when he got there, and when he realized he was gonna be there, it completely switched and he enjoyed himself the whole time and he liked his, he liked to play with his friends and he liked his teachers and um, you know I'd pick him up and I'd say you know, "How was your day? What happened today?" Oh, you know we did this and that. It was fun. And then next day, the same thing again (*laugh*) so yeah, (*sigh*) I really, I felt like it was good for him at the time.

I kind of question that now. I don't really know (*laugh*). I wonder if I messed him up (*laugh*).

Brenda: How did you…how did you feel about it at the time?

Susan: Um, I have to think about that. I just, I at the time, I thought he needs social interaction. He needs, um, I thought he needed some structure I guess in his days.

Brenda: Oh.

Susan: Um, if I was teaching Rachel, I really didn't have the capacity at that time, the way that he, you know, the way his behavior was to be able to focus on both at the same time. I couldn't keep him still and not, you know running across the road or something (*laugh*) while I was teaching her. So, and I, I just felt like I mean he was, he was so particular, I felt like some structure and some social interaction would be a positive thing for him.

Brenda: Uh huh.

Susan: Um, so I, I did feel good, I feel good about the school, you know, um, and really, I felt good about, I felt good about it, in general, um, wa, but it, you know, there was the problem of just every single day, a huge fit would ensue when I would bring him to cla, to his class.

I suppose it, you know, any time if you asked him, if he liked school after school, he would say "yes;" and any time you would ask him before, he didn't have to ask him. I mean he was just (*laugh*), "I'm not going."

Brenda: I don't want to go.

Susan: "I'm not going."

Brenda: What is your opinion of what he learned there?

Susan: Well, you know, they did the pre-K Abeka curriculum and they, um, you know they stuck to that. It was pretty, you know it was pretty structured. I wouldn't say that it was (*sigh*) esp, I mean, (*gasp*) I'm trying to think…um, I wouldn't say that it was rigorous.

Susan: Um, for him, I think that…I started to talk about his perfectionistic-ment (*laugh*)

and um, I'm not sure if that was always there or if that started to develop at that time.

Susan: He um, (*sigh*) he was always sort of standoffish about any kind of "Let's sit down and color. Let's sit down and…" you know "draw…or ABCs." He had no interest in sitting down and listening to me read. I mean we would try to read (*laugh*) and we did anyway, but he was running in here and there and everywhere (*laugh*). So, um, he, he was always sort of he didn't want to attempt it um, and I don't know if part of it was that was just he didn't feel comfortable sitting and being still, which eh ah, I mean they didn't make em sit all day. It was not that that rigorous of a situation, but um, but part of it also, seemed to be that even from the time he was little, he didn't think he could do it.

Brenda: Oh.

Susan: …you know he learned how to write his name and his ABCs when he was four-years old in the you know, in the preschool and but he wouldn't unless you absolutely made him. He would do it in a so, in the, at the preschool, but when we came home, he didn't want to write his name, because he didn't like the way it looked (*tap*) so (*laugh*) he would say "Rachel does it. Rachel do it. It looks better when you do it." (*laugh*) and he actually had, he actually had a little friend um, and I don't remember her name. It was a little girl his age that would, he would sneak and say, "Hey will you do this for me?" and she (*laugh*)…and this is at the preschool (*laugh*).

Brenda: Oh, how interesting!

Susan: Very interesting! So um, you know they fra, they were buddies (*laugh*), but he liked the way she did it better than the way he did it (*sniff*) you know and I said you know "You're gonna have to try and this is good for where you are, and you just need to" you know "practice and when you get older, you'll be like them." "No, mine doesn't look good. I'm not doing it." (*laugh*)

Brenda: What influenced you to teach reading to Daniel as you've done it, especially since you said Rachel learned on her own?

Susan: (*sigh*) Well, em, I started trying to teach him the same way that I taught Rachel which really she kind of learned any, on her own anyway (*laugh*). We used the same resources.

Brenda: Such as

Susan: Um, ah, I started with Alpha Phonics. Um, that's what I learned my mom used ah, again, I had already learned how to read before we went through Alpha Phonics um, and really it was a similar situation with Rachel, but I went through it anyway. Um, so phonics-based program, basically.

Susan: So, I started with Daniel and again, he had already done the, in his school, he had done the, the pre-K Abeka program. Um, so, you know he, he, he hadn't really mastered a whole lot when he finished there.

Brenda: How old was he then?

Susan: Well um, when I started to homeschool ha, him, first um, it, it was, just after he turned five so, his fourth year is um, was the preschool curriculum, ah, the pre-school Abeka curriculum.

Brenda: Okay, so this is at five, you started him with AlphaPhonics

Susan: At five, I started teaching him

Brenda: Phonics

Susan: Right and he hadn't really, you know he did know how to draw it, write his name even though he wouldn't. Um, he had a minimum, he had a minimum um, recall for redder, letter and number recognition at that time and um, and so yeah, we started Alpha Phonics um, when he was five. Um, and it didn't, I just couldn't get him to, he just, he didn't, it didn't stick. He just,

he couldn't get it in his brain, no matter how much…it seemed like no matter…never ah…blah…no matter how much exposure um, he had, it just wasn't um, it wasn't processing, so I backed off a little bit cause he was only five. Um, and we, you know, we just did it rather than doing mac up, or macca (*laugh*). My brain's going a lot quicker than my mouth right now (*laugh*) or the opposite my mouth's going quicker than my brain. (*gasp*)

Susan: Um, yeah, we backed off and I stopped with Alpha Phonics for a while and we went back to sort of a more pre, pre-K, kind of a curriculum where um…well it wasn't a curriculum, I did it...you know I just print off the letter A and let's say this A says Ah and let's color it, and let's you know write a few and you know, counting games and um, reading, a lot of reading, um reading stories. Um, and then, listen to what your sister's taught, you know listen to what your sister's learning and sort of you know learn what you can from it. Um, so and then you know a few little ah, educational videos and stuff like that for a little pre-sa, preschool age. So um, so yeah, for, so that would have been I guess, his…excuse me…technically his first year um, that I had him.

Susan: Then last year, I did official kindergarten with him. So, the first year, I didn't really do official kindergarten. I was planning on doing it similarly to what I had done with Rachel. Her first year, didn't, I didn't really mean it to be official kindergarten, but she learned everything she needed and more so we just went on to first grade. So um, so eh ah, yeah, we, we didn't do, we didn't do official kindergarten with Daniel at five, we did it at six.

Susan: Um, and we started back again with Alpha Phonics. Um, it's still just wasn't sticking like, like it should. It just seemed like he, he just, his memory, he could say it right one time and then the next time, he couldn't. And then maybe he could say it, he could remember it another time, but it wasn't consistent I guess. And um, I didn't (*sigh*) I didn't feel like um, I

didn't feel comfortable moving on until he had a certain level of mastery. Um, so we struggled with it for the first half of the year and maybe a little bit more and then I just sort of gave up on that.

It sounds really bad, but I guess to me, it, it sort of baffles me that he couldn't keep the knowledge, that you know A say ah, this is A, you know. (*laugh*) How many times I'm gonna tell you this and you don't know (*laugh*).

Susan: So um, eh I, it was just hard for me to believe that he da, that it, that it wasn't clicking. I didn't understand why it couldn't click. It just, it's very, I learned how to read when I was little and Rachel did and it's just, you just, you just do it (*laugh)*.

Susan: …in the middle of last school year, at least by that point, he had a desire to read. A lot of my thoughts before that point, were, well he, he isn't interested, you know. He's not really, he's not ready because or he's not being able to accomplish this because it doesn't really have any sort of a, an appeal to him. Um, but that that changed and I'm not sure if it always that way or if changed at that point. So, he, you know he wasn't, (*breath*) he wanted to be able to, like his sister, pick up a book and read it, um, and he's wanted that. I know that he has a desire to be able to read. So, he's interested in, in reading, so that's that's something.

Susan: I don't feel like I'm an incompetent teacher.

Susan: but just at a loss for knowing what to do I guess, so but I researched. I just look online and this and that and yeah (*laugh*). Generally, I, I try to make myself a plan so (*laugh*) and then go for that with that for a while and if that doesn't work, we'll move onto to something else so.

Brenda: So you've made a bunch of plans.

Susan: Yeah, ah. Yeah, yeah, I guess I mean and not, not (*tap*) necessarily specifically, I mean right now, we're going with the phonics program that we have, as far as reading goes and I'm happy that it works (*laugh*).

I've, I did the kindergarten for, um, *All About Reading* um, which is supposed to be mastery-based.

Susan: We have very slowly been going through it with progress. So, um, he's now on Level 1 and um, it just, using that method, just going by that he seems to be gaining in knowledge.

I'm happy about that. It's, it's hard, you know he doesn't breeze through it for sure. He goes through it more slowly than I would. It, it seems like you know the, the, the creators of that specific phonics program say well you can do it at your own pace. Maybe, you could do two lessons in one day and three the next. Well, that's not gonna happen (*laugh*) so we're gonna do a half of lesson and then we're gonna do another half of lesson and maybe this lesson we'll do the whole lesson, you know. So um, so yeah, I'm, but I'm happy that he's gaining the knowledge and it's ca, it's becoming you know part of his um, understanding. So, um, yeah, at this point in my plan right now, I'm working through that.

It's working and then I want to do testing and see if I can get a better idea of how his brain's working. Um, so that's my, that's my Plan A right now or I guess it's B or C at this point (*laugh*)

Brenda: What do you think personally is the reason for Daniel struggling with reading?

Susan: (*sigh*) I was thinking that possibly, he might have a um, a learning disability. Um, so I was actually, cause I know um, my husband had had reading and issues as a little guy and his dad was dyslexic. Um, my husband was never diagnosed with dyslexia but it sounds like it

was quite possible he had had it as well. Um, and so that's something I've sort of suspected (*tap*) um, and you know I did a little research here and there on it and I talked to my doctor about it. He said "Oh, he's a little kid. It's no big deal."

Susan: After the research that I've done and in talking to my husband about his experience, um, I feel like he could quite possibly be dyslexic. Um, and then, (*sigh*) I think he, I think it's possible that he had ADHD as well. I hadn't thought about that for, I, I, never thought of that until recently um, but you know I'm gonna, I'm basically just try to get a good round assessment that kind of covers everything and see what happens.

Susan: I feel like, I'm leaning very much toward him being dyslexic simply because it seems like, from the research that I've done, a lot of the, a lot of his behaviors aren't, normal behaviors but a lot of the ways that he interacts with reading and not just necessarily reading but um, you know his early development sort of. You know he's had, he had I guess symptoms that are markers or whatever from that list, so yeah.

Brenda: What do you think about dyslexia?

Susan: Ah, well, eh, Um, I don't know. Um, I don't know if I really know a definition. I just know that it, basically, people who are dyslexic have their brain just works differently? Um, I know that they have problems with working memory. Um, I know that um, yeah, I don't, I don't know. I don't know if I even know that what, what dyslexia is? I know what its symptoms are and what's it's result (*laugh*) is (*laugh*) if not um, you know addressed (*laugh*). So um, just basically, a different way of processing information specifically when it comes to reading.

Susan: Yeah, I feel like I've really also recently come to realize that my sa, my teaching style is a little bit maybe too confrontational (*laugh*), um, a little bit maybe too forceful um, especially for Daniel, because he's so already um…which I think I've not been as forceful I

guess with him…but even so, he's very sensitive and he's also not very self-assured. Um, so, you know my thinking, I'm being encouraging often is a little bit um, it's not encouraging, it's a little bit um, a little bit aggressive, I think.

Susan: I feel like I'm not good at managing my time. Um, and it, you know it takes the time out of day and I have to be able to give that time, um to the kids. It's, it's sort of a struggle I guess um, because we're all in all sorts of different things so um, really probably I think any dissatisfaction that I have with homeschooling comes with fresh stra, comes from a frustration of my own mega, bad habits (*laughing*)

Brenda: (*laughing*)

Susan: and so you know when ah, that's something that I'm, I've been trying to look at and, and see how I can make a, make a plan to slowly fix (*laugh*).

Brenda: Do you agree that you like to have everything lined out for you? Do you feel comfortable with that?

Susan: Um, (*sigh*) I don't really like to have, it's kind of a both scenario because I, I ha, I don't like to have everything lined out for me because I often question the, the um, material. I like a little guidance and want to make my own decisions. Ah, but because I'm so scattered, I really need to have everything (*laughing*) lined out for me, because ah, otherwise, I, you know I don't follow through like I, like I need to with my own planning and, and ideas. Um, simply because I think that I, I, myself think I can do way more than I can, so it comes down to time and I just don't have the time to do what I really want to do.

It's awkward, you know the trying to figure stuff out. It's, it's frustrating. It can be frustrating without, especially when you haven't given it the um, when I haven't given it, it's deserved time. Um, something that I've really just understood that I, I've got to get rid of other

things in order to, to be able…I, I, I never have a, a good strong understanding of what it, how much actual time it takes to get something done, so I think I can do many things, and really I can't. I can just do this one thing (*laugh*).

Brenda: What is something that you're looking forward to in your homeschooling?

Susan: I feel when he is able to read, we will be able to (*sigh*)…Well, I mean, I guess we can get around that at some point, if ah, if he's not able to read, I suppose, cause I know he can learn um, even if he's not able to read. I know that he, he processed what he hears audibly at least um, and is able to, you know ah, interact with it and um, so but I, I am looking forward to when he, he's able to read. Ah, I'm looking forward to when I (*laugh*) I have it more together and our days flow more um, naturally (*laugh*).

**Scene Two: This Is the Way I Do Homeschool**

**Site: Susan's home**

*Scene Two takes place at Susan's home and is a combination of two observation sessions, one in late October, the other in early November.*

(VCD: Susan's home, a split-level rancher built in the mid- to late-twentieth century, is located in a low-middle income neighborhood on the outskirts of a small city in the southeastern region of a southern state. The majority of the homes are well kept although some houses and their properties are in varying states of disrepair. Several homes have chain-link fences around their properties, and large, mature oak and elm trees grace many yards, including Susan's. In fact, a spreading oak stands near the street beside her driveway. Its branches are strong and low enough to support a swing.

(The beige siding, brown-louvered shutters, and brown roof mirror its transitional state from foreclosure to ongoing renovations. Vines engulf some of the larger bushes and untrimmed shrubbery of the once landscaped yard. The former owners attempted to transform this simple sub-division home into a more elegant Spanish-style abode. They enclosed and stuccoed the garage into a den with stone fireplace, screened in the entire back of the home, and installed an inground pool with ample decking. All are in varying states of improving disrepair. Susan and her husband are undertaking the projects themselves.

(Two chairs, one bright-yellow, the other lime-green, and several potted plants greet visitors to the small front porch. Inside, the somewhat-small living room is freshly painted and sparsely furnished. A low-seating couch is under the picture window to the right of the front door. A slip-covered arm chair and footrest occupy the far-right corner of the room. Across from the picture window on the opposite wall, an entertainment center holds multi-media and

equipment. On one visit, a fort, enterprised by Daniel from felt and PVC pipe from a kit whose directions were long gone, took up most of the right side of the room. On the left side of the living room a set of stairs leads up to the bedrooms, and another set, adjoining them, leads down to a bath, utility and storage rooms. Moving from the living room through an open archway into the dining room/kitchen, the screen porch and pool are visible through sliding doors on the far side of the room. A counter/bar divides the kitchen area from the dining room, doubles as the main classroom for Daniel and his sister Rachel.

(The dining room or kitchen table is where most of Susan's homeschool instruction occurred, with two exceptions. Daniel completed his written work and practiced penmanship sitting in a vintage, primary-sized, wooden school desk that sat alone, away from the dining room table and close to the kitchen area. Susan allowed Rachel to do her written work in her upstairs bedroom or on the sofa in the living room. The only other furnishing in the room was a small, three-shelf, waist-high rolling book shelf on the wall beside the archway. Most of their textbooks, workbooks and literature books were either there or on the dining table pushed against the wall opposite the kitchen. On occasion one or more of the family pets, two dogs and two cats, ambled into the room. Sometimes they stayed and interacted with the children. Other times, they just wandered in and wandered out.

(The first session takes place on a warm, late-October day; the second, on a stormy, wet early-November day. Both times Susan's children greet me as I arrive at their home. Rachel is a blithe ten-year old girl with a slim build. Her sandy-brown, medium-length straight hair is often pulled back in a ponytail. Daniel is a slight seven-year old boy with steel-blue eyes and dimpled smile. Wispy strands of straight, light-brown hair brush across his eyebrows. A single mole stamps his face above the left corner of his upper lip. He is friendly, welcoming, and quick to

smile. Prior to beginning the project, I read the assent form to him. He listens intently, unblinking eyes riveted on me. He responds yes, seriously and purposefully, to my request for his help in my project.)

*The primary focus of Scene Two is an observation only; dialogue is between Susan and her children, Rachel and Daniel. Brenda does not have a voice, nor does she interact with Susan or the children during their instructional time. Occasionally, Brenda and Susan speak about what she is doing.*

*Susan's instructional day begins with one of several narration exercises, her central reading comprehension process. She reads excerpts from the Bible before presenting informational texts about various subjects. Next, she moves into literacy skills, beginning with handwriting, followed by Daniel's phonics and reading lesson.*

**Narration**

*The school day begins around the dining table. Susan sits at the head of the table facing the back porch. Daniel is to Susan's immediate right. He patiently waits and watches her prepare the morning lessons. She stacks her resources for the day beside her on the table with two large tote-bags, one hot pink, the other black, full of additional teaching resources on the floor beside her.*

(VCD: Rachel sings and hums in the background. Susan pours over her lesson plan book and resources for the narration segment. Daniel waits more than four minutes for the lesson to begin.)

Daniel: I'm famous in association.

Susan: Ah, let's see.

(VCD: Susan ignores both children, mutters to herself and reviews her resources.)

Where's Kindle? We got this new thing. Probably should have given Rachel a list ahead of time. That would be easier, so I could just focus on Daniel for a while. We'll just do what we can.

(VCD: Singing continues in background.)

Daniel: Which chapter are you on?

Susan: For the Bible?

Daniel: This thing.

(VCD: Points to a large, light green book beside him.)

Susan: We have a couple different ones that we're doing today. All right, but you distracted me. What was I doing? Oh, looking for a book. Let's search.

(VCD: Long silence as she looks at her Kindle. Singing continues.)

Now, I just went by it. No, I don't want to do that.

(VCD: Music in the background)

Oh, interesting. I can probably use that. I'm surprised. I thought I had bought it. Okay. We'll just have that on the background. Rachel, come on.

(VCD: Rachel, hair disheveled and wearing a loose-fitting, over-sized bright-pink, print sweater, shuffles to the table and sits beside Daniel.

(VCD: Just as she gets ready to begin, Susan jumps up, goes to the materials cart behind her, grabs small Playdoh containers and gives one to each child.)

Susan: All right. Let's see here. All right, you can play with this while we do Bible, but not any wiggling or dropping. Okay?

Daniel: Uh huh. Why can't we draw?

Susan: (*whispering*) Cause I said so. Okay, um, let's see. Let's go over our rules real quick.

Daniel: I like holding the paper cutter

Susan: No, Daniel. Look at me. Okay. You can play with that and that's all you can play with. Okay?

Daniel: Okay, but

Susan: You can play with this while we do Bible but not any wiggling or dropping, okay? You can play with that, and that's all you can play with.

Susan: But I want you to focus on what we're doing cause you're gonna have to narrate. Okay? You want me to get it out for you. Is that, is that a problem? Okay. There you go. Okay. So ah, let's go over our rules, cause we're gonna start the strike situation today. Okay? So, do you guys know um, do you guys remember what we talked about yesterday?

Rachel: Um, not really.

Susan: Okay, well what, what are some of things that will get us a strike?

Rachel: Disobeying.

Daniel: Um, disobedient.

Susan: Yeah. What about walking away whenever I'm talking to you?

Daniel: Uh huh.

Susan: Uh huh and also arguing with each other, and those are the two big ones we really need to work on. All right, so listening and completing our tasks and no walking away from our, our work until it's finished. Does that make sense?

Daniel: Uh huh.

Susan: Okay. So, I just want to remind you that, because we're gonna start now it's, this isn't the trial run, it's the real thing. Okay? All right. And remember the answer I said. When we answer a question, how do we answer?

Daniel: We say, "Yes, M'am."

Susan: Uh huh, or you can do the thumbs up if you want to.

Daniel: Thumbs up.

Susan: Okay. All right, let's see here. Okay, so let's pray.

(*sigh*) Lord Jesus, thank you so much for this morning. Thank you for the beauty outside and the lovely fall smells. Thank you for Rachel and Daniel and the good night that we had, and right now, I would like to ask that you would just help us today. Pray that you would help us to be patient with each other and with ourselves. Pray that you would just really help us to understand and take in what we learned and that you would just help us to give grace to each other. In Jesus' name. Amen.

Okay, so we did the Mark, we did on the stories out of Mark yesterday, but we're sa, I, I was a little confused, so we're gonna go from the very beginning of the chapter today. So, I'll probably do it by story and you can, well Daniel, you can narrate and then you can Rachel. Okay?

I'm gonna set my time cause (*singing to self*) I will not be able to remember.

Daniel: Yay.

Susan: timer. All right. Okay? Jesus feeds 4,000. About this time, another large crowd had gathered and people ran out of food again…(Susan reads the story.)

Daniel: Well, that was quick.

Susan: We're just gonna do story by story and that's easier.

Daniel: Um, so he, some people had ah, had bread and so he ripped it up into pieces give it to a bunch of people.

Susan: Uh huh.

Daniel: And some other and then he found the fish, so then he split that up into pieces for them.

Susan: How much bread was there?

Daniel: Um, seven.

Susan: Seven what?

Daniel: Pieces of bread.

Susan: Uh huh. How many people?

Daniel: Um, 8,000.

Susan: Hmm, close. 4,000.

Susan: Uh huh. Is that how, is that how much bread normally people eat?

Daniel: Um, no.

Susan: What do you think happened?

Daniel: Um, he magically turned into a bunch of bread.

Susan: He, Jesus, Jesus made it bigger than it was? Right? He provided it for them.

Daniel: So, it was this.

Susan: Yeah, Rachel. I'll skip you this time. Okay?

(VCD: The narrative lesson continues with another reading from the Bible followed by narration and a lesson about Vivaldi before Susan transitions Daniel to handwriting.)

**Handwriting**

(VCD: Daniel is sitting on Susan's lap at the end of the narration lesson.)

Susan: Well, that's more writing for you.

Daniel: It's snack time.

Susan: So, you can work on your handwriting. Okay?

Daniel: Oh, oh.

(VCD: He goes to his desk near the kitchen area.)

Susan: (sigh) Oh, boy!

Daniel: I want a snack so.

Susan: Hold on. Let me come direct you. Let me make my. Let me put my timer on.

Daniel: That's good. This is a hard one.

Susan: Oh, it's not hard. It's just a lot.

Daniel: It's hard.

Susan: Let's see. Here we go.

Daniel: Wanna do, wanna do, wanna do

Susan: Got your pencil? Okay, let's put this away.

(VCD: Takes away a 12-inch, stick-like pointer.)

Daniel: Hey, that was my pencil!

Susan: Okay, I'm gonna put it up here. Hm, all right. Wait a minute.

(VCD: Bending over his right shoulder.)

That's all right. You did it correctly. Make sure that's good.

Daniel: So, I need this pencil to be sharpened.

Susan: You need me to sharpen it? I'll go downstairs and sharpen it.

Daniel: It makes me so cold.

(Susan leaves. Daniel shivers and pretends to continue writing with his finger.)

Susan: All right, Bud, that's good.

Daniel: Just made an A. (laugh)

Susan: No, we don't need the back. We're just gonna do the front today. Okay?

Daniel: Ah.

Susan: But I want you to do…look at me…you need to do your very best. Make it nice and round. Here we go, and make sure you touch the gr, the ground, the ceiling and the roof, all the way to the roof, next time.

Daniel: Mmm.

Susan: But try not to go below the ground. That's better. I'll stop staring over your shoulder, but I want you to want you to follow the directions okay? So, look. It goes, where's the lows and then you have O L O L. It's a pattern. Okay?

Daniel: I already have O L O L.

Susan: I suppose you do.

Susan: No, don't worry about. Just do it. Okay? But don't forget the pattern. You'll see the dots, the starting dots. Yeah. All right, let me get some coffee

(VCD: Susan moves away from Daniel and toward the kitchen.)

Daniel: Seriously.

Susan: Yeah, and then I'll get you a snack, when you're done with that.

Daniel: Yay.

(VCD: Daniel animates his excitement and returns to writing. He silently mouths the actions his hand takes.)

Susan: Daniel, do your best. Okay.

(VCD: Susan hums in the background and fixes coffee.)

Daniel: I'm famous.

(VCD: Daniel seems pleased with his work and continues to focus diligently. He finishes.)

Now, I can go to sleep.

(VCD: Daniel collapses his head into his arms on his desk.)

Susan: Are you rushing? Are you rushing? Let's see. This is a really good one. What do you hit, what is it, what is this one have, the little zero, the little o's? Which, which lines are you supposed to be, get to? Which one is this? What's this one? Do you remember what this one's called? This, yeah, the line where we have the roof.

Daniel: I call it the long.

Susan: and the house, the pretend house, the roof, the ceiling and the floor. I think I said the ground earlier, the ground is down here. All right, the roof, ceiling, floor, so the little ones need to go from the ceiling to floor. Yeah, and the big ones need to go from what?

Daniel: Um, top to bottom.

Susan: Which is what? Roof to?

Daniel: Bottom.

Susan: Roof to floor.

Daniel: I need to go build some stuff.

Susan: Right, you need to do this.

Daniel: I don't want. I dropped my pencil.

(VCD: Daniel returns to his writing task, humming as he focuses on it. After completing several lines, he looks up, smiles, and, sings…)

Daniel: Meow, meow, meow, meow, meow.

(VCD: Water running in the background and from the sink, Susan exhorts Daniel. He remains on task. When he finishes a line, he raises his arms and smiles.)

Susan: Focus, focus the best you can for these few minutes. It's not, it doesn't, it's not very long. You got plenty of time. Take your time and use, get all, go to the top and the bottom. Okay? It's important to, to get that. Get that done.

(VCD: Susan comes back to look at his work. She observes his writing actions and comments about them.)

The top looks really good. Make sure you go to, all the way to the bottom next time. Now that's better. All the way up. There you go that's better.

(VCD: Susan returns to the kitchen and Daniel resumes writing. Rachel asks a question and Susan goes to the table where Rachel is working on her assignments. Passing Daniel, she notes his writing.)

Susan: Those little ones look good.

(VCD: Daniel stays on task until finished, then asks Susan a question about his handwriting workbook.)

Daniel: You can draw a pictures in it?

Susan: No. It's a writing book.

Daniel: Um, but this was different last time I did it.

Susan: Well, you had the kindergarten version. This is the 1st grade version.

Daniel: Oh.

Susan: You can ah, those, those little O's look really good.

Daniel: Yeah.

(VCD: Daniel continues writing while Susan gives additional instructions to Rachel who needs her help with a story.)

Daniel: You know I don't draw pictures in this?

(VCD: Susan returns to look at Daniel's work.)

Susan: Let me see what you got. Pretty good. Put your name on it.

Daniel: Uh huh.

Susan: You can erase so you can get it on the line.

Daniel: It's done!

Susan: Good job.

**Phonics and Reading**

*Susan chose All About Reading (AAR), a phonics-based reading program currently popular in the homeschool community as well as other non-homeschool venues like a graduate course (Lanter, Davis, Maruszczak, & Collins, 2019). Susan selected it because it is "easy to use," comes with a simple, straightforward teacher's guide, and all needed materials for the program except occasional items for game activities.*

*AAR follows a consistent two-day, three-part lesson flow, which The Performance documents. The first day is devoted to phonics instruction and delivered in three parts. The first part is review of all prior concept taught. The second section, new teaching, includes four relatively- unchangeable activities to learn new words. Teachers introduce new letters using phonogram cards, then transition to a magnetic board with magnetic letters to build the words. Students and teacher complete activity sheets from a workbook to reinforce the new material, sometimes in the form of games. The last new teaching is completion oral-reading fluency sheets with individual words that build into phrases, then sentences. On the second day, students read*

*stories from decodable books written and published by AAR's author. The author provides specific questions for and comments about the stories that follow accepted reading comprehension strategies. During my observations, Susan did not use this instructional portion. AAR's author suggests a 20-minute minimum devoted to the student reading self-selected books every day.*

**Susan Explains and Enacts Teaching-and-Learning Phonics** (Susan breaks between handwriting and phonics segment to explain her phonics lessons to Brenda and prepare for it.)

Susan: For his phonics program, it takes us one to three days to get through a lesson, and every other lesson in this book, is um, is a reading day. So his, his, his second day…so like Lesson 12, it's, you know, we have an, we have, we learned, we introduced new vowels, we introduce new consonants, um, we, we have a tile board that he uses. And then we practice it um, on his tile work um, and then we ah, we ah, well we, every lesson review the words and sounds that he's learned so far and then um, so.

So, first we did the review and then, he um, we introduce new sound. Um, today, I think it's just one, but sometimes it can be more than that. Um, and then we practice building it and then um, he, he has some new word cards that work so that's what we'll do today. We may get to, I don't know if we'll get to this or not. It's an, a little activity that goes with it. So, good. He has words that we introduce every day and he practices 'em with flashcards. So, that usually takes a day and then we usually have a hands-on activity, and he does the fluency practice which takes a good while for him.

Um, and um, and then, of course we, you know, we do reading, a lot of reading throughout the day, so that's part of it. He's supposed to read 20 minutes a day, but he has a lot more than that really. Um, or I'm supposed to read to him 20 minutes a day. Um, and then, the

progress chart, you know, he marks a chart but um, but then the next day, he just has to review his cards um, and then he'll read a story out of his book and that usually only takes one day to do, so it's just the lessons are, are a little longer. Um, every other lesson is a little bit longer, so it usually takes us one to three to get through the long lessons, or I'm sorry, two to three to get through the long lessons.

Brenda: Anything else you want to share with me?

Susan: Yeah, this is pretty, pretty much um, generally, he starts strong and he really, he is trying um, but he, but he um, gets a little overwhelmed toward the end.

(VCD: Susan encourages Daniel to get rid of some energy before instruction continues.)

Susan: Go get some energy out really fast. One minute, quick as you can. Oh, my word, son. I wish I could have some of your energy.

(VCD: Daniel runs around in the living room, yelling and making loud noises. Susan prepares materials for her phonics lesson, pulling various artifacts from different file boxes and workbooks.)

Is that helpful? Oh, my gosh, Son, you are so silly. Why don't you do some, some hopping or jumping instead of making funny noises? Let's see, where am I? Daniel, that's enough, that's enough. You're just being silly. That's, I don't think that's helpful.

Daniel: You told me to stop my craziness.

Susan: Yeah, and I know that.

Daniel: I hold it, and you said to let it out.

Susan: Let's see here.

Daniel: I want a little bit more. I actually let go half of my craziness, so now I am going to be crazy, but you don't want to let all of my craziness out.

Susan: Okay, Buddy. You ready?

Daniel: Yes, yes.

Susan: Let's get started, Daniel.

Daniel: Okay, okay.

Susan: Daniel Wilson, let's go. Come on. Okay. Let's practice what we know. Okay? Are you ready to focus, Daniel?

Daniel: I'm just putting eyes on.

(VCD: Daniel rubs his eyes with his balled-up fists.)

Susan: Excuse me. Are you ready to focus? Okay. Good.

(VCD: Susan shows Daniel a series of yellow flash cards. He reads the individual letters and letter combinations on them. Daniel continues to rub his eyes repeatedly during this exercise. After each correct sound, Susan affirms with "uh huh.")

Daniel: /ks/, /kw/, /d/.

Susan: No, no.

Daniel: I know. /b/.

Susan: Uh huh.

Daniel: ă, /m/, /v/, /p/, /j/, /v/, ĭ (*coughing*), /k/, /r/, /y/, /d/, /w/, /ŭ/, /ĩ/?

Susan: What is it?

(VCD: Both Susan and Daniel cup their hands over their left ear when they say the sound.)

Daniel: ĭ?

Susan: ĕ.

Daniel: ĕ, /l/, /f/, /g/, /k/, /t/

Susan: Great. All right.

Daniel: We still, I already cut this off, out, Mama.

(VCD: Daniels refers to artifacts to be used in their next activity.)

Susan: Yeah, I know. Good job. We're gonna do that in a minute. So, here's another sound. What's this one?

Daniel: /z/.

Susan: Yeah and then we'll give you this half of your old words. Okay? Oh, here's another sound. It's this one.

Daniel: ŏ-ē; ŏ-ĭ.

Susan: No, just one.

Daniel: ŏ.

Susan: Okay.

(VCD: Daniel looks over his left shoulder out the sliding doors behind him.)

Daniel: That's nice.

Susan: Okay, let's put, we're gonna do this one in a little bit. You did a really good job cutting those out though. They look good. Okay.

(VCD: Susan refers to manipulative items for Daniel's phonics activity. Then, they return to the next segment of the phonics lesson, a review of previously learned words.)

Daniel: ĭ, /s/, is. /h/, ă, /s/, has. ă, /s/, as. /kw/ ĭ /t/, quit. /f/ ŏ /ks/, fox.

Susan: Mmm, what's the middle sound?

Daniel: ĭ. /f/ ĭ /ks/, fix. /f/ ŏ /ks/, fox. /s/, six. /g/ ŭ /m/, gum. ŭ /s/, ŭ/z/.

Susan: What is that?

Daniel: ŭ /s/, uz.

Susan: Is that a word?

Daniel: ŭ /s/, us.

Susan: There you go.

Daniel: ŭ /p/, up. /f/ ŭ /n/, fun. /r/ ă /g/, rag. /r/ ŭ /g/, rug. /m/ ŭ /d/, mud. /s/ ŭ /m/, some.

Susan: What's it say?

Daniel: Sun.

Susan: There you go.

Daniel: /r/ ŭ /m/, rum.

Susan: What's that sound?

Daniel: /r/ ŭ /n/, run. /h/ ŭ /g/, hug. /h/ ă /m/, ham. /m/ ă /b/, mab.

Susan: What's that sound?

Daniel: ă /t/, ad, mad. /r/ ă /n/, ran. It's not a good time for running. Is it?

Susan: No, it's not.

Daniel: /r/ ă /m/, ram. Ramming bulls. Um, /y/ ă /k/, yak. /h/ ă /d/, had. /h/ ă /t/, hat. /d/ ŏ /g/, dog. /g/ ŏ /t/, got. /h/ ŏ /t/, hot. /h/ ŏ /p/, hop. /t/ ŏ /p/, top. /l/ ă /p/, lap. /w/ ĭ /n/, win. on. /y/ ĕ /z/, yes. It's raining.

Susan: All right, we'll put these in the back, and we'll do the other ones.

Daniel: I didn't even know it was raining.

(VCD: Susan ignores Daniel's comments.)

Susan: Put this here and do this here.

Daniel: I thought the lightening was a big plane crashing into our house.

(VCD: Susan continues to ignore him and goes over lesson plans and pulls out additional pieces.)

Susan: Okay, sit down. We're gonna, we have a new sound.

Daniel: What?

(VCD: Daniel gets some water. Susan talks to herself as she prepares to teach a new sound.)

Susan: That's not it.

Daniel: 2, 3, 4, 5, 6.

(VCD: Susan shows a green card to Daniel.)

Susan: Okay, this, this it then, the con, this, these two go together sometimes, t and h, to make a new sound.

Daniel: /ch/.

Susan: No, no, no. I'm gonna tell you a new sound. When you look at it, you know how q-u makes the /kw/ sound?

Daniel: And is it?

Susan: Well, this has its own unique sound, this combination of two letters. Okay. It says ð or ɵ. Can you do that?

(VCD: Susan makes the two sounds for /th/ but they are indistinguishable.)

(Note: This section of dialogue will use the phonetic symbols for the two sounds of the letter combination /th/. The ð is the symbol for /th/ as in this; ɵ is the symbol for /th/ as in think.)

Daniel: (Tries to make sound as if saying "the.")

Susan: Not "the", but just ð, well you'll see it in here

Daniel: ð.

Susan: Yeah, ð or ɵ.

Daniel: d/ or /f/.

Susan: Just do this: ɵ.

Daniel: /f/.

Susan: Stick your tongue on your, on your teeth, like thing or thought or… Do you understand?

Daniel: Okay.

Susan: Okay. Say it for me.

Daniel: /f/.

Susan: Look at me.

Daniel: /f/.

Susan: You gotta, you can't go /f/, you have

Daniel: Thing.

Susan: Yeah, and I know it's hard, and it ah, yeah, we have this is, I didn't think about it. This is gonna be hard.

Daniel: I know it's ah, it's.

Susan: It's hard to say

Daniel: It's just an s sound like this.

Susan: It's not an s, it's not an s sound. There's a difference between ð and ɵ. Look at my…Look, you have to look at my mouth. See /f/, that's fish.

(VCD: Susan waits for Daniel to try to say the sound. He attempts to make a sound, but it is not right. After each prompt, Daniel tries again unsuccessfully.)

You have to stick your tongue out. Can you say it? Say something thistle, say thistle.

(VCD: Daniel tries again and sprays Susan.)

Don't spit!

(VCD: Daniel *laughs*.)

Susan: ɵ, thistle or .

Daniel: ɵ, ɵ, /sp/.

Susan: Thing, thingamabob.

Daniel: I said this, sis pizza.

Susan: Say thingamabob.

Daniel: Thingamabob.

(VCD: He says it correctly.)

Susan: (*laughs*) Not fingamabob, thingamabob.

Daniel: Bob-a-bob?

Daniel: Pizzamabob.

Susan: So, look at me. The difference between, there's a difference. It's the way your mouth is shaped when you say it. Okay? Look at me in your eyes. Look at me with your eyes. Put your, put your fingers down.

Daniel: You said you wanted me to look at your mouth.

Susan: So th, it's like this. Look at my mouth the way it's shaped. See I put my teeth on the bottom of my lip. Now, if I'm gonna say ɵ, I stick my tongue out

Daniel: ɵ, ɵ, ɵ.

Susan: Yeah. Okay. So, let's do this. Let's build some words with that. I'm gonna put this over here.

(VCD: Susan moves his water cup away from him and replaces it with a 24 by 12-inch magnetic board for the next activity in the lesson plan, building words.)

Daniel: Are you almost done with phonics?

Susan: Hmm, not quite, maybe half way. Let's find, here's an e, o, ĭ, give me an a. Here it is. Our vowels disappeared, so we had to, we had to improvise. Okay. Let's see here. Okay. Let's find an e, ĕ. Oh, they're right here. Now,

Daniel: How'd you find that so quickly?

Susan: I don't know. Just practice. So here this, you know how say the word, you know the sight word, the.

Daniel: The?

Susan: Well, this is the first part of it. It's ð, the.

Daniel: /d/.

Susan: Stick your tongue out and make it vibrate, ð.

Daniel: ð.

Susan: Look, yeah, there you go, ð.

Daniel: ð.

Susan: ð.

(VCD: Susan points to some letters on the magnetic board.)

Daniel: ð, ĕ.

Susan: What's that say?

Daniel: ĕ /m/, then.

Susan: Almost, what's that?

Daniel: Men.

Susan: ð, ĕ /m/.

Daniel: them.

Susan: Them. Yes. Say th ĕ m

Daniel: Dem.

Susan: Not dem, ð

Daniel: ð. Them.

Susan: There you go; that's good. Let's see what else we got here. Let's switch. Let's make an i. Let's put it in. Let's make a new word with this sound. Okay. Look at this word.

Daniel: ð, ĕ, /z/, /d/ ĕ /z/, dez.

Susan: Okay, ð, look at me.

Daniel: ð ĭ /z/.

Susan: Right now, /s/ instead of /z/.

Daniel: /d/, ð ĭ, /s/, this.

Susan: This, yeah. Do you understand?

Daniel: Uh huh.

Susan: Okay. Let's see. We can add it to the end. Find me a b. Oh, I can think of another word, too. A lot of words! Did you find a b? What ya doing? Here we go. Try this one.

Daniel: /d/.

Susan: Mm, this is

Daniel: /b/ ă, ɵ. Bath.

Susan: What is that? What's that? Use it in a sentence

Daniel: Put some bath on it.

(VCD: Daniel sings the sentence and dances away from the table.)

Susan: What? Use it in a sentence for me.

Daniel: I was in bath room.

Susan: Uh huh. Okay. Look at me though. You got, you can't go like this (exaggerates making a /f/ sound). You got to go, you got to stick your tongue out ɵ. Look at me ɵ, ɵ.

Daniel: ɵ.

Susan: Yeah, always stick your tongue out when you do ɵ. Let's see. Well, but later on, we'll do some. Look at the word, look at it. Put your finger on it, under the letters.

Daniel: /m/ ă /f/, maf.

(VCD: Daniel does not pronounce the word properly, and Susan lets it go.)

Susan: Good, nice. All right, how about this? Okay, put your finger under it

Daniel: /p/ ă ɵ, /p/ ă ɵ, path.

(VCD: Daniel still pronounces ɵ as /f/)

Susan: Path, yes. Don't let your mouth close when you say it. Keep your mouth open. Okay and let's see. What about, what does this say?

Daniel: Mom?

(VCD: He pauses before reading.)

Susan: Did I put it upside down? No, that's right.

Daniel: /p/ ă /t/, Pat.

Susan: Yeah, how about here's the n? Here's the u. They're all disorganized and we, need to put em back in there.

Susan: How about this one? Well, it's not org, let, let's do that later, after we do a lesson. When we're not working on our lesson. What's this word?

Daniel: Um, /p/ ă /n/, pan.

Susan: Uh huh, how about this?

Daniel: Um, /k/.

Susan: Nuh, nuh. ð

Daniel: ð ă /n/, than.

Susan: Look at me.

Daniel: ð, than.

Susan: Than, look at me. Than.

Daniel: Than.

Susan: Can I hear the buzzy buzz?

Daniel: ð, than.

Susan: ð.

Daniel: ð.

Susan: Than. Rachel is taller than Daniel but not for long.

Daniel: Hmm.

Susan: Right. I don't know. You'll probably be taller than her.

Daniel: Dang.

Susan: How about this? Here's a word. Here we go. Let's see. Let's find an i. How about this word?

Daniel: ð.

Susan: This one's ɵ.

Daniel: ɵ in, thin.

Susan: Uh huh, but you got to stick your tongue out. ɵ.

Daniel: ɵ in.

Susan: Good, good, good.

Daniel: Thin.

Susan: Can you find something that's thin?

(VCD: Daniel finds a paper key.)

That's pretty thin. That's good. How about, what's this word?

Daniel: Daniel.

Susan: What's this word?

Daniel: ĭ /n/, in.

Susan: In, good job. All right, let's play this game. You want to? You want to play it, you want to play the game with the eggs that you cut out?

Daniel: Yeah.

Susan: Okay.

(VCD: Earlier, Daniel colored eggs on a workbook page and cut them out. The object of the game is to lift the eggs from the fry pan and read them. It does not have any competitive suggestions.)

Daniel: I put them in the right order.

Susan: All right, hold on. Oh, let me make sure we know what we're doing here.

(VCD: Susan reads from the teacher's guide while Daniel places the cut-out eggs on the table.)

All right, are you hungry for eggs?

Daniel: Yes.

Susan: Okay. We'll see if you can get any. Hold on a minute. See if I can find something. (VCD: As Susan reads the directions, she realizes Daniel needs a fry pan and spatula to play the game. She gets up from the table. Kitchen noises in the background. She returns to the table with a fry pan and spatula.)

Daniel: Eggs!

Susan: All right.

Daniel: I already ate it. I already ate 'em all.

(VCD: Daniel pretends to eat all the eggs.)

Susan: You want to play this game?

Daniel: Yes.

Susan: All right, let's put em in the pan.

Daniel: What?! We have to use the real food?

Susan: Uh huh. You have to use a real, real pan. Excuse me.

Daniel: Makes sense.

Susan: Okay, so if you, you would, you pick it up out of the pan with a spatula. Okay, just pick one up, and if you, if you can read it, you can keep it. See how many, see how many you can get.

(VCD: Daniel has difficulty picking up the paper eggs with the spatula.) Oh. Hmm? That's hard part. Oh, that's two of 'em. You can go ahead and grab 'em both and see.

Daniel: /d/, /d/.

Susan: ð.

Daniel: ð, ð ĕ /m/, them.

Susan: What's this?

Daniel: Them.

Susan: Them, yes. Good.

Daniel: Okay.

Susan: You got that one.

(VCD: Daniel pretends to gobble the egg and puts it on the table beside him. Then, he picks up another one.)

Okay, what's that?

Daniel: /b/ ĕ /f/.

Susan: What's that sound?

Daniel: b/ ĕ /f/, /f/. Beff, /b/ ĕ /f/, Beff.

Susan: Look at me, look at me and see /b/ ĕ ɵ, B ĕ ɵ.

Daniel: /b/ ĕ /f/.

Susan: /b/ ĕ ɵ.

Daniel: /b/ ĕ /f/.

Susan: Don't put your finger, don't put your lips together.

Daniel: b/ ĕ /f/.

Susan: Keep 'em.

Daniel: /b/ ĕ ɵ.

Susan: There you go. Good, good. All right,

Daniel: Me have it, let me do something with it.

(VCD: Daniel picks up the fry pan and pretends to turn the eggs by throwing them in the air.)

Susan: Okay, there you go. Oh, boy. Getting fancy.

Daniel: Eggs!? There all so close together, Mom.

Susan: Get one or two.

Daniel: Me own egg. I'm gonna eat it now.

Susan: No, no, you can't eat it until you figure out what it says.

Daniel: Ough! ă, ɵ.

Susan: Open your mouth.

Daniel: /p/ ă, ɵ. Path.

Susan: Good, next.

Daniel: Mom, don't do it yet.

Susan: Okay.

Daniel: That's how I mix it up.

(VCD: Daniel stirs the eggs with the spatula. Susan stands beside him, elbows on table and chin in her left hand.)

Susan: Okay, keep going. No, they're upside down now. Well, that's a lot of eggs.

Daniel: That's not a lot. It's just free.

(VCD: Daniel means three – there are three "eggs" in the pan.)

Susan: Okay, let's see what you can do.

Daniel: /w/ ĭ /f/, /w/ ĭ /f/, /w/ ĭ /f/.

Susan: ɵ.

Daniel: /w/ ĭ / ɵ.

Susan: There you go.

Daniel: With.

(VCD: Daniel tosses the "egg" over his shoulder after he sounds out the word correctly.)

Susan: With. With, uh huh. Next.

Daniel: /m/ ŏ /f.

Susan: ɵ.

Daniel: /f/.

Susan: Add the beginning.

Susan: /m/, /m/.

Daniel: /m/.

Daniel: /m/ ŏ/ f, /m/ ŏ /f.

Susan: ð.

Daniel: /m/ ŏ/ ɵ, Moth.

(VCD: Again, Daniel tosses the "egg" away after correctly repeating the word, and he flips the "eggs" again. Then, Daniel scrambles the "eggs" in the frying pan with the spatula saying "This is how I stir, I stir the eggs and I'm gonna miss".)

Susan: Yeah.

Susan: Hurry up and get a new one. They're gonna burn. You're gonna burn the eggs. Then they won't be any good.

Daniel: That's okay by me. It's good.

Susan: Uh huh, ð.

Daniel: ɵ.

Susan: ð.

Daniel: ð/ ĭ /z/, ɵ / ĭ /z/, diz.

Susan: That's an /s/ sound.

Daniel: ð/ ĭ /s/, ð/ ĭ /s, this.

Susan: Uh huh.

Daniel: Who wants this one? I'm on, I'm just gonna eat it. Stir, stir, stir and then, do a big jumpie.

(VCD: Daniel tosses another "egg" over his shoulder and then flips the pan and the "eggs" fly out onto the table.)

Susan: Oh no, there's eggs everywhere. Throw 'em back in the pan. That's not very sanitary. All right, that's all right. The five-second rule.

(VCD: Daniel *laughs* as he replaces the "eggs" and selects another one.)

Daniel: /f/.

Susan: ɵ

Daniel: ɵ/ ĭ /n/, in Thin.

Susan: We read that one a minute ago didn't we. ɵ/ ĭ /n/. You have to be able to stick your tongue out though.

Daniel: /f/ ĭ /n/.

Susan: Not /f/, ɵ , put your lips together say it.

Daniel: ɵ , ɵ/ /r/w/ĩ /n/.

Susan: Next one. (VCD: Daniel stirs the "eggs" and flips them out of the pan again, then begins to count them as he puts them back one by one into the pan.)

Daniel: This is how we …we got some more eggs for breakfast. One, two.

Susan: Come on Buddy.

Daniel: I'm bad at making eggs.

(VCD: Daniel scoops up the "eggs" and puts them into his mouth to eat them.)

Susan: Oh, you can't eat 'em. Oh yucky. You got to slobber on 'em. No, Daniel. Read that one. You can't have any to eat, until to you read it.

Daniel: Well I, I got, I got a baby egg. I should give to this to my son.

Susan: Shhh, what is it, what is it say?

Daniel: Um, ɵ/ ŭ/ d, thud.

Susan: What does that mean?

Daniel: Thud.

Susan: Yeah.

Daniel: Hey son, you want this tiny egg?

(VCD: Daniel speaks in a low, play-talk voice, as if he is a father speaking to his son.)

Susan: What son?

Daniel: I don't want eggs.

(VCD: Daniel speaks in a high pitched, play-talk voice and replies as the son to his father.)

Susan: All right, there's only a few more eggs

Daniel: It's really tiny. Here you go.

Susan: See if you, see if you can find, see if you can do the rest of 'em. There's only four eggs left right here.

Daniel: One, one.

(VCD: Daniel sings "Stir, stir my food up" and flips the "eggs" again.)

Susan: All right, what else can we find.

Daniel: Ha, let's see who.

(VCD: Daniel reaches into the pan again with his fingers to select the next "egg".)

Susan: Don't burn your fingers. Come on.

Daniel: Ouch!

Susan: Yeah, too late now.

Daniel: Ouchy. Okay, I just stole one. Although my fingers are burning.

(VCD: Daniel has some difficulty another "egg" from the frying pan, so he uses his fingers to pick one out.)

Susan: What's next?

Daniel: Egg.

Susan: There you go. Now turn it around.

Daniel: /f/ ă/t/. Fat.

Susan: No, no, no.

Daniel: Fat, fat.

Susan: ð, ð.

Daniel: /f/ fat.

Susan: There's no /f/, it's ð.

Daniel: ð , ð / ă /t. That.

Susan: Yes. Good. Next one.

Daniel: Ah, you can give this…

Susan: Keep going.

Daniel: To your sister. Just watch me stir, stir, stirring my food up.

(VCD: Daniel stirs the "eggs" in the pan with the spatula, then flips the "eggs" out of the pan.)

Susan: No, no, no Daniel.

Daniel: One, two.

(VCD: Daniel picks up the "eggs" individually and counts them as he replaces them into the pan.)

Susan: I don't know if you can eat those. They've been pretty yucky.

Daniel: Free, four, five. Oh well, I'll have six.

(VCD: Daniel has mispronounced the word three as free again.)

Susan: All right, are you getting full?

Daniel: Yeah, that's why I'm gonna give this one to my mom.

(VCD: Daniel selects another "egg" with the spatula from the frying pan.)

Susan: All right, read it.

Daniel: /d/, /d/.

Susan: ð.

Daniel: ð/ ă/n. Than.

Susan: Uh huh, next.

Daniel: Here you go.

(VCD: Daniel gets out of his chair and leaves the table. Susan calls him back to finish the lesson.)

Susan: We got four, we got three more.

Daniel: Here you go, Fred.

Susan: Three more, Buddy.

Daniel: This is how to stir.

(VCD: Again, Daniel stirs the "eggs" in the pan.)

Susan: They're burning up. I don't think anyone wants any of these. They're not very tasty anymore. They're overdone.

Daniel: Argh, argh.

Susan: Are you gonna eat 'em all? Okay, read it. Read it. Quick, quick, quick! See how fast you can go.

Daniel: F/ fast. Whoa, did it?

(VCD: Daniel rushes from the table to demonstrate being fast.)

Susan: Come on. Come on.

Daniel: M/ ă/ ɵ / ɵ / ɵ / ɵ, Math.

Susan: Math. Next.

Daniel: Here we go, stir, stir, stir.

(VCD: Daniel stirs the "eggs" again.)

Susan: Both, you got 'em both. Read 'em both.

Daniel: Whoa, okay, okay. Here we go. Here we go. /d/ ă.

Susan: What's this sound?

Daniel: B/ ɵ.

Susan: Look at it.

Daniel: B/ ă, ð , B/ ă,/f. Bath.

(VCD: Susan does not correct Daniel's mispronunciation of the word bath.)

Susan: There you go. Good. One more.

Daniel: Honey, did you take a shower?

(VCD: Daniel repeats the low play-talk father voice as if he is speaking to an imaginary wife.)

Susan: (*laughs*) Next.

Daniel: B/ ɵ

Susan: ð. This one's ð/ ĕ

Daniel: ð/ ĕ /n, Then.

Susan: Then.

Daniel: ð/ ĕ /n. Then, the monster came.

Susan: Make it, make it buzz in your mouth. ð.

Daniel: Then, ð/ ĕ /n the monster came. Argh!

(VCD: Daniel leaves the table and speaks in the monster play-talk voice.)

Susan: Pick up all the eggs off the floor and throw 'em in the trash can for us.

Daniel: And everybody screamed.

Susan: Okay, pick up all the eggs. We'll, we'll put 'em in here. Just, we might use 'em at some point later. (VCD: Daniel is still off camera roaming the room as the monster.)

Daniel: Then the monster came.

Susan: We have, we have a few new words. These are, oh, no, all these are not all the one but I think we didn't, I'm not sure if we've read all these. So, pick up, let's pick up the eggs and read these words.

(VCD: Susan gets up from the chair and helps Daniel pick up "eggs" off the floor.)

Daniel: We eat eggs.

Susan: Hmm?

Daniel: These are all the eggs I ate and are going in my belly, so I can eat 'em up.

Susan: I bet you won't be hungry for a while.

Daniel: Hey kids! You want these nasty eggs that I threw on the floor?

(VCD: Daniel speaks in the low father play-talk voice.)

Daniel: Yeah, Daddy. Yeah.

(VCD: Daniel now replies in the high-pitched son play-talk voice.)

Daniel: Here ya go.

(VCD: Daniel speaks again in the low father play-talk voice.)

Susan: Go, go sit down. I'm making a little baggie. I'll put 'em in a baggie and then we'll read, we'll read your ah, the words from this lesson. Just a few words and we'll, and that's us all this lesson you've been working on, on your sheet.

(VCD: Daniel returns to the table and puts the frying pan on his head.)

Daniel: And then I can…

Susan: Then you can mark it off your sheet.

Daniel: And then I can be a brown egg.

Susan: Well no, you can't either 'cause we have to do all that, I forgot I'm sorry. We have to do all of the ah, fluency practices while…

(VCD: Susan returns to the table.)

Daniel: What's the fluency practice?

Susan: The big sheets of ah, words and sentences.

Daniel: Oh, that's so hard.

Susan: Well, excuse me. Where did you put the eggs?

(VCD: Daniel shrugs, as if he does not know, and stands up from the table.)

Susan: Oh, oh, over here.

Daniel: I don't, I don't want to do it.

Susan: We're not doing that today. We'll do, we'll do that tomorrow.

Daniel: Yay!!!

Susan: Sit up. You're gonna need to go blow your nose.

(VCD: Daniel has returned to his seat to the table. Susan removes the frying pan and spatula).

Daniel: I'm gonna stir some more eggs.

Susan: We already did that. We're gonna move on to this. Okay. All right, let's do this work.

Daniel: Um, ð / ĭ /z/, /d/ ĭ /z, /d/ ĭ /z, d/ ĭ /s.

Susan: There you go.

Daniel: ð / /s, hold up. This is a key.

Susan: Uh huh.

Daniel: /M/ ă /t, m/ ă/ ð, /ð /, /m/ ă/ d. m/ ĕ /t, /m/ ă/ ɵ.

Susan: What?

Daniel: At.

Susan: What's the sound?

Daniel: M/ ă, ð/ ĭ/s/, /m/ ă/ ɵ, /m/ ă/ ɵ, /m/ ă/ f.

Susan: Here you go, I'm not sure if we did this one?

Daniel: W/ ĭ/ ɵ /, w/ ĭ/, w/ ĭ/ ɵ, /w/ĭ /f, /w/ĭ /f.

Susan: Which sound would, would match, would it go with? / ð, /ð/, ð/.

Daniel: W/ ĭ /ɵ, With.

Susan: W/ ĭ /ɵ, good.

Daniel: ɵ/ ă /t. That. Put it in the pan.

Susan: Just three more, shhh.

Daniel: ð / ă /n, than.

Susan: ð.

Daniel: ð/ ă /n, Dan, Dan TV.

Susan: No, not Dan. It's not Dan. It's ð/ ă /n

Daniel: Mmm?

Susan: ð.

Daniel: ð/ ă /n/, m/ ă /n.

Susan: No, ð/ ă /n. Than. I'd rather have, I'd rather have fried eggs than boiled eggs. Than.

Daniel: ð/ ă /n/. I'm frying, I was going to eat that.

Susan: Two more, two more.

Daniel: I was gonna eat these.

Susan: Here you go.

Daniel: ð/ ĭ /.

Susan: What's this sound?

Daniel: D/ ă /m/, d/ ĕ /m/.

Susan: ð, them.

Daniel: d/ ĕ /m/.

Susan: ð, them.

Daniel: Why you got to be so dem?

Susan: What is them?

Daniel: D/o/z/ keys, then. Ah, then monster came. ð, /ð/ ĕ /, /ð/ ĕ /n, then.

Susan: Uh huh. What's the vowel sound?

Daniel: ɵ / ĕ /n.

Susan: No, you said it right to start with, ð, /ð/ ð.

Daniel: Ah, /f/.

Susan: Not, /f/, ð.

Daniel: ð/ ĕ /n. Then.

Susan: Uh huh.

Daniel: Then the monster came again!

Susan: Oh man. Got to get rid of those monsters. Good job, Buddy.

Daniel: And he jumped into the world.

(VCD: Daniel jumps from the table and starts singing.)

Susan: All right, you can take a little break. How about a drink of water? You need some water. I think you do.

What next?

**Fluency**

(VCD: Susan's phonics instruction transitions into fluency practice. (See Appendix L) The objective is to read two phrases, then combine them into one sentence, read fluently. The first set of phrases are *Is the big dog* and *in his den?* The sentence is *Is the big dog in his den?*

(VCD: Susan places a bookmark under the words to be read. Daniel begins to read.)

Daniel: D/ ĭ /g

Susan: Uh huh

Daniel: ĭ/g/

Susan: B/

Daniel: B/, b/ ĭ/g, big, d/ ŏ/g, dog, in the

Susan: Look at it.

Daniel: h/ ă/, hat.

Susan: Yeah

Daniel: ĭ /, h/ ĭ /z.

Susan: Is

Daniel: ĭ /z, /d/ ŏ/g, /d/ ĭ/g, d/ ĕ /n, den.

Susan: Okay.

Daniel: Is d/ ŭ dog in his den?

Susan: Is the.

Daniel: Is the.

Susan: Look at this one.

*Points to big.*

Daniel: B/ ĭ /, big dog in his den. It's a big dog in his den.

Susan: Good job

(VCD: The next two phrases are *His pet rat* and *is at the vet.* The sentence is *His pet rat is at the vet.*)

*Daniel continues reading.*

Daniel: h/ ĭ/s, h/ ĭ/s.

Susan: Okay. What's that sound? Remember it makes two sounds.

Daniel:: h/ ĕ /.

Susan: On the s makes two sounds.

Daniel: h/ ĭ/z.

Susan: There you go.

Daniel: ĭ,/n/, pin.

(VCD: Daniel sits on his knees and leans over with his face about three inches from the paper.)

Susan: Look at the word. Look at the sound.

Daniel: ĕ/t, pet.

Susan: Uh huh.

Daniel: R/ ă/t, rat

Susan: Uh huh.

Daniel: ĭ/, ĭ/z, is, at, d/ ŭ/, v/ ĕ/t, v/ ĭ/t.

Susan: Uh huh.

Daniel: ĭ /z/, Is.

Susan: Who's.

Daniel: H/ ĭ /z.

Susan: Uh huh.

Daniel: P/, p/ ĕ/t, r/ ă /t, /ă/, in, d/ ŭ.

Susan: ĭ.

Daniel: / ĭ /is, d/ ă/, / ă/t/, the bed.

Susan: Say it once more.

Daniel: /Z/.

Susan: His

Daniel:: P/ ĕ/t, r/ ă /t, / ĭ /z, / ă /t, d/ ŭ /, v/ ĕ/t.

Susan: There you go. All right. Put your fingers under it. Okay? It might help.

(VCD: He complies.)

The next two phrases are *Bev* and *did not wed Vic.* The sentence is *Bev did not wed Vic.*)

*Daniel reads.*

Daniel: D/, /ĕ/.

Susan: /B/.

Daniel: /B/ĕ/, /b/ĕ/d/z.

Susan: What's this sound here?

(VCD: Susan points to the letter *v*.)

Daniel: B/ ĕ/, b/ĕ/ n, Ben!

Susan: Hey, do you need to go wiggle around some more?

Daniel: Yeah.

Susan: Okay. Do it for 30 seconds. Go jump, jump around and go in the living room, not on the couch. Go on. Get all your wiggles out.

(VCD: Daniel runs into the living room making unintelligible sounds. Susan sighs deeply and checks phone.)

Susan: Jump, jump, jump. How's it going Rachel?

(VCD: Susan stops to work with Rachel, then returns to Daniel.)

Okay and yeah, come Daniel. You're good now. Right? Stand up. A few more minutes.

Daniel: Ah, I'm so tired.

Susan: Have a seat. All right. Here we go. Put your finger on it.

(VCD: Susan returns to *Bev did not wed Vic*. Daniel returns to the table, sits on his knees and rocks in and out, over the page.)

Daniel: b/ĕ/z .

Susan: /V/.

Daniel: B/ ĕ/ v, Bev.

Susan: Uh huh.

Daniel: D/ ĕ/d, dead

Susan: What's that? Ĭ.

Daniel: B/ ĭ b, bib.

Susan: /D/ ĭ/d/.

Daniel: D/ ĭ/d/.

Susan: Uh huh.

Daniel: N/ ŏ/t/, / ŏ/t/.

Susan: /N/

Daniel: Not, w/ ĭ/d/, w/ ŭ /d/.

Susan: /W/ ĕ.

Daniel: /W/ ĕ/d, wed.

Susan: Uh huh. Do your, do your, do your motions for your vowels. It will help you remember. Okay?

Daniel: /W/ ĕ/d, wed.

Susan: There you go.

Daniel: /D/ ŭ.

Susan: Not the, /v/.

Daniel: V/ ĭ /k, /k/, Vic.

Susan: Okay. Now say it.

Daniel: Dead.

Susan: Not dead. Not dead. Bev.

Daniel: Bev did not w/ ĕ/d, /d/ ŭ/, the, I mean v/ ĭ/k/, Vic.

Susan: You know what that is? You know what that means? Wed?

Daniel: Vick.

Susan: Bev, Bev did not wed Vic. Didn't marry, she didn't marry him.

Daniel: Oh.

Susan: No.

(VCD: The next phrases are *Mom has* and *a red pen*. The sentence is *Mom has a red pen.*)

Daniel: Mom.

(VCD: Daniel, still sitting on his knees, moves his torso around and elongates, half singing, the next word.) M— ŏ —m.

Susan: Mom.

Daniel: At.

Susan: What's the sound?

Daniel: ă/, h/ ă /s/.

(VCD: He pronounces *has* with /s/ not /z/ sound.)

Susan: Is it h/ ă /s/? Does that sound right?

Daniel: H/, / ă/ , h/ ă/z/, has.

Susan: Uh huh.

Daniel: / ĕ/, /w/ĕ/d, wed, red. / ĕ/t/, pet.

Susan: What's that last sound?

Daniel: ĕ/n/, pen.

Susan: Uh huh.

Daniel: Mom has a red pen.

Susan: Good.

Daniel: Do you have a red pen?

Susan: I'm sure I do.

(VCD: The next phrases are *Is the wet hen* and *mad?* The sentence is *Is the wet hen mad?*

Daniel: (*laughs*) It is the w, et, wits

Susan: What's the sound in the middle?

Daniel: W/ ĕ /t, wet. /H/, /h/, /ĕ/t/, /ĕ/n/, /ĕ/n/, hen. M/ ă/t, / ă/t, mat.

Susan: What's the sound of it?

Daniel: mat.

Susan: What's that sound?

(VCD: Susan points to the *a.*)

Daniel: /M/, /m/.

Susan: ă

Daniel: ă/d, m/ ă /d.

Susan: Okay.

Daniel: Is d/ ŭ/ wet hen mad?

Susan: Is she?

(VCD: Daniel makes a mad face and shakes his head vigorously from side to side.)

Susan: Go on.

(The next phrases are *Is the cod* and *in the net?* The sentence is *Is the cod in the net?*)

Daniel: Um, /k/, is d/ ŭ/, K/ ă /, ŏ /t, /k/ŏ/t, cot.

Susan: What's that last sound, Honey? I need to you to pay attention.

Daniel: / ŏ /b/, k/ ŏ /b.

Susan: /D/, /d/, /d/.

Daniel: /k/, k/ŏ/d, cod.

(VCD: Daniel puts his right hand on his forehead, his elbow on the table, and bends over the page.)

Susan: uh huh.

Daniel: Um, in d/ ŭ/, /m/ ĭ/, m/ĕ/t/, ĕ/t/.

Susan: N/ ĕ/t/.

Daniel: M/ ĕ /t.

Susan: /N/.

Daniel: N/ ĕ /t, /n/, n/ ĕ /t.

Susan: You said it.

Daniel: N/ ĕ, m/ĕ/t/.

Susan: N/ ĭ/t, look at me.

Daniel: N/ ĕ /t.

Susan: Net.

Daniel: Net.

Susan: Net. Uh huh.

Daniel: Is the /k/, /k/ ŏ/t.

Susan: D/.

Daniel: ŏ/p, /k/ ŏ/d, cod, cod.

Susan: That's a fish.

Daniel: Ah, in, the /w/.

Susan: N/.

Daniel: N/ ĕ /t.

Susan: N/.

Daniel: M/ ĕ /t.

Susan: N

Daniel: N/ ĕ /t. Net.

Susan: Okay. What is he asking?

Daniel: Is d/ŭ/ k/ŏ/t in the net?

Susan: The cod is a fish.

Daniel: I know.

Susan: Not the cot. So, what's the, what's this person doing you think?

Daniel: It's catching it in the net

Susan: Uh huh. Okay.

(VCD: Daniel continues reading with a cumulative, sentence-building activity. It begins with *Can Jon*, adds *hop* to the first two words, then *on his leg?* to the first three. The final task is to read the complete sentence.)

Daniel: K/ ă/n/, can.

Susan: Uh huh.

Daniel: J/ŏ/n, John, K/ ă/n/, John can you h/ ŏ/p, hop.

Susan: Now you can say these words, 'cause you know 'em.

Daniel: Can John hop on h/ ĭ/s, h/ ĭ/s.

Susan: What's that?

Daniel: / ĭ/s, / ĭ/z, his, l/ĭ/g, l/ĭ/g.

Susan: His what?

Daniel: L/ĕ/g.

Susan: Yeah.

(VCD: The first words are *Mom let us*, then *hug*, and finally *the big pup.*)

Daniel: N/ ŏ/m, ŏ/m /, mom. L/ ĕ/t, let. Um, ŭ/s, us. Mom let us h/ŭ/g, hug. Mom let us hug d/ŭ/, d/.

Susan: B/.

Daniel: B/, / ĕ/, beg.

(VCD: Susan scratches Daniel on the arm to remind him how to say the short ĭ sound.)

Susan: B/.

Daniel: B/ ĕ /g.

Susan: B/.

Daniel: ĕ /g, b/ ĕ /g, bed.

(VCD: Susan scratches Daniel on the arm to remind him how to say the short ĭ sound.)

Susan: No, ĕ, that's…

(VCD: She cups her hand over her ear as a hand signal for the sound of ĕ.)

Daniel: ĕ.

Susan: ĭ.

Daniel: b/ ĭ /g, big, p/ ŭ/p, pup.

Susan: Say that one again.

Daniel: Mom let us hug d/ ŭ big pup.

(VCD: He looks at her, not the page, while "reading" the sentence.)

Susan: One more sentence on this page.

(VCD: The last sentence in this group begins with *The fun kid*, then adds *did a jig*, and completes the sentence with *on the bed.*)

Daniel: D/ ŭ/n, fun, /k/ ĭ/t, kit.

Susan: What's that sound?

Daniel: K/ ŭ/b.

Susan: D/.

Daniel: ĭ/d, kid. D/ ŭ/ fun k/ĭ/d, kid, d/ ĭ/d, did, /g/, ă/t.

Susan: What's the sound? Is that, remember? It's a rule-breaker sound.

Daniel: ă.

Susan: ŭ. It's a word.

Daniel: ŭ.

Susan: ŭ.

Daniel: Yeah, ĕ, j/ĭ/g, jig.

Susan: Uh huh. That word.

Daniel: D/ ŭ/, fun kid did d/ ŭ.

Susan: Did a

Daniel: jig on d/ ŭ, /d/.

Susan: B/.

Daniel: B, /ĭ/b/, bib.

Susan: B, /ĕ/.

Daniel: / ĕ/, bed.

(VCD: As soon as he realizes what he read, he put both hands over his face and laughs. So, does Susan.)

Susan: He doesn't need to be doing that.

Daniel: He's, he's totally me.

Susan: He's totally you.

Daniel: He's totally me.

Susan: (*laughing*). All right. Let's see here.

(VCD: Daniel picks up the page and the bookmark and waves them around in the air.)

Susan: You know what? We're gonna have to save this one for later, cause we're done with our 30 minutes for today, for this.

Daniel: Yay! (*singing it*).

Susan: Okay. So, we'll…

Daniel: Yay!

(VCD: Daniel stands up, grins a snaggle-toothed smile, dances, and waves his hands around.)

Susan: We'll mark our progress chart tomorrow.

Daniel: Okay.

Susan: Hopefully.

Daniel: I'm on camera.

(VCD: Mugging for the camera.)

Brenda: (*laughing*).

Susan: Oh, boy, go run around a minute.

(VCD: Susan addresses Brenda.)

Susan: Would you like tea or coffee or anything?

Brenda: Oh, I don't, eh ah, yeah. I will in a minute.

Susan: All right.

Brenda: Is your typical, typical day?

Susan: Um, yeah.

(VCD: Daniel is yelling and singing in the background.)

Susan: Ah, we don't do…for, for reading, we don't do 30, any more than 30 or for phonics, not any more than that at a time. Sometimes, I'll revisit it later in the day. Um, but that, you know it, after about 15 minutes, it degenerates. So, I mean he's, he's on top of it and then the more he does, the more his brain gets overloaded. So…

(VCD: Daniel continues to yell and run in the background.)

Susan: So, so really probably better just to do a couple, three times, you know throughout the day, but I mean it's not exactly you know, one day I'll get figured out (*laugh*). So um, yeah.

**Story Reading**

*Although reading text is not done on the same day as phonics activities, Susan honors my request to see Daniel reading. She uses the decodable readers that come with her program. The AAR Teacher's Manual begins the reading lesson with pre-reading instructions for the teacher, mostly familiar reading comprehension strategies. However, I did not see Susan use them.*

Susan: Are you ready to do your reader?

Daniel: Um, wait a minute, let me let out some of my crazy.

(VCD: Daniel descends the stairs and goes into another room. He can be heard playing and making sounds like a monster.)

(VCD: Susan laughs at Daniel's antics, and then addresses Brenda.)

Susan: Whoa, this is 2nd cup of coffee today. Really, every day is, but (*laughs,*) this might be a fourth cup of coffee.

(VCD: Susan now speaks to Daniel)

Susan: You know what, Rachel and Daniel, I need to check on Rachel with her wa, her work. Actually, we, we'll do your, we'll do your reader and I'll do that. I forgot to give her a timer so, she probably got distracted.

(VCD: Daniel continues to play in the other room, as Susan again speaks to Brenda).

Susan: Oh man, it, oh it's, it's 11:30. Move the clocks, 12:30 (*laughs*). Yeah, yeah, we have a shorter day haven't we?

Brenda: Oh, that's pretty scary.

Susan: Yeah.

Brenda: That's really scary.

(VCD: Daniel re-enters the room.)

Daniel: Mom, like a wand, she makes it possible. Okay, let's do this thing.

Susan: Okay, I have any, I'm making a second cup of coffee.

Daniel: It looks like there's a random ad on your computer.

Susan: A random ad?

Daniel: Uh huh.

(VCD: Brenda goes and looks at the computer with Daniel)

Brenda: Yeah, it is. You're right. Yeah, you're right they're trying to get you to buy something different.

Susan: (*laughs*) I didn't know they could do that on a camera, a camcorder.

Brenda: Oh, yeah.

Susan: Anyway, they can I guess.

Brenda: Ah, yeah.

(VCD: Brenda goes off camera.)

Susan: Oh, Buddy. Our tiles.

Daniel: Can I do fox in the box?

(VCD: Daniel is dancing and moving around the room. He goes in and out of the picture.)

Susan: Yeah, we'll do that one. You love foxes.

Daniel: Mom, adopt a walla. Guess what I have under my hand?

Susan: What?

Daniel: You have to guess. You have to guess.

Susan: A tile, a letter tile.

Daniel: No, you have to, oh, yeah!

(VCD: Daniel, off camera, rolls a tile piece on the floor like dice.)

Susan: What is that?

Daniel: There you go. Well you have, okay, you'll get two more chances.

Susan: Oh, um, it's a dingo.

Daniel: Nope.

Susan: It's a trip to Paris.

Daniel: Yes! Here's your ticket.

Susan: Let me see. Alright, that's my two guesses, and then you found a little pretty thing.

Daniel: It's called a flower.

(VCD: Daniel sits at the table and opens the book.)

Susan: Okay, let's do, you want to do fox. The fox book.

Daniel: Uh huh. *Fox in a Box.*

Susan: Did you get, are you good, you got your, okay, let's do *Fox in a Box*. Here we go.

Daniel: Fox h/ ă/z, has a b/ ŏ/x, box. Wait, we went past this part over here. Yeah, we haven't read it. Fox in.

Susan: What's his sound?

Daniel: Fox, fox, / ĭ/z, is in d/ŭ/ box.

Susan: Good.

Daniel: Fox is on d/ŭ/ box.

Susan: Mmm.

Daniel: Fox.

Susan: No.

Daniel: Um, /T/, /h/, / ĭ/t/, / ĕ /.

Susan: It's gonna be hard to remember that this is still a sight word. Those is just the.

Daniel: The box is on fox.

Susan: Good job.

Daniel: The box is / ĭ/n, in fox.

Susan: How does that work?

Daniel: Ah, I think he ate it.

Susan: Did he eat it?

Daniel: Kw/,/n/ /kw/ ĭ /, quit it fox. Quit it fox. Um, /k/ă/n, can fox fix the box?

Susan: You think so?

Daniel: Yeah, I know this is going to be crazy Fox did not fix the box.

Susan: Oh, no. He tore it all the way up.

Daniel: I would be ripping, 'cause.

Susan: Okay, did you do, you did this with Mamaw?

Daniel: D/ ŭ/ red pen, the.

Susan: Oh, this. I don't know Buddy. Oh, you did this one with Mamaw. Eh, this is a new sound. You must have skipped ahead a little bit.

Daniel: H/ ĭ/..

Susan: ð.

Daniel: The.

Susan: ð.

Daniel: ð/, no, we didn't skip this part.

Susan: Did you do, you read this story with Mamaw?

Daniel: Yeah.

Susan: You hadn't learned this sound yet? That's okay though.

Daniel: ð/, ð / ð, /y/, / ĭ/z, is, the, I can't, I can't.

Susan: You know we can do, we just learned this letter. We just learned this word and this sound. Remember these two go together.

Daniel: ð/, ĭ/z, is.

Susan: And it's.

Daniel: ð/ĭ/z, this.

Susan: That's what? There you go good job.

Daniel: is, um, /t/, /ĩ/.

Susan: T/ ĕ.

Daniel: T/ ĕ/x,Tex.

Susan: Good!

Daniel: T/ ĕ/x, Tex is a red pen.

Susan: He's a red pen?

Daniel: Ha, yeah, that's what is so weird about him.

Susan: (*laughs*).

Daniel: Tex is a hen.

Susan: What? He's a what?

Daniel: D/, / ĭ/.

Susan: B/.

Daniel: B/ ĭ/g, hen, big hen. Tex is a big hen.

Susan: Oh, he's using his imagination isn't he.

Daniel: I know but it's really funny. Tex is a n/ ĕ/t, net (*laughs*).

Susan: Silly.

Daniel: Tex is a jet.

Susan: Good job. No. You see the pictures?

Daniel: Tex is a fox.

Susan: Mmm.

Daniel: Tex is a box.

Susan: Good job.

Daniel: That's really weird. Hello.

Susan: What does that one say? What's that?

Daniel: Tex is a log.

(VCD: Susan and Daniel laugh together.)

Daniel: Tex is a dog. This is really cute. Tex is a /f/ ŭ/n, fun kid.

Susan: I think so. Good job! The end.

**Susan's Ratings**

Brenda: How would you, um, rate your lesson today with Daniel? I always go like one to ten, that this was a really good lesson, a really terrible lesson, or its kind of like this is typical of the way the reading goes.

Susan: Um, I think it went really well today. Um, which I think he read these stories ahead so, um, and he was looking at pictures but, but he seemed to have a lot of confidence and, ah, not be discouraged with it, um, and, and focused, so, um, I think it went well. Generally, um, it, it gets, it's, he's daunt, he feels daunted by the, um, the second half of the lesson, which is the fluency practice and, um, so he just sees all these words on a page, and it's like "Oh my goodness. I can't," and he, um, you know, well you, you watch to see that, so toward the end, he's not as accurate and he's, it just feels like he's just kind of swamped I think a little bit. So, I would say, um, I'd say this was on the better end of the lesson. I, ah, maybe a eight, or seven, or eight to ten. It was, it was good for him. He had a lot of, ah, he has a lot of energy today. Maybe a little more than he usually does. I don't know if it's 'cause it's overcast or what (*laughs*).

Brenda: How, how did you feel today after the lesson? How do you, how does, how do you normally feel when you finish the lesson with him?

Susan: Um, with this program, so far, um, generally, I felt pretty encouraged after the lessons, with the exception of the fluency practice, where he gets really bogged down and it, it seems again, to be less accurate and it's not really sticking. It doesn't seem to be sticking as well or in the moment anyway, so, um, ah, we had, I, I feel really good actually, comparatively. Ah, last week, last Friday or Thursday, ah last week, um, when we, in, we worked on the X sound. um, he had a hard time um, being able to articulate that, so, and ah, even, he could say it but

putting it into a sentence, he wanted to say "guz", instead "css", and it was a big challenge. I thought "Oh man, how we gonna do this," but he just did it, so ah, he, he jumped ahead of where I thought he was gonna be, I guess, with, with that, sound so um, I guess it was Thursday 'cause his par, his grandparents had him Friday and, and they read with him. So, um, so he must have, he must have made some headway with them so.

Brenda: Did they have any comments about it?

Susan: Um, ah, the grandparents, for a good long time have been trapped. They're, they're great, kind and all.

Brenda: Which ones?

Susan: Well, well the ones that they were with, he was yesterday, were my husband's, ah, my husband's mother and stepdad and, um, they're very helpful and, and nice, ah, and supportive homeschooling, and in the past, with Daniel. It's not actually been helpful, um, in his quest to learn to read. Um, there's any time there's outside help, it seems to make it more, unless it's very, like, if I, that's why I sent this book and I said he can read these two stories basically, because they want to throw in a lot of ah, memory ah, work and it just, it doesn't, it hasn't worked very well. You know, I've tried a lot of things and none of it has stuck until, you know, and it, most I, mostly I've, I'm more of a phonics-based person. I'm not generally into, you know, memorizing sight words, ah, but um, but it definitely, it seemed to, anytime anyone tried to, to throw that into the mix, it just made it way worse and more complicated, and so, so I guess they didn't necessarily have any, I don't think they had any direct comments about that on Friday but, um, but they're, you know, accommodating and helpful and I say, "No, don't do anything else." This is what we're gonna do and they're, you know, they're…

Brenda: They're good with that.

Susan: Yeah, yeah.

Brenda: And he…

Susan: No, go ahead.

Brenda: How would they, would, would those grandparents or other parents, how would they try to teach him, like sight words?

Susan: Um, you know, go around the house and label things.

Brenda: Uh huh.

Susan: That's mostly, and then, um, I think his Mamaw had some flash cards that he was, she was using with him for a little while, um, and with rewards and stuff, but just I don't, it was, it was really informal. You know it was when they were babies. She was babysitting him, and it was a school day, she'd come, you know, and didn't give anything, she just sort of adlibbed and everything. So, um, um, my dad, um, 'cause my dad's more forceful, in his opinions, so, you know, he doesn't quite regard what I'm saying as, ah, (he doesn't) take a lot of weight with it. So, um, you know, he'll, he'll have it, he's very, um, eh, ah, he's kind of got the, the attitude "Well you just need to work harder. You need to practice more. Ah, let me show you how to do it."

Brenda: (*laughs*) Yeah.

Susan: (*laughs*) So, um, that, that would be the kind of response I would get when, you know, he, he wants (to), he wants to pick up any kind of material and, you know, read it out and, and then have Daniel repeat (it) or, you know, he's memorizing or, or whatever, so, um, but Daniel's also really, um, he's very, um, concerned about what everybody thinks about him, so he tries to do his very best when, you know, when that comes around. So, it's, it's a little, it's frustrating with him so I try not to have school happening at the …

Brenda: With the grandparents.

Susan: Yeah, yeah.

Daniel: Oh my gosh.

Brenda: Yeah, ‘cause he, he works really hard. He’s really smart.

Susan: Oh, yeah.

Brenda: He really is.

Susan: I think, yeah, he’s very smart, he’s, he gets, he gets discouraged easily, but he’ll, this was a good day. He wasn’t discouraged.

Brenda: Yeah, I saw him. He really didn’t get frustrated with himself and he watched you, and he listened to you, and he tried very hard.

Susan: Yeah, that, and that, you know, ah, really, it might be a ten today because he can, with it was challenge for him to say “this” and…

Brenda: Oh, yeah.

Susan: And with, like when we were doing our, our ɵ (and) ð sounds last week, he didn’t want to look at my mouth. He didn’t want to. It, it just, it was frustrating him and he didn’t, he didn’t want to have to just go over it like we did today, and today, he had a positive attitude. It made a difference.

Brenda: He did. I was so proud of him for being patient with himself.

Susan: Yeah, you did a great job Buddy.

Daniel: Thank you.

Brenda: It’s really, you sure did Daniel.

Daniel: Thank you.

Brenda: I really appreciate it. I could just see you sitting there thinking, and that was so good.

Daniel: Thank you.

**Scene Three: Another Day, Another Place**
**Site: Public Park near Susan's home**

*Scene Three takes place in early November at a public park near Susan's house.*

*The primary focus of Scene Three is on observation of Susan's teaching-and-learning reading processes with dialogue between Susan and Rachel and Daniel. As she teaches, Brenda remains silent and does not interact with Susan or the children. However, Susan discusses her reasons for doing school in the park and Daniel's second and final psycho-educational testing session the day before with Brenda.*

(VCD: The third observation session takes place in a large, local park near Susan's house. Two main thoroughfares border the park on two sides. The stream of rushing traffic, punctuated intermittently with honks and screeches, vies with a dancing brook for background noise near the picnic table Susan selects for the day's lessons. The table is on the farthest end of the park from the main entrance beside the children's playground area and near the brook.

(Expansive playing fields are to the left of the entrance, and the manicured-lawn and six-story building of an on-line university are on the right and separated by a chain-link fence along the driveway. Past the field is a lighted, team-sports complex. Before reaching the playground area, visitors pass a small stage covered with a green, pitched, tin roof. Three flagpoles guard the entry way to the stage. Today, the poles fly the American and Tennessee flags and another light blue one.

(A mostly flat walking trail ribbons around the expansive fields, sports complex and playground area. It passes a pavilion with the same green, pitched roof as the stage, which is supported by rough-hewn timbers. Its pillars and large fireplace are constructed of native river rock.

(The amply-equipped playground with rubberized matting sports an octopus-like, four-slide gym set and a mixture of six swings for every age and ability level. Wood shavings cover the grounds around the area. A Little Lending Library, a miniature library built around a pink, ladder-back chair, red mailbox, and pink door with a welcoming bear cub painted in the window, beckons patrons to "take a book, give a book." Sponsored by an area civic organizations and local schools, the three- by three- by five-foot structure is one of two of the park's educational points of focus. The other is a series of signs posted around the play area that instruct visitors "to explore and enjoy nature." Each sign includes questions to encourage children to engage with nature in the park and explanations of how the activity supports childhood development. Nature symbols, like leaves and animals, are embedded in the walking trail beside the playground. Restrooms, constructed similarly to the outdoor stage and pavilion with river rocks and green, pitched, tin roof, are adjacent to the play area.

(There are seven aluminum picnic tables near the playground; four under the pavilion. Susan chooses the table closest the parking area and with the most sunlight to take the chill off the day. She sets up for the morning with the sun to her back. She takes her teaching resources out of her two large totes—the hot pink and black ones—and puts them on the picnic table along with pencils, paper, modeling clay, drink cups, two stuffed animals, and her phone.)

*Brenda asks what she plans to do today.*

Susan: I know kind of what I'm doing. I don't have it written down.

Brenda: Well, some days that's the best way to do it.

Susan: Well (*laugh*) if it's the only way you can do it, then that's what, that's what it is like. That's what I've tried to teach myself (*laughs*). It's better than not doing it at all (*laughs*).

Brenda: That's for sure.

Susan: (*laughs*)

Susan: Let's see here. Let's do this one. That'll work.

Brenda: Do you think Daniel does better when he's outside like this or does it really matter?

Susan: (*sigh*) You know I'm not really sure with him. He enjoys, you know being able to move around, but he's also, it's hard for me too um, pull him away. You know so, ah, we should, we, I don't think we can, I don't think it'd be good for me to do it all the time. Yeah, so it, it's good for me because my house is really messy.

Brenda: (*laughs*)

Susan: And (*laughs*) I get distracted.

Brenda: Yeah, yeah.

Susan: and they enjoy it, you know (*laughs*) so

Brenda: I, ah, I understand that one.

Susan: (*cough*) We like, we like to incorporate nature study in our days, um, at least every once in a while um, and so that, you know the park, doing school at the park kind of makes it easier to, to just pop on over to nature study. So, um, so yeah, I think that part of it, is good. The actual, actual subjects I'm not sure. I haven't, the jury's out (*laughing*) on that with Daniel.

(VCD: Susan begins her daily instructional routine with her narrative activities with readings from the Bible and other informational texts followed by Daniel's handwriting exercises. After those two activities, Susan sends the children to run around and play while she prepares for next activity.)

*Brenda asks Susan to repeat an earlier, unrecorded conversation about Daniel's experience with his psycho-educational assessment.*

Susan: He did not want to go to his assessments. Um, well, the first time, you know I ah, put it in a real positive light. It was gonna help us learn about how you learn and help you ah, you know maybe not feel so frustrated about um, school and we can, you know learn how your brain works a little bit more. So, you know, I told him about it in a real positive ah, nonthreatening um, way, and he um, he was fine, and but after the first assessment, he, he was, he just, he didn't want to talk about it. Ah, when I asked him questions about it, he wouldn't have anything to do with it and ah, just told me that it was hard and that he had a headache afterward. Um, so you know, I, I said it's okay, we'll, you know, we're gonna do it one more time and, you know, it's gonna help us out. So, um, that was sort of the end of that conversation until the next week when we ah, left for the assessment um, he was really upset. Ah, just refused to go in

(VCD: Children chasing each other and yelling.)

Rachel: Help me!

Susan: um, and so actually, we had to talk him out of that, really the stubborn, "I'm not gonna do this." (*laugh*) So, um, and, and I used a bribe (*laugh*). So (*laugh*) so we went on in and he um, you know, once we were there, he, he wasn't really acting out. He complied, and you know, spoke as a little as possible as he could to the, the um, assessor or the, the doctor that's doing his assessment, um, but, you know you, he was communicative. Um, so he did, his assess, he did the second part. It lasted about an hour and half and um,

Brenda: That was academic more?

Susan: That, well, the academic was in the first part, was a spatial reasoning, something or another. I'm not exactly sure what the exact test was and they, I wrote down what tests he was taking, but I don't, I don't have that with me. So, I'm not sure which was what. Um, so, I've

written it down, because I asked specifically before we started which ones they were gonna be. So, um, excuse me. So, he um, again, he just, it was the similar response after the, the second time. He really just didn't enjoy it. Ah, didn't want to talk about it. Ah, just (*coughing*), just didn't have, didn't have, didn't, any details that I try to get out of him about how the assessment went or what he um, what was assessed or discussed in the, in the um, testing, he didn't, he didn't want to get, he didn't want to give me any details. So, generally, he um, I was saying earlier to him really he, if he feels like, I was hoping that he would do his best, because he tends to sort of on the front end, look at it, look at task and think, "Oh, I can't do that," and so he doesn't try to do it. So um, whereas, he really does have the ability to do a lot of things that um, he just doesn't have very high, he doesn't have high confidence um, and he's very, he's, he sees things as daunting um, and an extra challenge and he just, if he doesn't think he can just ace it…I mean if he thinks he can ace it, he'll do it with full enthusiasm but (*laugh*) he doesn't very often think that. He usually thinks, "It's gonna be too hard um, and, and he really sort of shuts down. So, um, so yeah, I was, I was hoping that that they were, I don't, I'm concerned that they were able to get an accurate um, understanding of where he is because of that reason and so….

Brenda: And um, prior to filming, we had talked for a few minutes. I wanted to capture it on tape. You said something about that he complained of his head hurting.

Susan: He did. Yeah, he said he had a headache for each, both days. He told the um, he told Dr. ah, Randall, the, the person who sa, did the assessment, he told him that he had a headache um, on Monday, on yesterday, Monday um, and then, and then he told, he had told me the week before that he had a headache at the end of assessment so….

Brenda: Okay. How did he do? Well, today is the day after the assessment.

Susan: Uh huh.

Brenda: Did you do anything yesterday for academics?

Susan: We did. We took a little break and then we, we came home and we did um, you know we did our phonics lessons. Um, he did a little bit of copy work. Um, he did, he did a, a light school day. We did math and everything. We, we had a bit of a break. Um, so it wasn't everything that we usually do, but it was at least…

Brenda: How did he do with that?

Susan: Um, he really did fine. Um, he was a little bit, didn't really have a great attitude with it from the beginning, but he just sort of resigned himself to it and, and moved on and did, and did fine. Um, you know, he has really in, in homeschool, I, I just, I usually give him really short lessons and um, I think, you know for with, ah, that's one thing I like about the curriculum that I use is it's sort of designed that way that you ah, you know, you, you focus on this for some, for a short amount of time and then you did, you're supposed to do it till you're full. You know you, extend your full focus on that particular subject but then move on to another subject that sort of uses a different part of your brain and so that's what I tend to do with him. Um, and you know, we'll, we'll do phonics, and then we'll do math or a science experiment. Ah and then re, and the running around in between subjects as well, especially if we're doing a um, if I'm reading a passage to him and then he has to tell it back to me or um, we have to talk about it. We have, I, we do a lot of those throughout the day, so he usually has um, a little quick, runaround breaks in between those.

Brenda: Does he ever sit on your lap to read?

Susan: Um, yes, he does. Um, (*laugh*) only for short amounts of time then (*laughing*)

Brenda: (*laughs*)

Susan: He wa, he'll, he'll come to sit on my lap, but he'll move. Ah, if it's not a, um, if it's not a super short, you know, he'll, he'll, he'll do that I think more for a picture book, sort of a Dr. Seuss kind of a thing. Ah, but if we're, if we're reading anything that requires more comprehension, I guess, and this is, and less like immediately interactive with pictures um, he, he sort of wallows around (*laughs*).

Brenda: (*laughs*)

Susan: He (*laughs*) ah at, story time at night. We, we do that every day and we, we read pretty hefty books for him. Ah, C.S. Lewis and um, Robert Louis Stevenson, stuff like that and he really loves the books, but he's usually wiggling while he listens to em so

Brenda: That's Daniel.

Susan: (*laughs*)

Brenda: Okay. Well, well thank you for…

Susan: Sure

Brenda: What, that's, that's good to know those things.

Susan: Yeah. Okay. Good.

(VCD: Susan begins her phonics and text reading lessons with Daniel.)

**Phonics and Reading**

Daniel: ð / ĕ /n, then.

Susan: There you go, good job.

Daniel: ð / ĭ/s, ð, this.

Susan: This, yeah.

Daniel: Of.

Susan: Uh huh. That's it. We don't need to do all of these. We can move onto to that. Okay, so. Can you try to do the, actually let's do this, this is a couple days, try to just look at it and say the word.

Daniel: ă/d, mad.

Susan: Try here.

Daniel: Sad.

Susan: Uh huh, you put, make the sounds in your head and say the word out loud.

Daniel: Can.

Susan: Mmm.

Daniel: ă /p, map.

Susan: What's this sound? M/, you can say it.

Daniel: Map, m, jam.

Susan: Good.

Daniel: / ă/, sax.

Susan: Good.

Daniel: Max, gas.

Susan: Good.

Daniel: Um, tag.

Susan: Good.

Daniel: Rats.

Susan: Mmm.

Daniel: Ah, at, um, y/ ă /n, yan.

Susan: What sound is this?

Daniel: Yam.

Susan: There you go.

(VCD: Daniel turns his head and looks behind him, as he hears a truck passing.)

Daniel: What, what is my sister going to do?

Susan: Um, she's reading.

Daniel: Oh, why can't I do it.?

Susan: You have to focus a little bit more.

Daniel: Well, I can, I can do it.

Susan: No, not this time. There'd be another time. Here you go. /P/.

Daniel: Sip.

Susan: Mmm.

Daniel: Um, in.

Susan: Mmm.

Daniel: Fin, fix.

Susan: There you go.

Daniel: Um, fan.

Susan: good.

Daniel: van.

Susan: What's this sound?

Daniel: Z/ ă .

Susan: This is, what's this sound right here?

Daniel: V/, van.

Susan: Okay, good. Let's do one more and then we'll move on to our story.

Daniel: Fig.

(VCD: Daniel sighs, and lays his head down on the table while his mother puts away the flashcards.)

Susan: Good. Okay, all right, don't you just.

Daniel: Can we sit down on the swing and then do it?

Susan: No, not this time. Maybe next time.

Daniel: Well, Rachel's doing it.

Susan: Maybe another time. Okay?

Daniel: Rachel's doing it.

Susan: Sit up.

Daniel: This is f/ ĭ /sh, fish.

Susan: You can turn the pages yourself.

Daniel: Okay, /d/, / ĭ.

Susan: What sound does that first sound make?

Daniel: B/ ĕ/n, Ben.

Susan: Put your finger underneath.

Daniel: Ben.

Susan: And try this one.

Daniel: B/

Susan: B/ ĕ.

Daniel: B/, Beth, /ĕ/ is, /t/, tin.

Susan: She's what?

Daniel: Beth.

Susan: Uh huh.

Daniel: Is tin.

Susan: Tin?

Daniel: Yeah, cause /t/, /ĭ/n, tin. Beth is tin. Ben is, Beth is ten.

Susan: Mmm.

Daniel: And, is, Beth is ten, t/ ĭ /st.

Susan: What does the th make? What sound does that make?

Daniel: Fist, ð/ ĭ/ s, this.

Susan: There you go.

Daniel: /k/ ă /sh/, cash?

Susan: What does that say?

Daniel: Beth is, um, ten. Is that cash?

Susan: (*laugh*) What word is this though? You got that one. What's this word?

Daniel: Tis, Is this cash?

Susan: There you go.

Daniel: Beth is six.

Susan: No, she's not six.

Daniel: I mean ten. This is cash?

Susan: All right. Put your finger underneath words.

Daniel: Where are the fish?

Susan: We got to go find out.

Daniel: Let me get 'em.

Susan: No, no, you got to find, you got to read it to find out. You can't, you can't look ahead.

Daniel: Y/ ĕ /s, yes, b/ ĭ/ ɵ /, Bith, b/ ĕ / ɵ, Beth. Yes, Beth g/ ŏ /t, got. Yes, Beth.

Susan: Yes! Exclamation, so that's one sentence. Yes!

Daniel: Yes, b/ ĕ / ɵ, Beth, g/ ŏ /t. Yes! Beth got. Yes, Beth got.

Susan: Got what?

Daniel: K/ ă/ sh, cash. Yes, Beth got cash. D/ ĕ.

Susan: What's that word say?

Daniel: I mean Beth, k/ ă/, k/ ă/n, can /sh/, shop. Yes, Beth can shop.

Susan: Yes, Beth got cash.

Daniel: Yes, um, Beth can shop.

Susan: There you go.

Daniel: ă/, k/ ă/n/, can, Beth g/ ĕ /t, get a /sh/, sh/ ĭ, sh/ ĭ/, sh/ ĕ, ship.

Susan: A what?

Daniel: Can Beth get a ship? A plant.

Susan: Can she get a ship?

Daniel: Um, I don't know.

Susan: Can she get a ship? Keep reading.

Daniel: W/ ĭ/th, with the k/ ă/sh, cash, ă/.

Susan: What's that, what word is that? Just that word.

Daniel: ă/, ă/.

Susan: It's just a word.

(VCD: Daniel pounds his fist in frustration on the table and looks away. Susan does not react.)

Susan: That's it, remember it's a rule breaker.

Daniel: A /j/ ĕ/t, jet, ship, jet.

Susan: What is this? What does this say?

Daniel: ă/, a, j/ ĕ/t, a jet.

Susan: Now what does this mean?

Daniel: Actually means, who, can she get a jet?

Susan: There you go, it's a question.

Daniel: sh/ ŏ/p, shop.

Susan: There you go.

(VCD: Daniel examines the picture and makes a deduction about what happens in the story. He pounds on the table again.)

Daniel: Ah, why can't she get a cute kitten or a doggy?

Susan: Maybe her parents don't want her to get a pet, a puppy.

Daniel: B/ ĕ / ɵ, b/ ĕ / ɵ, Beth is at the k/ ĕ /t, pet, sh/ ŏ/p, shop. K/ ă /n, can Beth, g/ ĕ /t, get a k/ ă/t, cat, a f/ ĭ/sh, fish, a d/ ŏ /g, dog. Beth d/ ĭ/d, did the, the, get the m/, m/ ă/ ɵ. Beth did the bath, I mean m/, m/ ă / ɵ, Beth did the m/ ă /f.

Susan: What's that m/ sound at the, look at it.

Daniel: M/, Beth did the math. ɵ.

Susan: M/ a/ ɵ/, math.

Daniel: Math. Beth did the math. W/ ĭ/ ɵ, with t/i /sh, fish.

Susan: No.

Daniel: With is ð/ ĭ /sh, ð/ ĭ /sh, this k/ ă /sh, cash. B/ ĕ/ ə/, g/ ŏ/t, got six fish.

Susan: Good. Read that whole page. Read it from the beginning so that I could.

Daniel: No.

Susan: Read it so that we can, someone can understand it who is listening to the story.

Daniel: Um, b/, Beth did the math wif, tif, this k/, cash. Beth got, um, six fish.

Susan: Good. So, read the whole sentence.

Daniel: Ugh!

(VCD: Daniel is extremely frustrated. First, he covers his eyes with his hands. Then he bangs both hands on the table twice and looks away.)

Susan: I'll do it with you.

Daniel: I can't.

Susan: I'll do it for you and then you can look at it with me.

Daniel: Okay.

Susan: With this cash, Beth got six fish. See you have to say it all together.

Daniel: With this cash, Beth got six fish.

Susan: Good.

Daniel: Can.

Susan: Well they all have names. What are their names?

Daniel: Um, l/ŭ /g, Lug, l/ ă /sh, Lash, S/ ŏ /p, Sop.

Susan: What sound is that?

Daniel: S/, S /ŏ /d, ŏ /b, Sob, J/, Jet, J/ ĭ /g, Jig, P/ ĭ /n, Pin.

Susan: Is that what that looks like? That's their, that's what their names, that's who they are?

Daniel: Uh huh.

Susan: The end.

Daniel: The end.

Susan: Good.

Daniel: Can I have birthday cake?

Susan: All right.

Brenda: Daniel, you did such a good job

Daniel: Thank you.

Brenda: And you know what I liked most of all is how patient you were with yourself.

Daniel: Thank you.

Brenda: You used that really good brain you've got cause you're so smart and you used it to think and I saw you do that.

Daniel: Thank you.

**Act Two: Stirring: Designer in Training**

Act Two: Stirring: Designer in Training signals my transition from researcher/observer to mentor/instructor- participant. It chronicles ten meetings at my office over a six-month period from late January to early June 2018. During these meetings I introduce Susan to the concepts of design and design thinking through the ViP design model and its potential relationship to her role as a homeschool NTRT of a struggling reader. The Act Two scenes loosely follow the ViP model from Deconstruction, through Intermission, and culminate in Designing.

Before each session, I prepared lessons about design and design thinking that included researcher-created summary sheets (See appendices D through K**)** about relevant design topics and readings from design and design thinking books and articles in addition to those from my primary research-design source, *Vision in Design: A Guidebook for Innovators* (Hekkert & van Dijk, 2011). I also created a PowerPoint presentation to share my perspective on the first principles of teaching and learning with an emphasis on literacy and reading. Our sessions also included check-ins, a time to update me on incidents and activities in Susan's and her family's lives that might impact the processes she engaged in to create teaching-and-learning activities for Daniel.

**Scene One: A Designer Is a Designer Because…**

**Site: Brenda's office; late January, late afternoon**

**Props: Report from Daniel's psycho-educational evaluations**

*Brenda welcomes Susan back to her office. They sit sided-by-side to review Daniel's psycho-educational assessment Susan sent earlier.*

Brenda: The results are exactly what I expected to see.

(VCD: His tests indicated that Daniel has an overall IQ within the average range with index scores ranging from high average to low average, especially with visual tasks.)

Susan: Okay.

Brenda: Exactly what my sense is, is that, and it has been from the very beginning, is that Daniel's gonna be okay.

Susan: Uh huh. (*sigh)*

Brenda: He is really going to be okay.

Susan: When? (*laughing*) No, I, I'd be like, I know he's intelligent so.

Brenda: And, and he's gonna be an independent reader.

Susan: Uh huh.

Brenda: He, he's gonna be, just fine.

Susan: Okay. Thank you. (*laughing*)

Brenda: And ah, ah, you know he'll, you know one day, he will no longer even have a memory of it.

Susan: Oh, that would be lovely!

Brenda: I'm still thinking, has he had his eyes checked?

Susan: He has not, excuse me not. Only at the doctor's office but he, he does fine in a plain old eye test um.

Brenda: Like at the pediatrician's office?

Susan: Uh huh. Yeah, not anything spec, not anything by a, otologist …or you know

Brenda: Optometrist.

Susan: Optometrist, Ophthalmologist. Which is which? (*laughing*)

Brenda: I just think, because if you needed some lenses when you were young

Susan: Uh huh.

Brenda: or something that would make, like the one thing that honestly has, has ah, jumped out me from the very first session is his continuing problems with b/d reversals.

Susan: Oh, yeah. Uh huh.

Brenda: I mean and that's

Susan: and it just keeps going. I mean

Brenda: Yeah.

Susan: he ah, it's, it's a big thing ah, wa the ra, the big universal is consistent. He reverses a lot of letters though. He doesn't just, I mean, even though he can look at a card when we go through each letter, and he knows its sound, one by one, but when it comes to reading it in a, in a word um, m and n, and p and q, and p, and d and b, and they ah, they

Brenda: They get jumbled.

Susan: Yeah.

Brenda: and that that to me is just a huge vision issue.

Susan: Okay.

Brenda: I think it will make a difference.

So, now, what my, what my focus is, is ah today we're going to just, I'm gonna talk to you a little bit about what I know, a very basic level,

Susan: Uh huh.

Brenda: About design thinking

Susan: Right.

Brenda: And um, and you, eh, ah feel free to ask me anything that you want

Susan: Okay.

Brenda: and even if it's like "Brenda, I don't understand this,"

Susan: Uh huh.

Brenda: and I'll say, "Yeah, well, sometimes it's not real clear really for me either!" So, we're gonna work through this together you know.

Susan: (*laughing*)

Brenda: So, um, um, we'll do what, what I call the *characteristics*. When I did my basic research, these were some characteristics that um, not necessarily you would say designers used, but it's how people who engage in design approach a problem.

Susan: Okay.

Brenda: So, we're gonna look at it from that (perspective). Then, next week, I'm going to tell you a little bit about um, the model of design I'm using.

Susan: Okay.

Brenda: And how, how it helped to structure the project that we're working on together. Then, the third week, we'll um, kind of pull a lot of that together and discuss how can we work together to um, awaken more of the designer in you.

Susan: Uh huh.

Brenda: And then, the, the last, the other three is thinking about how you can take that, with my help,

Susan: Uh huh.

Brenda: and find things that thinking about it from a design perspective

Susan: Uh huh.

Brenda: to help you, first of all, teach Daniel in such a way that it would be more productive and more pleasurable for both of you.

Susan: Right. Pleasurable. (*laughing*)

Brenda: Yes, yes, yes and so um, I'm gonna um, and, and then it may be, we won't do it today, but at some point, I may show you some of the video

Susan: Right.

Brenda: (*laugh*) that we took. Although, I, I, just um, I did see some, I was encouraged ah, when I saw the video from the one that we did at the park.

Susan: Oh, yeah.

Brenda: I, I, had become encouraged

Susan: Oh!

Brenda: with what I was seeing

Susan: here. Okay, good. (*laugh*)

Brenda: And, I factored when I saw the second one that nobody felt particularly great that day.

Susan: Uh, huh.

Brenda: So, wa with that, we'll and, and eh, part of this the, the kind of research that I'm doing is um, it's kind of, it's called action research

Susan: Uh huh.

Brenda: which means that the researcher is active in what we do.

Susan: Okay.

Brenda: So, we kind of do it together.

Susan: Right.

Brenda: So, in a sense I'm your mentor/teacher

Susan: Okay.

Brenda: and you can come to me for anything. What my hope is, is that, that I can, and I may give you some things to read--and I know you're really busy--but I might send you some things, two short things, to read about design thinking.

Susan: Yeah, that's fine.

Brenda: That um, might help you see a little bit about kind of where we're going

Susan: Okay.

Brenda: and, and how we can create, create this together so.

Susan: Yeah.

Brenda: Okay, so what I've done is ah, we'll just use this one.

(VCD: Referring to guide sheet for the session, titled "Think Like a Designer." Appendix D).

Um, it's ah, I call it, "Think Like a Designer"

Susan: Okay.

Brenda: and I should, maybe put, "act like a designer," because

(VCD: Adding "act" to the guide sheet title.)

Susan: Act (*laugh*). I kind of like that (*laugh*) act as there to think, I'm good at thinking. (*laughing*) Acting I mean, not so much (*laugh*).

Brenda: Okay. Act like a designer.

Susan: (*laughing*)

Brenda: Think and act, think

Susan: (*laugh*)

Brenda: And act like a designer and ah, what, what I eh ah, I, I discovered as I've been engaged in this design thinking stuff

Susan: Uh huh.

Brenda: is that a designer is not sort of a scientist and they're not exactly an artist.

Susan: Uh huh.

Brenda: They're somewhat of both, but they're something else, something else that the designer brings to the table that allows them to make change in the world.

Susan: Okay.

Brenda: Um, the first characteristic, I mean these are not in any right order.

Susan: Right.

Brenda: These are just, just

Susan: Yeah.

Brenda: Are there.

Susan: Yeah

Brenda: Um, one of things that any kind of designer says, your husband's an engineer?

Susan: He's a design engineer.

Brenda: Well, first of all, as a design engineer, usually someone comes to them with a problem. So, so what, so what designers do is they solve problems.

Susan: Right.

Brenda: They find problem solutions.

Susan: Yes.

Brenda: And, that in some way is akin to the scientist, but if you think about a scientist, basically, scientists try to identify problems.

Susan: Right.

Brenda: That's all, like and he may do that as far as engineering work.

Susan: Uh huh.

Brenda: Cause they are, but what, what is you know, "Let's identify this problem."

Susan: Uh huh.

Brenda: If you think about the, what is it, scientific method?

Susan: Right.

Brenda: It's about formulating a hypothesis

Susan: Uh huh.

Brenda: of what the problem is.

Susan: Right, yes, yes.

Brenda: Well, designers don't really do that.

Susan: Uh huh.

Brenda: They don't focus, you know, they know they have the problem, but they immediately think, "How can I solve it?"

Susan: How I'm gonna solve? Right.

Brenda: So, they're *solutions focused*.

Susan: Yes.

Brenda: What am I going to do to solve this?

Susan: Uh huh.

Brenda: They are constantly looking for solutions for that, and I think that's maybe a motivation for the designer

Susan: Yes.

Brenda: Um, as much as anything. Now, in order to be solutions focused, one of the things that they will show is knowledge.

Susan: Uh huh.

Brenda: I ah, and often it could be practical, and it can be theoretical

Susan: Uh huh.

Brenda: Knowledge about what they're doing. For example, I don't know what your husband in, is he

Susan: Right now, he's designing um, ah, I just lost it. (*laughing)*

Brenda: That's okay. I understand.

Susan: (*laughing*) Um, he works for a water products company; it's a leak detection thing,

Brenda: Leak?

Susan: Leak detection. Yes. So, the problem is leaks and they fix. It's an audit, I think it's a, it uses um, acoustics to do it, to, to

Brenda: to da, detect where

Susan: detect, yeah

Brenda: to da, detect where

Susan: detect, yeah, and he also, he, he helps design there. And then he also does other things because he's just um, designer-at-large. They do it um, at-large, at-grand. Whatever. (*laugh*). Um, they do pipes and um, I can't even think of words today (*laugh*). Is that really bad?

Brenda: That's okay.

Susan: (*laughing*)

Brenda: That's probably one of those things. We all have

Susan: Fire hydrants, fire hydrant

Brenda: Oh!

Susan: Caps for ah, the, the little connections, the, you know, from the lead detection apparatus to the

Brenda: Yeah.

Susan: to the

Brenda: Yeah, the hydrant.

Susan: Hydrant (*laugh*)

Brenda: So, so for him that part of his knowledge base to solve, you think probably knows something about water

Susan: Uh huh.

Brenda: And he knows about the materials that those

Susan: Uh huh

Brenda: Things are done.

Susan: Uh huh.

Brenda: So, he has a scientific knowledge.

Susan: Right.

Brenda: And we call ah, I have to call it a practical-knowledge base of the topic that you, of what he is designing for.

Susan: Right.

Brenda: In other words, if he didn't know anything about the science of water, he wouldn't be a very good designer.

Susan: Right. Right, cause of it.

Brenda: Or the kind of rate of water lead. I'm I'm sure there's, there's

Susan: There's a lot.

Brenda: There's a lot, but there is, there is a knowledge base that's important for him.

Susan: Right.

Brenda: To have, to do solutions.

Susan: Yes.

Brenda: To know well, "Will that solution work?" Well if, if

Susan: Yes.

Brenda: You, yeah. Designers need that practical knowledge, those *first principles.* We'll talk about first principles another day.

Susan: I get that. That makes sense.

Brenda: Okay, and so another part of what they do, which I think is really kind of cool that designers do, or they say they do, is that they put a frame around just this one thing that they're looking at.

Susan: Okay.

Brenda: So that, that, that they try, and then maybe they may expand it, but they, they try to create frames so that that's what they're focusing on.

Susan: Okay.

Brenda: And within that *frame creation*, they also look for patterns.

Susan: Okay.

Brenda: That patterns are really important in solving problems.

Susan: Uh huh.

Brenda: And they can be existing patterns, or they can be patterns that the designer observes and comes up with and eh ah, you know graphically.

Susan: Uh huh.

Brenda: And visually, certain kinds of patterns allow people to think better, or, ah, grasp information.

Susan: Uh huh.

Brenda: Patterns, um, patterns allow our brains to hold information.

Susan: Right.

Brenda: Better than anything else.

Susan: Yeah.

Brenda: And, and um, ah, just how to create the patterns within what they're designing is what they're doing.

Susan: Okay, okay.

Brenda: The other thing then ah, and, and that's kind of part.

Susan: Hm?

Brenda: You have a question?

Susan: Can you tell me a little bit more about this (*laugh)?*

Brenda: How does?

Susan: So, they're looking for an existing pattern, rather than

Brenda: Or they finally

Susan: Framing their own.

Brenda: Or they could do either, either.

Susan: Either or both. Okay.

Brenda: Uh huh. Either or both

Susan: I see.

Brenda: It's coming up with some sort of a pattern, *pattern creation,* that is consistent.

Susan: Okay.

Brenda: So, maybe for consistency.

Susan: Okay.

Brenda: Does that make more sense?

Susan: Yeah, yeah.

Brenda: Our knowing patterns

Susan: I think more, I think as I think about more it will

Brenda: Well, kind of like think about in dance.

Susan: Uh huh.

Brenda: Let's say it's a waltz.

Susan: Uh huh.

Brenda: A waltz has a pattern.

Susan: Right.

Brenda: and

Susan: So, it's a framework?

Brenda: Yes.

Susan: Yeah.

Brenda: Yes, exactly. So the framework and the patterns work together.

Susan: Okay.

Brenda: Okay?

Susan: Yes.

Brenda: Um, ah, and you know looking for patterns and dev, developing patterns is

Susan: Okay.

Brenda: is very much a design approach to something.

Susan: Okay, okay.

Brenda: The next characteristic is *intuitive responsiveness* and that's really the hardest part

Susan: Uh huh.

Brenda: is, is you know, artists feel things.

Susan: Uh huh.

Brenda: And so, designers give into that intuitive responsiveness

Susan: Right.

Brenda: and you know, they're still thinking about those other things, the science will allow but

Susan: Uh huh.

Brenda: it's kind of like just being intuitive about it

Susan: Yeah.

Brenda: and, and sort of like um, you know, say, "This isn't in the script or that isn't ah there, but I, I just have a sense

Susan: Uh huh.

Brenda: of how it works."

Susan: Yeah.

Brenda: And what's, what's cool with designers is that when they have that sense that it would work, eh ah, they don't mind how many times that they try it. That's called unlimited, I call it *unlimited iterations*.

Susan: Uh huh.

Brenda: So, where someone who isn't applying design thinking may be really hesitant to change what they've done,

Susan: Uh huh.

Brenda: the designer is willing to do it as many, in fact, some of the designers feel like a project is never complete.

Susan: Right.

Brenda: There are all, always iterations that are out there that could make it better

Susan: Yeah.

Brenda: People don't think that way.

Susan: Yes, definitely. I get that.

Brenda: Ah, then there's this prototype freedom um, and ah, that works with the intuitive responsiveness and, and what that means is that there are constantly prototyping.

Susan: Okay.

Brenda: In other words, this isn't the end all and the be all?

Susan: Right.

Brenda: I can, oh, oh, if I tweak that a little bit, that'll look so, so they throw out, but they'll take something different and they'll, they'll, they, they have the freedom, they feel that freedom which is kind of artist part. Where I think scientists can be kind of very rigid and, and, and so this is why where designed thinking is really in the middle of these and something different plus something different. Ah, another characteristic and these are kind of characteristics is creative leaps. Ah, and that's really what we're looking for is that lightbulb moment so it might be a lightbulb and we know that the research has shown that that designers, when you think like a designer, these creative leaps occur pretty frequently and so a lot of the research in

design thinking is how can we make that happen more frequently. So that's what we're looking at. Um, the other thing that designers are, are looking at is they're not always looking at the here and now, but they're looking at the future. It's like I might be doing this now or this maybe where it exists now, what do I want it to be in the future. How do I want to envision its, its um, being or its um, functions.

Susan: Okay, yes.

Brenda: In the future. Um, then, the other thing is context conscious. In other words, what is the context in which this creation is going to exist and, and context has a lot to do with cultural background um, the social background, the economic environment, sometimes the political environment, sometimes the religious environment and, and a designer is aware of those things because they impact the long term usage of you know, products and so really, you know education is a product, and so often times, um, this is not always really highly considered. So, and there are probably some other things we'll talk about. So, do you want to have any, any input. I'm sorry I was just lecturing. I should have been more interactive.

Susan: No, you're fine.

Brenda: Does anything strike you as like "Oh! I would have never thought of that," or "You know, I think I do that anyway"?

Susan: I've not, I've really been thinking (*laugh*) the things is in context with conversations that I had with my husband about his work, not necessarily in my own interaction with Daniel, and that's just kind of where my brain has been going but it, it may, it's what you're saying about design thinking makes me think about conversations where he's discussed how this person might think about a project compared to how he does in the clash of um,

Brenda: (*laughing*) Yes.

Susan: Like when you were thinking about scientists and designers

Brenda: (*laughing*)

Susan: and I was thinking about all these conversations. I don't know if he has studied design thinking, but I know this is how he works. Like I can just see it, bam, bam, like that's in his professional um, and he's always, I mean every hour or two, "Oh, what if we made that? I can make this." (*laugh*)

Brenda: Exactly, yeah, yeah and you know.

Susan: So, anyway. I know that doesn't (*laugh*) it's not necessarily with Daniel, I think um, it's an exciting way to think about it. I think that this would come more like, if I could kind of let go of the convention (*sigh*). I'm not conventional anyway but I think I, I have a hard time (*laugh*) I definitely I, I struggle with convention. I want to make sure I do things the right way, but I have a hard time agreeing with whoever is the leader (*laugh*) what the right way might be (*laugh*) So, (*laugh*)

Brenda: That's good.

Susan: (*laugh*) but, but I think, you know, I don't, I also don't have, like my own intuition. I feel a little bit, not maybe very confident, and so, um, if it, I guess I would say that this seems like a refreshing way to look at it. Maybe that would help me with my confidence, so maybe that's um, yeah, I do, I feel like I, I could easily think that way. I think it would be interesting, and more um, well, just feel like, I said, refreshing fresh, different, not um. From the conversations that we've had about Daniel, I feel, um, well, I guess just more, more generally hopeful um, for him. and It's, it's kind of, you know, and silly. Ah, I think, I just, I get in my head a lot (*laugh*), and you know he's, he's only seven, and I know if you're in public school, he would probably not have even been like tested until he was in 3rd grade or something and I want

to be, I'm very proactive, and I think I, I focus in on the problem, and I get a little bit like maybe a little, a little overwhelmed with it um, and then you know, trying on this and trying on that um, it'd be good to have directions so, so yeah.

Brenda: Okay.

Susan: Yeah, but

Brenda: And that's

Susan: Within context conscious, I think this, I, this doesn't seem like it'll be a completely foreign process to me is what I'm, what I'm saying so.

Brenda: Okay.

Susan: You know, I'll get, I'll be able to, to jive with it pretty quick *(laugh*)

Brenda: I mean that's why, you know when we first started talking, that context consciousness

Susan: Uh huh.

Brenda: at our interview we talked

Susan: Yeah, I feel, I was thinking that seems to make, resonate with me very well.

**Scene Two: The ViP Way to Design**

**Site: Brenda's office; One week later, late January, late afternoon**

**Props: Brenda-prepared Guide Sheet, "Act + Think Like a Designer"**

**Graphic of ViP Design Model**

**Book, *Vision in Design: A Guidebook for Innovators (Hekkert & vanDijk, 2011)***

*Scene Two begins with a review of designerly characteristics*

Brenda: Well, I thought we would ah, and we won't go too, too long

Susan: Okay.

Brenda: tonight, and I, I thought we'd go over, did you have a chance to go over any of this?

(VCD: Referring to the "Act + Think Like a Designer" sheet from Scene One.)

I mean, I know that you have a thousand things to do, but I don't know, I just thought I'd see if you had thought about it.

Susan: A little, a little. Not a whole lot.

Brenda: Well, I mean, it's not as if you have other things to do.

Susan: Well, (*laughing*)

Brenda: But I would, I, I would like, maybe, we can start out and kind of that way.

Susan: Uh huh.

Brenda: We'll just, kind of, free thinking.

Susan: Hm.

Brenda: What, what maybe did this trigger, our conversation last week? What did that meeting trigger for you?

Susan: Honestly, ah, in regard to Daniel, I haven't thought of it in a whole lot of detail, except that I can kind of generically say that um,

Brenda: *(laugh*) That's okay. That's okay.

Susan: Well, um, he had an OT appointment this week um, for the first, he had, ah, evaluation with it.

Brenda: Uh huh.

Susan: With the OT, so um, so I've kind of had more, my mind more on that and what she…It's, it's good. I'm, I'm excited about getting things thought through.

Brenda: Yeah.

Susan: (*laughing*)

Brenda: Yeah.

Susan: So, she was lovely. I loved her. She was very um, had a really good ah, communication skills and was super enthusiastic and put Daniel at ease really, well, which is um,

Brenda: hard.

Susan: Yeah, it is, it is so. But she just, she was able to do that from the beginning, I guess that's probably what occupational therapists are good at.

Brenda: Yes, yeah.

Susan: (*laugh*) Um, she pretty much thinks that we'll, she'll give me some stuff to think about doing with him rather than having him come in for occupational therapy.

Brenda: Oh, good!

Susan: Right, yeah!

Brenda: Yeah.

Susan: She was really positive about homeschooling and thought that that was really where he ought to be.

Brenda: Uh huh. Oh, good.

Susan: So, and that was great, you know, it had been a great choice for him, so yeah.

Brenda: That had to be, yeah,

Susan: That's good.

Brenda: Yeah, that must have taken a big weight

Susan: It was, yeah.

Brenda: Off.

Susan: It da, it did.

Brenda: That's good. Now, from what we talked about last time

Susan: Uh huh.

Brenda: Does it, maybe if it kind of sheds some light on that maybe in what you've been doing up to now?

Susan: Uh huh.

Brenda: May not have embodied a lot of these kinds of approaches which may

Susan: Yeah, I'm not, I think I'm a little sporadic (*laugh*). I would say. I don't know if I'm super traditional (*laugh*). Um, well, I, I don't think I am ah, but I, ga, I think that I can definitely benefit from a more organized way of thinking, that is also, you know, outside the box. So, yeah, I'll that what I, I mean, I think I would, I don't really, I feel I've just been throwing stuff at it, you know so (*laugh*). Might not be the best way to go about but this is kind of, kind of what I've done (*laugh*).

Brenda: You know what? That's why I'm doing the research is because I really think that the vast majority of home school families do that.

Susan: Uh huh. Yeah. Rather than you know, in a traditional school environment, it's all set, you know for you. You have these parameters to work with and um, you know you have testing, and you have got to teach this, and this is how you have to teach it, and it, I'm sure it varies among schools, but um, I mean, I don't feel, myself super um, confined by that, but um, at the same time, not really sure ah, and I don't necessarily, I don't see that that model works really well for my family and my kids, or whether they'll probably be in public school. Um, but yeah, I don't think I've really come up with a, something that, that feels great for us. Yeah,

Brenda: Okay. Good.

Susan: (*laugh*)

Brenda: Thank you. That's, that's really honest.

Susan: Uh huh. (*laugh*) I love, I get excited about different ideas, and so I'll, you know, the implementation is not great for me. And I think it has to do with my own, bad habits and (*laugh*) and, and in just personality, you know ah, and lifestyle, all those things. Um, but I mean, it might be nice to be able to work toward, work, try to, instead of working against that, working with it or sort of recognizing that and sort of putting that as part of implementation of teaching. Does that make any sense?

Brenda: Uh huh. Yeah, yeah.

Susan: Maybe that's, maybe what I've thought.

Brenda: That's kind of

Susan: That's kind of what I've gotten from it… just a little bit. Yeah.

Brenda: So, in other words, it's what I hear you say is that um, that that you're kind of a nontraditional person

Susan: Uh huh.

Brenda: and being real traditional and rigid the way that the regular education is delivered is not you.

Susan: Uh huh.

Brenda: At all.

Susan: Right.

Brenda: However, as you have been educating and doing what you thought to do and kind of where you were, you also maybe had a recognition that maybe, if there were some sort of a, foundational philosophy or set of, I hate to use the word values,

Susan: Uh huh.

Brenda: but a set of something that could guide you in each situation that that might

Susan: Yes, that might be helpful.

Brenda: Okay, okay.

Susan: And I think I've, I've, I've played around with, with this philosophy or that philosophy and they haven't really necessarily fit well, though I really like I, like I've talked about Charlotte Mason before.

Brenda: Uh huh.

Susan: I really like a lot of her ideas um, but it hasn't, not to say that I don't really appreciate it and still um, resonate with it, I don't know how to implement it and not sure especially with our own specific, unique challenges um, how, how that would work, you know and if it should work.

Brenda: Yeah.

Susan: You know

Brenda: So you're questioning?

Susan: Yes, yes.

Brenda: Yeah and, and so maybe, that most of these ideas about thinking like a designer hadn't been something you had even

Susan: Not really. No, not really. No.

Brenda: Did it, something resonate with you that you thought, you know, "I'm kind of like that"?

Susan: Um (*laugh*) I haven't thought about that.

Brenda: That's okay.

Susan: Sorry.

Brenda: No, you, ah, I, I don't expect you to, I mean you're not doing

Susan: Yeah.

Brenda: the dissertation. I am, but eh ah, maybe and if I need to redefine some of these

Susan: Yeah, um,

Brenda: but some of the things, if you look under them again

Susan: Yeah.

Brenda: that you think "Hm? that's, I can see me really kind of embracing that."

(VCD: Referring to the Act + Think Like a Designer sheet of designer characteristics.)

Susan: Uh huh. Well, I think intuitive responsiveness is, is, I think I'm pretty good at kind of going with, you want to say the (*laugh*) I can, I da, I don't know, I don't want to um, tell me a little bit more about, tell me this again and let me sort of think of

Brenda: Intuitive responsiveness is going with your gut feeling.

Susan: Right and I think, I think I've been able to do that with Daniel in responding to his um, unique needs um, feeling free to be able to research and explore ideas about what might be going on with him, despite some push back from (*sigh*) other people who love him (*laugh*)

Brenda: Yeah, yeah.

Susan: and um, just being able to be open to pursuing things that would help him. Um, yeah, so I suppose, I suppose in that way, and then, and then with, even with Rachel, I, I think I'm, I'm really good at recognizing their strengths and um, trying to give them an outlet to pursue skills in those areas, so I don't know if that is related to this um, but maybe that's what

Brenda: Well,

Susan: We need to think about

Brenda: It's kind of like going into your field

Susan: Uh huh.

Brenda: which is dance and it would be um, kind of ah, again the spur of the moment.

Susan: Uh huh. Oh. Hm? Yeah, you told me that. Remembering. Hm? I don't know if we have relaxed enough moments for that to occur (*laughing*).

I think the spur of the moment, having flexibility and having ah, rest and not being for me, it, I guess creativity and intuition, like yeah, not having a um, I think our home school's a little bit of a stress, more stressed environment and so or a more, I feel a little bit more pressure

Brenda: Uh huh.

Susan: for whatever reason.

Brenda: Yeah.

Susan: Um, so.

Brenda: What do you think the source of that pressure is?

Susan: Um, (*sigh*) just being, just feeling like …one thing that I was really happy or what made me more relaxed after speaking to the OT, is just the fact that this is just, she was very reassuring that this is what's going on with his brain. This is where he is and that's okay. This is what we need to work with.

I think I feel like I have to, you know, I don't, I don't pick out standards for grade and ah, grades for Math, English, and all. I don't really, you know, go word by word on that, but I sort of have my own idea of where each of them might need to be (*laugh*) um, in you know different subjects, and I think that I feel like I'm not really succeeding if I'm not pushing in, pushing them to that, so I would say that. It'll be a part of it. I'm sure. Um, there's probably other things (*laugh*). Um.

Brenda: Now, in, in line of that, if you had more knowledge or more assurance

Susan: Uh huh.

Brenda: that you were laying a strong foundation

Susan: Uh huh.

Brenda: or that the way you were doing it was rested on something that was proven

Susan: Right.

Brenda: or something like that, would that, do you think that would?

Susan: I think that would be helpful. Yes, yes. Eh ah (*laugh*) I suppose there is just two different per, sides of me that are at odds

Brenda: (*laugh*)

Susan: I don't want to go by the book, but (*laugh*) I want to make sure I don't screw up and I think

Brenda: Yeah.

Susan: and I think I was talking to the, the occupational therapist was re, was reassuring to me in that you know ah, it wasn't my fault that Daniel has these issues.

Brenda: Right.

Susan: So, it's just how his brain is working, and I knew that already but ah, it's good to have someone else's opinion tell you the same thing

Brenda: Yeah, oh absolutely. It's affirmation.

Susan: Right.

Brenda: Yeah, yeah, and you know, kind of what you said, kind of make you think that when we started talking about designers, we said they're somewhere, something in between. They're not really scientists which is

(VCD: Pointing to the Act + Think Like a Designer sheet. References the sheet during conversation about designer characteristics.)

Susan: Uh huh.

Brenda: kind of the science part of "I really want to make sure they get it"

Susan: Uh huh. Yes.

Brenda: but at the same, I'm kind of an artist, and I'm kind a, want to do things in a little bit different kind of a way

Susan: Uh huh.

Brenda: Uh huh, and um, and knowing, knowing that. So, kind of, I'll, I'll say um, these nine different characteristics that we've talked about for what is a designer like…um, oh good you have…

(VCD: Susan picks up a small, spiral-bound journal and takes out a folded piece of paper, her copy of the Act + Think Like a Designer sheet.)

Susan: I have, I have doodles (*laughing*). They're like, I have to do, I doodle whenever I have conversations with people often, so, I've, I've flip pens and doodle.

So, I'm gonna write down.

Brenda: Okay. The *solutions focused*, up to this point, do you think that you had a real knowledge base that was, what when you were doing it, you were looking for solutions and not just trying to analyze the problem. Are you, were you focusing on the problem or focusing on

Susan: the solution.

Brenda: Uh huh.

Susan: Um, probably more focusing on the problem, identifying the problem, I guess is what my, my main focus has been. Ah, and ah, I think I, you know a little bit of both, I ah, I was work, working with curriculum, and that wasn't working, so in the middle of the research, I found a new curriculum and it, ah, you know, well, after a couple different tries

Brenda: (*laugh*)

Susan: I found something that worked, you know

Brenda: Yeah.

Susan: and so, ah, and that was in regards to, specifically his reading issues. And then, um, so maybe a little bit solutions focused. I'm not sure. I ga, I might be better with that, I would say

Brenda: Okay. So, it was it, prior mostly to looking at problems, but

Susan: Right, trying to understand the problem I think. I, I can get really analytical and just really dig deep into like and it kind of makes me, it, it simulates me

Brenda: Yeah.

Susan: and so I can get kind of stuck there, I guess, a little bit. Um, and so solutions, I'm a little exhausted by the time it gets (*laugh)* around…

Brenda: Yeah, that's it. (*laughing*)

Susan: Ah, I, I love to just research, just to you know see where the, just follow the rabbit trails.

Brenda: (*laughing*)

Susan: It's not exactly research in its scientific sense, but I can

Brenda: Well, it is sort of forming some hypothesis

Susan: Right.

Brenda: thing like that.

Susan: Uh huh.

Brenda: Ah, hm, *frame creation* is, is drawing kind of a frame just around this area that we're going to, that's been identified and we're gonna solve. Um, would you say that you've done that very much up to this point?

Susan: I would not. No, I don't think so.

Brenda: Okay.

Susan: Think da, eh ah, well, if I understand what it means (*laugh*) just to sort of basically, zone in on this particular part

Brenda: Uh huh.

Susan: and say this is what we're gonna ah, start

Brenda: Uh huh.

Susan: figure out or start practicing how to solve this, yeah.

Brenda: Yeah.

Susan: Okay. Um, probably not.

Brenda: And, *pattern creation*?

Susan: (*laughing*) Uh, no.

Brenda: Ah, this is no, I da, eh ah, I mean this is good.

Susan: With Daniel. No, yeah, yeah

Brenda: Yeah, I understand. We talked about *intuitive responsiveness*.

Susan: Uh huh.

(VCD: Susan is writing on her designer characteristics sheet.)

Brenda: And then there's *unlimited iterations*. That's the um, where you have or been willing -- unlimited iterations means that until there is a real solution, you continue to try different things.

Susan: Trying different things for different

Brenda: Yeah, you, you.

Susan: possible solutions

Brenda: Yeah, possible solutions and iteration is a new way of doing something.

Susan: Uh huh.

Brenda: And sometimes, it's just a little tweak.

Susan: Right.

Brenda: You know, so it's not just being, it's not just saying, "Okay, this is it, and so I'm gonna keep doing it that way"

(VCD: Susan continues to write as Brenda speaks.)

Susan: Uh huh.

Brenda: period. It's like hm? I think I'll try it this way. Oh, that may not be where it is. Oh, I'm gonna try a little different thing.

Susan: Right.

Brenda: So, that's, and honestly, some of the literature says designers think that there's never an end. You can always

Susan: Right.

Brenda: have additional iterations

Susan: Right.

Brenda: so that says unlimited, but you have to have a, um, and kind of what goes along with that, is that not only wanting to kind of tweak a little, it's like entirely new thoughts. *Prototypes* are, you know, like creating something new, like designers will take a piece of paper and just create a box

Susan: Uh huh.

Brenda: Or maybe four or five pieces of paper, and each one is a different prototype for that one idea.

Susan: Right.

Brenda: Ah, but before they settle on something. They feel the freedom to do that.

Susan: Uh huh.

Brenda: So, I don't know if you have felt the freedom to experiment with a lot of different prototypes in your teaching.

Susan: Definitely. No, no, not with, I don't think so. I think I'm in, in teaching, I think I ah, end up kind of being the person who sort of latches onto an idea and just tries to make it

work. Um, and kind of burns out on it, and then maybe move onto the next one, possibly. Yeah. (*laughing*)

Brenda: Yeah, yeah okay.

Susan: In that, in that specific um, area.

(VDC: Brenda and Susan look at the design characteristics sheet.)

Brenda: Yeah, exactly. Yeah, yeah. So, have you in your, you know, experiences teaching, come to, had, had that moment where you…what a *creative leap* is, another way of saying it is, an "Ah, ha," moment, like "Oh, oh gosh, I really, that, all these different parts have come together and this is it!"

Susan: Right. Um, no, no.

Brenda: Um.

Susan: I think, I feel, I feel more confident that I'm, that I'm getting closer to being able to, to do that or to be able to make it open and possible to have that, but I think that ah, the things that we talked about before, just the um, the confident, you know, my own confidence that ka, kind of thing, kind of gets in the way. I think I, I feel defeated before I really try (*laugh*) or before, before I, I mean, I can't let go, I guess. Um, okay. Well, that didn't work. That's all right, and let's move on to the next thing. (*laugh*)

Brenda: Yeah, probably just

Susan: Without it's like, you know, pow, pow, pow!

(VCD: Susan hits her head and laughs.)

Brenda: That's it, I mean you know

Susan: What are you doing woman? (*laugh*)

Brenda: And, and, and

Susan: So, why can't you make this work? (*laugh*)

Brenda: And I think that's a shared feeling for a lot of homeschool parents, so um, it ah, you're not alone in your feeling is what I wanted to say. There are just tons of people out there, that are bright and capable like you

Susan: (*laugh*)

Brenda: and have that same feeling

Susan: Yeah, okay.

Brenda: So I, I wanted you to know, you're not alone. It's not just you.

Susan: (*laugh*)

Brenda: I can tell you that.

Susan: Oh.

Brenda: And it's so, before we started talking ah, in terms of like um, the way you were teaching, could you see into the future at all? Were you *future focused*? Did you focus

Susan: For Daniel?

Brenda: Ah, yeah, like what

Susan: For his future?

Brenda: Uh huh.

Susan: Well, I ah, was not, no. I think that I was very much pro, problem focused in that, not in any, not in any like positive way. I think that I was just really nervous about and have been really nervous about the outcome for him. I guess. Um, and the, eh ah, sort of the anticipation of continuing in this

Brenda: (*laugh*)

Susan: struggle.

Brenda: Yes.

Susan: So, yeah.

Brenda: Yeah, yeah. Okay. And ah, have you been *context conscious*? That's being aware of the environment

Susan: Uh huh.

Brenda: in which you're doing what you're doing

Susan: Uh huh.

Brenda: and how that, that how you relate to that or how that could impact the product, which is teaching.

Susan: I think I can, I can be a little bit. Just for myself, I know that well, environment makes a difference for me. Um, if my environment is chaotic, I am chaotic (*laugh*). So, like we go, when we go off to Starbucks. There's a park often ah, and it you know, it's nice for the kids, too, but I think for the teaching environment specifically um, in order to be able to focus, I have to kind of clear that. I don't always have the wherewithal to keep my environment, the calm and peaceful place that it needs to be for me to be able to ah, teach the kids um, without being distracted um, (*laugh*). So, um, and, and also really without them being distracted. Um, so I think in that area, yes. I'm not sure if there are other areas that that would um, would apply to. Yeah.

Brenda: Yeah. Ah, we'll, we'll look at that as we, cause I'm learning this along with you

Susan: Uh huh.

Brenda: in some regards.

Susan: Yes.

Brenda: So, okay, that was really good. That that helps me a whole lot.

(VCD: Brenda picks up a copy of the ViP model graphic. See Chapter Three.)

And, I'm not, this is um, as I said last week, there are hundreds of design models. In other words, designers use models um, or different approaches

Susan: Okay.

Brenda: to their design projects

Susan: Okay.

Brenda: and I ca, I found this and, discovered this one. I will give this to you, just so that you have it. This is called, in that big book over there is, if you want, if you want the, the one that's, that's open.

(VCD: Brenda references a copy of the ViP book on her desk and Susan hands it to her.)

Susan: This one?

Brenda: Yeah, that one. Anyway, this is the, this is what it is, it comes from this, it's called *Vision in Design*. It's the book. It's called like *A Guidebook for Innovators* and…

Susan: Do you mind I respond to Rachel's text?

Brenda: Oh, no. Go right ahead.

Brenda: So anyway, the way that ah, and next meeting I'll have more detail on this, but

Susan: Okay.

Brenda: it, this is kind of like what we've done up until this point, has been what we call in ViP, Deconstruction which is preparation

(VCD: Brenda pointing to the left side of the ViP model.)

Susan: Okay.

Brenda: for product design, what they look at in the old product. So, what have we been talking about since

Susan: What we've been, what I've been doing so far.

Brenda: Uh huh. Uh huh.

Susan: Right.

Brenda: So, it's the old, old product itself. That's the first of the three parts of Deconstruction.

Susan: Uh huh.

Brenda: But there is and then, then there is how, how did, how have you been interacting with that product in various ways

Susan: Uh huh.

Brenda: and um, it's more, it was more of the way I kind of observed and you talked about it

Susan: Uh huh.

Brenda: Um, and then the last, context, is we looked, we're looking at all the contexts that you've been utilizing that product in

Susan: Okay.

Brenda: not just the physical one, but kind of the emotional context

Susan: Right.

Brenda: behind it and the social context behind it or lack of social, so

Susan: Right.

Brenda: so, so this part, I mean this is, I mean I know this is what I found interesting, was that design is so much more than just saying, "Oh, that looks like a cool product," like with, with like Apple products. One of the reasons that they, I think are so amazing in so many ways, is that they may not follow this exactly, but they follow a design process that brings to bear

Susan: Right.

Brenda: all of what is imbedded in this.

Susan: Yes.

Brenda: So. um, ah, what we're doing now is we're kind of, we are kind of between the, the preparation phase

Susan: Uh huh.

Brenda: and now the designing

Susan: Right.

Brenda: phase, in the ViP model, um. In designing they look at three kind of mirror images of what they looked at in the past

Susan: Uh huh.

Brenda: so, the past context. So, the first thing they look at for the designing phase is the future context.

Susan: Okay.

Brenda: Then you, we kind of look, we'll really future focus on it um, and the, the way I'm envisioning this is that you and I will be co-creators in this, if that's okay with you?

Susan: Uh huh.

Brenda: And um, I think we'll take what you've talked about as things that have made you uncertain

Susan: Uh huh.

Brenda: and work through some of those things

Susan: Okay.

Brenda: and, and then, think about how we can create or redesign a, a way for you to work with Daniel that you feel like is gonna really answer all these questions, and we don't have to throw the baby out with the bathwater.

Susan: Right.

Brenda: We can look at what you're doing and see how we can add, making you more aware of, of your abilities, innate abilities to be a designer.

Susan: Uh huh. Right.

Brenda: I think, I, I know that they're there

Susan: (*laughing*)

Brenda: I know that they're there!

Susan: Uh huh.

Brenda: And that we can be ah um, sort of make those, making you more alert to what a designer can do

Susan: Right.

Brenda: and from your initial giftings and abilities and how we can um, apply that as designer

Susan: Well, that'll

Brenda: That will probably be what we'll do the next, next time.

Susan: Oh, okay.

Brenda: So, we'll work more on thinking about, about you and, and doing some simple things that will show you how. I might, would you be willing to read something if you have time?

Susan: Sure, yeah.

Brenda: Okay, okay. I may give you some, some things to read.

Susan: Sure.

Brenda: In the future context, we look at a domain. I'll tell you more about that.

Susan: Uh huh.

Brenda: What are some of the factors that are in context

Susan: Uh huh.

Brenda: the context structure, and then what we, what it does at the end of this, is that we make some statements about what we would like for this to be like.

Susan: Okay.

Brenda: You know, I mean, you just throw out everything you see. Okay, I'm not tied to any of this.

Susan: Uh huh.

Brenda: I'm, I'm a designer

Susan: Right.

Brenda: and I'm gonna think about it in a different view. I'm gonna come up with some statements. We'll go through a process and I'm gonna have to do some studying

Susan: Okay. (*laugh*)

Brenda: restudying because it's been a, a while since I've, I've done this um, and it, it, it, it will stretch us probably a little bit

Susan: Okay.

Brenda: if you don't mind being stretched in that regard.

Susan: No.

Brenda: Okay.

Susan: No, but if something works,

Brenda: Yeah.

Susan: (*laugh*) it's good to be stretched if it's gonna help (*laugh*).

Brenda: Okay. And then, we talk about the human. How, how we as humans interact with this product.

Susan: Uh huh.

Brenda: And um, we'll probably, we may look at little bit more at how we're currently interacting with it

Susan: versus what we're

Brenda: what we, where we want, what you want, I mean

Susan: Uh huh.

Brenda: and this is like, you can dream in all of this.

Susan: (*sigh*)

**Scene Three: A Dip in *The Warm Bath***

**Site: Brenda's office; three weeks later, mid-February, late afternoon**

Brenda: I've gone around and around like when you couldn't come, whenever it was two weeks ago.

Susan: Oh, yes.

Brenda: Oh, I, and in fact, I have thought about what we're gonna do this time for two weeks until it came to me like an hour ago (*laugh*) and, um, cause we're, I'm still, that's part of research is you're discovering and doing new and different things, and, and how we should…that smells good…

Susan: Thank you. Good. It's like, uh, essential oils smells.

Brenda: So, did you have a chance to look at the sheet anymore or anything?

Susan: Uh, not really. Uh, Ah, no, not, not really, oh, I mean I looked at it, but I don't think I became any more enlightened than I was.

Brenda: Thought anymore?

Susan: (*laugh*)

Brenda: Well, the conference, the conference that I went to, they had several workshops. They had things about, about design, applying design and education.

Susan: Okay!

Brenda: And other things. Not what we're doing, but some really interesting, um, ah, you know approaches to that and so what I thought I would do is, um, kind of pla, this says a warm bath, which I think is really kinda…

Susan: That's nice.

Brenda: kind of interesting. It's just sort of introduction to this approach that, that I'm basing my research on, called Vision and Product design and so I thought we'd do something just really, very, um, very basic, um, is, ah, to kind of get an idea of what we're doing and how broad and far reaching thinking like a designer can be and so I, I've copied this booklet, but I'm not gonna give it all to you this week. I'm just gonna give what we're gonna work on a little bit. So, we're gonna do something that that, um, you probably have done before which is what you do with your kids is we're gonna read it together…

Susan: Oh, Okay.

Brenda: and talk about it a little bit as we read and then, if we have a, you know, if, if we're not too, too late and I don't want you to stay up too, too late. Although all of you doesn't.

Susan: No, I just, is all I have coffee, I'm good.

Brenda: (*laugh*) Yeah, I got you, but, um, that we would do a little bit of, of exercise and I may send this home with you so you can continue thinking cause I don't expect, you know this is like you get the idea and then you kind of think about it and sometimes you get some quick ideas, but then it's as you think about it over time. It was, so as we're going forward, um, what we're, you know during the next phase, we'll be doing this together, so we're what you call co-creators, um, and, and so we'll do that and, ah, possibly next time that we get together, I'm gonna try to edit some of the videos that I took before, because I think that would be really instructive before you moving into the next phase. So, and then, and then, we'll, we'll go from there. Okay, so shall we, shall we take turns reading out loud?

Susan: Sure.

Brenda: All right, this little booklet describes the stages of the ViP process as show in Figure 1, and remember we, if they've changed it, this is one of the first pieces they did, but I

still like it, cause it's pretty basic. It is designed to help those unfamiliar with ViP to understand the ideas ViP is based on and guide you through the process in a clear and playful way.

Susan: And so we have it.

Brenda: Yeah, or so we have (*laugh*). Okay. ViP is a design approach that has three starting points. Okay, why don't you read the first one. If you want to mark, do you mark when you read? Do you ever have to mark?

Susan: Um, yeah, yeah. I do.

Brenda: If you want to mark, you, you do. Okay?

Susan: Um, 1) Design is about looking for possibilities and possible futures instead of solving present day problems. 2) Products are a means of accomplishing appropriate actions, interactions and relationship in interaction with people, products, ah, an interaction with people, products obtain their meaning. This is why ViP is our interaction center. The appropriateness of an interaction is determined by context the for which it is designed. Context can be the world of today, tomorrow or maybe a lot of years ahead. Future context demand new and different behaviors. This makes ViP context driven.

Brenda: Okay. The aim of this booklet is to help you understand how these starting points govern the design process. It's just a whole different way of looking at things, and to see the connections between its stages and concepts. You know, we know you will not immediately understand what value ViP can bring to you, but we invite to apply it and experience what it has to offer. We would like you to feel comfortable with this process. It is somewhere to feel at home to dream, and to play, to float and relax. Welcome to the warm bath. It's a little, it, but that's kind of why I like it because in my world, that's the way I want all of education to be. Ah it, I think you do too

Susan: Sure, yes.

Susan: Right.

Brenda: Anything that can be created, even anything.

Susan: Okay, yeah.

Brenda: To answer this question, you need to distance yourself from the world of products and shift from thinking about what?

Susan: To thinking about why?

Brenda: To think about why. This is the first half of ViP, dear, deconstruction. There are three basic phases in the deconstruction. We begin at the product level, a world, the world things.

Brenda: Products have…da, ah, you do you want to stop and talk about any of that?

Susan: Um, well that makes good sense. It seems like a good exercise to get me fix, get me kind of thinking and about it in a more removed away, I guess.

Brenda: Yeah, yeah. Um, products have qualities and some of these are design qualities intended to be that way by the designers. Look back at your product descriptions and try to decide what qualities are designed and which are not. Which qualities seem to come from the product and which qualities seem to be projected by you onto the product?

Susan: Hm, it sounds good.

Brenda: Yeah.

Susan: That's smart. (*laugh*)

Brenda: Um, see ah, yeah it's, when I started reading about all this, it just radically has changed the way that I approach it, ah, everything I try to,

Susan: Okay.

Brenda: but I can't say enough hat come full circle.

Susan: Yeah, yeah.

Brenda: And, and but it, it just starts changing how we look at everything.

Susan: Yeah, it makes sense.

Susan: Oh, what, now, Okay, so I'm gonna find an object or product to describe.

Brenda: Just pick something. Yeah, but just and it can be, it could, it could be anything. I don't care. It could be something that, you know you've, you've, that can, you know just anything.

Susan: Hm. (*laugh*)

Brenda: I da, we are not used to this.

Susan: No.

Brenda: We are not use to this.

Susan: All right, Okay.

Brenda: Take your time.

Susan: This chair then.

Brenda: Sure.

Susan: Okay, ah, and. ah, I'm supposed to describe its attributes?

Brenda: Uh huh, uh huh, and yeah, it, it kind of and we'll look at this.

Susan: (*sigh*) All right, let's see what we, let's go back here to see what it says.

Brenda: And you can get up and look around it and sit in it, and do whatever else you want to do with it.

Susan: Okay, you're gonna, you're gonna write this down for me. (*laughing*)

Brenda: Oh well it's being recorded, so I don't need to.

Susan: Oh, Okay. All right, the chair is, um, swively (*laughing*). I has arm rests and a contraption to raise it and lower it to your height, so that would be functional definitely or designed, designed, the design of it. Um, and a nice curve in the back for mais oui?

Brenda: Oh sure, whatever you want to do with it.

Susan: I suppose this is your lumbar support.

Brenda: Yes, it is my lumbar support.

Susan: Ah, and distractions.

Brenda: Okay. Let's turn this around so you can see the chair. (*laugh*)

Susan: So, I need to go into all these details now? (*laugh*)

Brenda: Yeah, yeah, describe it.

Susan: So, black and maroon, cloth seats, plastic parts otherwise, moves on rollers, or, or it should anyway. You got something under there. It's helping it out a little bit. Um, ah, all right I mean I've got my short little legs here and you and stand back up.

Brenda: Well, as, well what, what could you do with that?

Susan: I can lower it and that's, they've thought of that (*laugh*) maybe at least we'll, I don't want to.

Brenda: Do you want to, do you want to try the thing?

Susan: (*laugh*) It might already be down

Brenda: No, no, you know see if you can find the levers.

Susan: All right, here we go. It's coming up but I don't think (*click*).

Brenda: Ah, try the other side.

Susan: Is there another one?

Brenda: Uh huh.

Susan: Oh, Okay. Hm?

Brenda: There's still another too.

Susan: I'm not sure it's designed for people like me.

Brenda: Just twirl.

Susan: Here we go. Ah ha! Nice! It's much better. Um, so a lot of options. I'm not really sure what these other ones are for. I imagine it's to push this back and forth maybe.

Brenda: Ah, yeah, yeah. Personally, I haven't explored too many others (*laugh*).

Susan: So, moves around, side to side. That's all thought of for functionality and the design. But these go up and down. Maybe that's what those little, I wonder if that's what this is for?

Brenda: They do?

Susan: Oh (*laughing*) that was a tilt.

Brenda: Yeah. (*laugh*)

Susan: Regular chair.

Brenda: You're getting the hang of it.

Susan: Lots of, lots of different customizable options here (*laugh*) and hopefully you can get it back to the way it was.

Brenda: Oh, I'll get it. I'll do it, but I'll figure it out.

Susan: Supposedly it's very functional.

Brenda: Okay. All right, so let's look at some of those, some of those things that.

Susan: Some of things that describe.

Brenda: Uh, huh, and, and then look at the questions, ah, um, that we read over and, and, hm?

Susan: What does it look like? Color? How does the light fall on its surfaces? Hmm? I don't coming we're coming down to here. The inspiration for the product comes from just, I suppose that's a problem - solving thing (*ring*). Um, sitting at a desk and needed to do this and that and move around and thinking, Okay. I gotta figure out how to make this easier so I don't have to note, ah, more efficient I guess cause that was from (*ring*). Hm? Let's see, what conventions does use? What other products look like it? Um, hm? (*ring*)

Brenda: Oh my goodness!

Susan: How long will it last? Probably depends on its materials and its use. How long will it be like this? I suppose through, through trial and error of different prayer times before, we heard not even prototypes but they're in chairs before all the different movable parts are kind of improvements on the original.

Brenda: Yeah, I like.

Susan: Swivel chair.

Brenda: Yeah, and do you think there would have been prototypes, ah, and you used that word so that was kind of.

Susan: Yeah, porotypes, yeah. Well, My husband uses the word (*laughing*).

Brenda: That would be unusual word for most of us. So, do you think it would have gone through some prototypes?

Susan: (*sigh*) I would da, I would imagine so. It depends on the company that's producing it. How fast they need to get out the door.

Brenda: Yeah, that's a really interesting comment, you know. I, I think that has, that's that's probably a deeper comment than.

Susan: Yeah, that's a whole other yeah.

Brenda: Yeah, but that is still kind of, um, I mean cause it does answer this how long will it last.

Susan: Right, true.

Brenda: How did it evolve?

Susan: That's was rolled a bit. How well would it last is, is dependent on some of those things too, with the design. Um, well how is it, how is it evolving. Is it, oh, it is a product that's still evolving? Um, I imagine so. I'm sure there are lot of new ways that people to think to improve upon an office chair.

Brenda: Yeah, I'm sure. Okay. Yeah, I guess probably for eh um, maybe for us to think about is the other products, why don't you think about some of your curriculum.

Susan: Uh huh. Yeah.

Brenda: if you want to, we can go about that now.

Susan: Okay, so we're gonna describe that maybe and

Brenda: Yeah.

Susan: go through the same process?

Brenda: Uh huh. Uh huh.

Susan: Eh, all right. Let's see ah, reading specifically, reading curriculum.

Brenda: That, that would be good

Susan: Okay.

Brenda: or you can do others as well. It's just, this is kind of, ah, exercise in thinking but since we are working on curriculum and reading, think about, you can think about that.

Susan: Okay, well I would say, just thinking about Daniel phonic curriculum, I um, I like that it is laid out for me ahead of time, meaning I open my book and have my lesson and I just

have to glance over it quickly and then I can teach it to him so um, it's designed to be um, really I guess easily accessible for the teacher.

Brenda: Can you describe what it looks like?

Susan: Does that make sense? What it looks like? We're just going to the basics here. (*laugh*)

Brenda: Yeah, yeah, just go to the basics.

Susan: Okay, yeah a blue book that's 8 x 11 or 8 ½ x 11 regular paper size probably. Um, his, his textbook um, well it's pretty not very colorful, black and white, simple chapter headings um, the word book has tear out pages. The, it, its laid out nicely with teacher information in blocks (*laugh*) and what I read to him outside of, I guess in like shaded block that out, outside of that is what I read to him so it's that since it was interesting.

Brenda: Ah, let's see.

Susan: Describe what it looks like, way up here.

Brenda: Uh huh.

Susan: (*sigh*) think about product and describe what it looked. What color is it? It's blue. How does light fall on it? Hmm…

Brenda: And what for, for that, it's like, um, is the, is it heavy? Is it…?

Susan: It's not this, not thick or heavy. It about an ½ thick. Hmm? Very, yeah uh huh. Materials it's made out of, paper, glue (*laugh*) cardboard (*laugh*) or card stock. How is worn? Pretty well (*laugh*), a few coffee rings, minimal decoration which is, ah, he does have the, um, the reader's too. That's something to think about. I don't really and that went with the description of curriculum. Those are, I didn't really like those, they are a little, um, hardback. Um, little readers that have black and white illustrations um, really pretty and intriguing little

illustrations I think that engage him pretty well in the story. Um, the word, ah, (*sigh*) the words are underlined in it dot dot. I don't know what, what you call that but, ah, little dashes underneath the words, which is interesting. I'm not really sure what that purpose and I think I mean I know that when I read with him outside of that, outside of the books, I'll help him by putting a piece of paper between each of the lines cause everything kind of gets all mixed up so maybe that's serves part of the purpose but so. Um, little, little square about this size, little, try um, well try um, one of that shape is this (*laugh*) Hmm? Has a worn kind of dec, decoration? Does it look happy? It does. The little readers were really happy too. They're not very intimidating, they just look fine and it's interesting too, they're black and white. I'm not, I wonder, I mean I suppose that's just easier to print and cheaper but it, it's kind of nice (*laugh*). How does it function? Hmm? Make up your own questions. (*sigh*) Let me think.

Brenda: Looking, looking what might be an inspiration for the product, for the product.

Susan: Where might.

Brenda: Where, where might be inspirations.

Susan: For the product have come from so that's not,

Brenda: Yeah, that's Okay.

Susan: (*laugh*) That was a poorly made sentence.

Brenda: That's a terrible sentence. You might have a good editor there.

Susan: No. (*laugh*) I get the idea though. What was the inspiration for the product?

Brenda: Yeah, yeah, yeah. What other products look like it or are like it? What conventions does it use? How long will it last? How has it evolved to be like it is? Is it a product that is still evolving?

Susan: I think that, I think that a person who, um, designed that or wrote that curriculum had kids who were dyslexic or have trouble reading. I think I remember reading about that, so I suppose that was the inspiration. And other products that look like it, I'm not sure.

Brenda: What are other products you've look at it, in comparison to it?

Susan: Um, I feel like I don't think I've surveyed tons and tons, but I feel like it's more um, straightforward than a lot of things that I've looked at, so, ah, um, I haven't found anything that's super similar. It's very, um, it's well it's supposed to be based but it's, it's very you know, this rule of, or this sa, it's, it's phonics based very much. For they don't, there's, you know, they are probably like, he already probably knows five or six sight words, so but they are the ones that are kind of absolutely necessary (*laugh*). So, um, it's super I guess, I would say methodical, get this down really well, so that you can, you know build on that to the next thing. So, um, I'm sure if that's right or wrong.

Brenda: There's no right or wrong.

Susan: What other products might it (*sigh*) might it be like or having similar…um and conventions, I'm not sure I know what that means?

Brenda: In other words, what, well and maybe like the Orton-Gillingham are a kind of convention. Those?

Susan: Yeah, I, I like that it's very clean and simple, simplistic to look at. It's not busy, so that's the,

Brenda: That's a positive.

Susan: positive yeah. Um, how is it, how long will it last and how has it evolved to be like this? (sigh) I'm not sure about that and it is a, depends on how, how I suppose it could last a

while (laugh), but it was a different edition, so I'm sure it could, before and yeah, before too long.

Brenda: And let's see which qualities seem to come from the product and which qualities seem to be projected by you onto the product.

Susan: Hm? That's interesting. I don't know. I don't say my perception is that it is clean and easy to understand. I'm not sure somebody else's might be different (*laugh*), but comparatively, with the small amount of, you know, comparison that I've done, it seems to be that way. I'm not sure if that's, that's its own thing or my own, just opinion (*laugh*). Maybe a little of both.

Brenda: Maybe take a photo and try to say qualities, say qualities it has. Try not to focus on the particular qualities of either the person or the product. It might be useful to think of them together as a silhouette. I mean that's what most pictures are.

Susan: Oh, okay.

Brenda: That way you can be sure you are looking at qual, at the qualities of the interaction. Think about five words. If you get stuck, use the phrase the interaction is characterized by X. Where you'll fill in the X. Take for example, the chair, a chair. The interaction could be characterized by acceptance and harmony, detachment and tension, or firmness and compliance.

Susan: Firmness and compliance. That's,

Brenda: That one, I've, I've always kind of questions, like I'm not sure about that one.

Susan: Is there someone complying in some way? I don't, compliance and firm, firm.

Brenda: I can see the firm, that, that maybe that's, I'm not quite sure.

Susan: No.

Brenda: But, I can, I can these two really and, and I think that's really interesting because in designing, that interaction between the product and the user that thing that it creates is really something that I don't think that we often, you know certainly in some ways, I think it's an element that as educators we don't think about.

Susan: No, that makes sense.

Brenda: And , um,

Susan: Or at least one of the, an aside, maybe not a starting place, but just a, yeah, it doesn't seem like it'd be like very, a very important consideration normally. Important as in often thought of.

Brenda: Uh huh and so a lot of this is, like I said, reflecting, it's, you know you think about it and then, you think about it and then kind of comes like, um, if I think about the relationship to this desk chair , um, and why I chose this one over another one, um, and ah, um, you know because when I was choosing it…, um, it's been a while ago…there were, you know, there's thousands of options too, and it's really more a task chair than an executive chair and so, I don't even know that I thought about it when I chose it, but kind of by interaction with it is, is , um, one of functionality and of alertness and of, um, of, um, a being on ah, as a level like with, with I'm sitting across the table from someone, that chair, I've always hoped would not be intimidating but just affirming that, that we are here together, we're working together, so that, that might be my relationship to that or that my relationship to it. So, does that help a little bit to understand?

Susan: Oh yeah.

Brenda: Um, and so I, I guess when I think about that chair, that, that there's a relationship that I have with it, but that relationship is projected into others.

Susan: Tell me that. Say that again.

Brenda: That my relationship with that chair, becomes something that projects to others and forms a relationship as well.

Susan: Okay . Right.

Brenda: And , um, and I think, you know, ah, um, just like here, although I still don't understand it.

Susan: Don't quite understand it.

Brenda: I've never quite understood it.

Susan: I'm glad I'm not the only one. (*laugh*)

Brenda: Um, that and they've used that, that in many of their publications.

Susan: Really, I need to get somebody to explain it to me.

Brenda: And you don't get either.

Susan: I need an aha moment. (*laugh*)

Brenda: It might be, um, that the people that, the, these people are from the Netherlands that wrote this.

Susan: Oh.

Brenda: And it might be that there's a cultural kind of, of thing, that that, that is ah,…

Susan: That yeah, it sounds like it.

Brenda: Is involved there.

Susan: That sounds like it. A possibility.

Brenda: Yeah. Every once in a while, there's kind of a disconnect on some things. So, hm? Why don't you kind of.

Susan: Where were we? Here? No.

Brenda: Oh the, I think we have read through there.

Susan: Have we al, already.

Brenda: 'Cause we have talked about firmness and compliance. (*laugh*)

Susan: Right.

Brenda: And how.

Susan: Okay.

Brenda: Oh, okay. Well, let's hear, you go on and…

Susan: Okay.

Brenda: Can finish reading.

Susan: The words that you choose don't have to be dictionary words. You might describe the quality of an interaction as being metallic (*laugh*)…I was looking to see if I was reading it correctly or being Blobic? What it, what, do you know that, what that.

Brenda: Ah,, yeah, it's a made up word. Blobic.

Susan: Oh, blobic or blur like, or displaying plantness (*laugh*) or computerness for example. Interesting (*laugh*) huh? Add this to the end of a familiar word, I think I've said that earlier, was swivelier.

Brenda: Yeah, you did. (*laugh*)

Susan: Um, um, ah, adding this to the end of a familiar word, is often a good way of trying to describe an interaction. It's okay to build your own language to describe an interaction, as long as you know what you mean.

Brenda: (*laugh*) Hopefully.

Susan: (*laugh*) Now repeat the process choosing another person. They could be using the same product as before to give a comparison, or they could be using a different product or you

might choose the same person using a different product. Is a quality of the interaction the same? Hm? Another useful way to consider the qualities of an interaction is to discuss what you see with another person. It's gonna help you to externalize what you think about an interaction without getting stuck and identifying qualities of an interaction is always a difficult process, even if you have done it many times. An experienced ViPer will often take the same amount of time as the novice ViPer. Are we doing this often? I suppose when thinking about designing, I suppose this is in the context of designing products so yeah. Um,

Brenda: And I think about it ah, you know, I, I think that it's, it might be a way of thinking about the way that we design our lessons.

Susan: Right.

Brenda: First for, in our, you know, in education.

Susan: Okay.

Brenda: That's sort of the premise for a lot of what I'm trying to do is to see how can, I mean and there's just so much more, this is just ah, you'll see, just the tip of the iceberg. But how can we can take that into our teaching environment and, and making a difference as we look at what we're doing through a different lens.

Susan: Uh huh. Walter Vencentini has written about the mysteriousness of flying qualities. The qualities of an airplane, a pilot experiences when, when flying. Engineers are notorious both bad about thinking about the qualities of things they design preferring to solve the technical problems and let the qualities inter, (*cough*) interaction immerge. The large technical systems have often, often have very particular qualities and the users of those systems, pilots in this case, are able to very accurately describe the qualities of the experience they had interacting with . What driving qualities does your car have when you're, when you interact with it? Makes

sense. I imagine there's quite a bit of thought that goes into that in the design of interiors and, and really your drive train and all of that. It seems like that could definitely make a big difference in selecting the car.

Brenda: How you interact?

Susan: Right, yeah. It's, that's a… With an understanding of the qualities of that interact, action ah, I've messed up here.

Brenda: Ah,, let's see. With the understanding,

Susan: With an understand…

Brenda: Of the qualities in that interaction has, um,

Susan: You go ahead.

Brenda: You go ahead.

Susan: And now you can look at products in terms of interactions, you're now ready to go onto the 3rd part of the deconstruction phase on the context level.

Brenda: Okay. So, you want to think about maybe products, ever since they said cars, why we don't think about what/how you might interact with, with your car, kind of on this, kind of its qualities.

Susan: Its qualities that should be okay. Describe, going back to describing its qualities, or thinking about the interaction.

Brenda: The interaction. Yeah, the, the yeah.

Susan: So my car is nicely responsive. It has really, um, it does what I want it to do (laugh) when I want it to do it, um, it's comfortable. That's, is that really describing the relationship though.

Brenda: No.

Susan: (*laugh*)

Brenda: I'm sorry.

Susan: Give me a, give me an example here.

Brenda: Like here, this one is, with this chair, it's just kind of accepting and in harmony with the way the chair, this probably is a chair that you can get comfortable with it or, um, like when I'm driving, my interaction is, um, it takes me to a different place. I like it's spunkiness or I like it's, you know, or we, um, um, or sometimes, I wish it had a, sometimes the seat causes me to squirm in it a little bit that, that inter, that, that thinking causes me, ah,

Susan: I think well my car just makes me comfortable. This past weekend, I actually took a nap in it (*laugh*). I drove to Starbucks and it started raining so I just leaned back and took a nap and it was really a nice comfortable nap. My car makes me happy. It's pretty new.

Brenda: Oh that's cool.

Susan: So yeah, um, hmm? Cozy, I guess that's describing it, but (*laugh*) ah, hmm?

Brenda: Cause I think, you can cha, let's see here. Um,

Susan: Miss.

Brenda: Um, yeah, the interaction can be characterized by…well, I think coziness, I think that is.

Susan: Yeah, coziness, yeah.

Brenda: It, it,

Susan: Work.

Brenda: Try not to, let's see, try not to focus on the particular qualities of either person or the product. Watch the interaction closely. Let's see it might be useful to think of them

together as a silhouette like that. That way, you can make sure that you're looking at qualities. I think cozy, because if I think about you in silhouette with the car or like sleeping in and…

Susan: Uh huh. It's a little too cozy sometimes (*laugh*). On the way up here, I was yeah, I had to drink my coffee because I was a little too, too cozy. (*laugh*)

Brenda: So and that's kind of, and we won't do it now, but think about and we'll talk about next time and ah, as we beaming through. I'm not quite sure where we'll go next time. But what we may do, next time is with this, because this is part of deconstruction is looking at things as they are. So maybe what we'll do, is we'll watch some of the videos and you can see how, how the product is when you're working with it and…

Susan: Daniel working with it, me, the three of us, the three of us together?

Brenda: Ah, eh, yeah.

Susan: Or the two of us?

Brenda: Well, it would be. Yeah, yeah, so you can start seeing, we can maybe go back and answer these questions again and then we can, and then I'll see what the next step is and we'll talk about that and then, we'll get into, I was hoping to just lead right into the, kind of looking at things how we might want to design and thinking about some of the other things, but I don't think we're ready for that yet. (*laugh*) Ah, not you, me, us, us. I think we're in this together (*laughing*). I mean we're just, this is wild trip we're on.

Susan: Okay. (*laughing*)

Brenda: We're gonna explore this, you know. So, um, I mean that's what research is, is making it up as you go along. Okay, so let's ah,, let's read this and then we'll do this and then we'll go, 'cause I don't want you to go too, too late. Okay, the context level follows naturally from the interaction level moving further away from any particular product. The aim of

deconstruction at the context level, is to try and think about what factors and the original conditions that a product was created for provided a possible reason to produce that particular person/product interaction. Put another way, good. The context level tries to get at the factors underpinning the qualities of a particular person/product interaction. That I think is really, important. It might be kind of maybe, kind of try to unpack that a little bit for you.

Susan: Yes, yes.

Brenda: Okay, um, because in reality, all education is, is a series of interactions with processes and content and skills and knowledge with people, and, and people in a context which means the world that they live in. So, like if were in this room, the world that I live in, it's, it's a business office. It's ah, a place that I do. There's a white board behind. I teach in here. So this is the context that's education, it's counseling, it's consoling, it's bringing hope, it's bringing bad news, it's bringing good news, so that is the context, at least at this office and classrooms and homeschool classrooms, also have a context and everything that, you know is there, I mean even the pictures on the walls and the, you know the placards and the all the stuff that's here create the context and the, it's even kind of what, maybe a different context cause this office in a school and how that, all of it will go on here during the day can affect it and then, living in a small, southern town, how does that. So, so it's, yeah, yeah, that's context and so, um, the factors that underpin the qualities of a particular context so those are all the factors that we're looking at.

Susan: Right.

Brenda: Okay, um, for example, there are a number of possible context factors that resulted in the design of a mini cooper in 1959. Have you ever seen, you know the Mini Coopers? Have you ever seen Mini Coopers?

Susan: Uh huh.

Brenda: One of these factors, was a world oil crisis that resulted in petro rationing in the UK and a demand for more fuel-efficient cars. Another possible factor may have been a need for more people to have mobility and independence at a reasonable cost. There are other factors we can think of too. Maybe people felt the desire for discovery and excitement for new places and an urge to do all this together. Maybe a small car with a low driving position, means that speed can be experienced more directly. Why would that be? The 60's were also a time where equality between the sexes became an issue. A car that both men and women felt comfortable driving would make sense. Wouldn't it? In deconstructing at the context level, you need to ask in what context would the quality you described for the interaction be considered appropriate? What context factors would make that relationship meaningful? So, this gets pretty deep.

Susan: Uh huh, in relationship between the product and the person.

Brenda: I mean it's, uh huh, uh huh, and the context factors that might make that relationship meaningful. For example, to me anyway, and thinking about education and context, like, um, Daniel in a classroom, that may not, he may not be able to make meaningful relationships because of that context.

Susan: Right, that makes sense.

Brenda: And so, that's what we're, we're looking at, in what context would the quality you described for the interaction be considered appropriate.

Susan: Okay. I see.

Brenda: There are no right or wrong answers here, with none of this. What is important is to understand that products enhanced interactions are created within well-defined contexts and that understanding this context can help and understanding why the product exists at all. In fact, that is what we are looking for the answer to the question why does this product exist and why

does it exist in this way. And for home, you know, I think for homeschoolers, that's a really important question.

Susan: Right, yeah. Well, yes but, (*laugh*) a good one. Are we thinking of product as education as a whole, as a package? Okay.

Brenda: And it's individual, you know.

Susan: Like its parts.

Brenda: Uh huh, uh huh.

Susan: Gotcha. Okay, do you want me to read?

Brenda: Sure.

Susan: We're not necessarily trying to get at the factors that the original designers use in their design process, although that is one possibility. The factors that we are talking about are those that seem plausible. These factors can relate to the biological, technological, cultural, social, psychological, and many more conditions the product was created from. Another way of thinking about context factors, is classify them into certain types. Principles are stable patterns in life from physical to biological, social and psychological. People are doing them by curiosity for example. Hmm? They can be laws of nature and fundamental human concerns or patterns of behavior. The other types of context factor that you will come across are states, things that relatively constant. Conflict between Palestine and Israel for example. Developments by which we mean things, by which we mean things that are changing over time. So, for example, Global Warming and there are company trends and people's behaviors as a result of such development. For example, buying energy saving equipment.

Brenda: So just kind of as a side note, people in education tend to be very progressive in their notes.

Susan: Oh yeah. I'm not, I'm, I'm a pretty level homeschooler. I'm not gonna be shocked, (*laugh*) but it's okay (*laugh*). We're a little uncommon, but and I knew it was pretty diverse actually in that area. There's ah, you've got all kinds.

Brenda: Really?

Susan: Oh, yeah. This is kind of refreshing. I mean it's nice to be exposed to people of all different backgrounds and that's kind of how the world works unless you live in a tiny little town.

Brenda: Yeah.

Susan: So it's good for, for kiddos to, to have that I think.

Brenda: Yeah, I think so. I think so.

Susan: (*sigh*) Anyway (*laugh*)

Brenda: But anyway, you know, I know often a lot of home schoolers are, are can be pretty surprised. Look at, maybe that's really going away a lot.

Susan: Well, yeah. Well, I don't know.

Brenda: In between, cause Ya'll, ah, you and your husband, Ya'll don't, other than family, do Ya'll, Ya'll don't do a whole lot of social stuff.

Susan: Um, you mean with the sa, with the homeschool or…

Brenda: With any.

Susan: (*cough*) We try to, with, ah, eh, (*laugh*) does that ah, we, we would like to (*laugh*). Oh, yeah, we're an awesome family (*laughing*). I would hope.

Brenda: Yeah, yeah, I think that that's, it seems to me that so many, you know in your age gr, cause you know that's where most of my kids are and they just don't seem to have time to make friendships.

Susan: Yeah, you're right (*laugh*). There's a lot going on and well we have friends. We have friends for a, you know, and there's chu, you have church friends and friends, yeah but I think it is, it's a challenge to ma, to make and develop and sort of ah, maintain relationships and we have relationships that we maintain pretty well with people that we've known for a really long time from college age basically and before even really um, but, um, and that's sort of the, the ca, the relationships that even if we don't see each other for a very long time, it's gonna be, we're not gonna fall apart. We'll be able to pick back up, cause we've known each other for so long but, but yeah, eh, I wouldn't say that (*laugh*) we have a lot of social, um, I don't know, ah, involvement, yeah, yeah necessarily. Yeah and, and also I guess, um, other social, would be church activities and then with kid's parents, you know, that that kind of thing, you know, play date stuff so

Brenda: Yeah, it's yeah, it's kind of different than I think.

Susan: 'Cause that was a different before?

Brenda: Well I think, I think that ma, maybe with my generation, there seem to be more emphasis placed on intentionally developing relationships with other couples. I mean we moved around quite a bit and, ah, maybe there would be somebody from my husband's work or someone I met through a babysitting club or something but a lot, frequently through work, but we would, I remember, we would have like three or four couples that would try to get together once a month or, or every other month and we would go to different houses and have, you know,

Susan: Oh, I think that's good. Maybe we screwed up on that up (*laughing*)? yeah, developing relationships with people, ah, I think that's a good thing. But I, I like the idea of, of developing relationships with people that are, that are not necessarily in your, I think it's good to have people in your same time of, your same life experience generation and doing life together

but also I think it's nice to be able to develop relationship with people who are outside of that younger and older. I think that that's beneficial.

Brenda: Oh, it is.

Susan: But you know there's so many other things.

Brenda: There's almost that, that.

Susan: (*laugh*) Right. Yeah, I mean that's a little, I guess a little.

Brenda: You think all the technology in life, we've got something.

Susan: You would think. You would (*laugh*).

Brenda: So it has not. Okay, let's see here. All right, um, let's do classified then. Okay, ah, did we, how far did we get?

Susan: Mm.

Brenda: Oh yeah, we got to the end of the that.

Susan: Okay.

Brenda: And that's an important para da. Can I?

Susan: Sure.

Brenda: That's important too because these are items that we just really don't think about a lot, so that the factors can be divided into principles.

Susan: Now we're thinking of prin, curiosity as a principle?

Brenda: Yeah, a stable, a stable or stable patterns in life

Susan: Okay.

Brenda: From physical to biological to social to psychological. People are curious.

Susan: Gotcha.

Brenda: They it, or they can be laws. So, these are principles. They can be laws of nature and fundamental human concerns or patterns of behavior. Other types of context factor, that you would come across are states. Things that are relatively constant. I wish that weren't the case, but it is. Developments by which we mean things that are changing over time. For example, Global Warming or, um, numbers of people going to college. You know there's, there's a push to have everybody doing that. There are and there are accompanied trends in people's behavior as a result of such a development. Well maybe like developments would be ah, skilled labor is no longer needed. Manual labor, very few manual laborers, so it would cause a trend of going to college.

Susan: Right.

Brenda: Or something like that. Okay. Now, go back to the qualities of the interactions that you were looking at. Can you identify any factors that would make the quality of the interaction you observe meaningful? For example, you might have observed comfortableness (*laugh*) as a quality of interaction. So, you might come up with psychological principle like people (*cough*) need constant reassurance. Maybe you can take this further. Like think about like what you were thinking about with you in the car and I mean that was yours, was comfortableness, so, um, what kind of principle was there. But, um, for you, what might be another principle that comfortableness in a car might be that interaction?

Brenda: You know would be a principle that they might use to

Susan: Hmm? (*silence*) I think I might say people need a rest, rather than reassurance (*laugh*). That's where I am with all that (*laugh*).

Brenda: Yes, yeah.

Susan: So, um, and I suppose that's pretty universally understood (*laugh*), um, hm?

Brenda: So, this is hard to think about. So, this will be some thinking.

Susan: Gotcha.

Brenda: Okay. Right, I know how hard cause I've been reading this for a couple of years off and on and it, it's just starting to really.

Susan: It's a skill. Yeah.

Brenda: However, if we start thinking about it in terms of when we were getting ready to, well just go with Math. This I mean we ah,

Susan: Uh huh.

Brenda: If we think about that interaction between the product, the math, 'cause everybody loves to hate math so, so if we…

Susan: (*laugh*) Most people. I'm not my husband, most people.

Brenda: Yeah, but most people.

Brenda: You know, you think about, I think about here that, you know the interaction between a certain math curriculum and the student and teacher, because they're all different. Those are different kinds of interactions.

Susan: Right.

Brenda: Interactions that you're having and everybody's interaction is kind of different. So, if we're thinking about designing something new that would be, would solve the problems that working with this current product is creating, how could we do that? Well, we might want to look at these context factors which is okay, my principle is the stable patterns of life. Um, well, like for example, in Math, it's kind of been a stable principle that you have to memorize Math facts. Do we question that or not? I mean is that, what does the product/person interaction do

with something that's based on that principle? That's where it's coming from. Does that make sense?

Susan: Yeah, yeah it does. It's a little , um, a little.

Brenda: Yeah.

Susan: Scary to suggest, but (*laugh*).

Brenda: But you think I mean, I think about here, all the kids that I've had that were never able to memorize Math facts and what did that interaction do to them? And…

Susan: Right, and then it's like you want a result of having a good relationship with Math and learning and if that gets in the way, then maybe, that's the principle is not as important as the more.

Brenda: Right, cause if we could get, can we come up with a different principle?

Susan: Right.

Brenda: Is there another principle that we might want?

Susan: That might be more.

Brenda: You know.

Susan: Useful.

Brenda: Or the context that you come across or states, things that relatively constant, now states.

Brenda: Like for some of the kids here, just their intellectual, intellectual pallet.

Susan: Uh huh. Just ah…

Brenda: If you can change it, just like we've ?

Susan: Right, but that's,

Brenda: But yeah, and developments, by which many things that are changing over time, eh ah, developments.

Susan: Well ah,

Brenda: new math,

Susan: Ah, ah.

Brenda: Common core math.

Susan: Yeah.

Brenda: You know and trends. Yeah, common core math which is a development.

Susan: Thankfully, I haven't (*laugh*). I don't want to do that (*laugh*).

Brenda: And though in high school, even though that's a development that is outst, outside maybe our immediate context, you see a lot of high school materials now.

Susan: That are kind of arranging themselves so that we're.

Brenda: Looking on.

Susan: Oh yeah, definitely.

Brenda: Common core, so, so that development is creating a trend, some trend.

Susan: Oh you got children changing as well.

Brenda: Uh huh. Uh huh. Oh, eh.

Susan: (*laughing*).

Brenda: That's an important one. Yeah. Wow. In, in a, in a broader sense and I, there's research that within the homeschool community that's changing as well and you probably are finding that out in your…

Susan: Well, oh, just that children are different than war baby, five years ago and they're saying things that…

Brenda: Well yeah, because like I think they say now over thirty, over 33% of homeschool families are single parents.

Susan: Yeah, yeah. Homeschool families. Whoa! That's interesting.

Brenda: I think that's ah, maybe (*sigh*) that's an, their struggle, their whole stress in struggling and I see look at that portion of those are the single parents.

Susan: Right gotcha.

Brenda: Or it could be grandparents or,

Susan: Right.

Brenda: Someone else who's, who's homeschooling that's not…

Susan: Right, right. Gotcha.

Brenda: Wow, that really struck a chord. Okay, now, let's you, you go and read.

Susan: Oh, okay. Ah, now that I took qualities of the interactions that you can't make over here.

Brenda: Oh, okay,

Susan: Ah.

Brenda: Yeah, like the others.

Susan: Okay, ah, he will need constant assurance.

Brenda: Oh okay.

Susan: Do you feel, did I feel insecure for some reason? Did I like to feel at home occurring on questioning, it can get even more, get to even more fundamental principles.

Brenda: Okay.

Susan: Trying, trying to think of them as you can and remember to look for context factors that lead to interaction qualities or eventually to probable qualities. To, to take it, an example, see apple eye book. The factors relate to its interaction qualities, like for creativity.

Brenda: Yeah, and what's kind of settles thing and coming to those, those kind of qualities, I think take, will take some thinking and practice and breaking our own molds of thinking.

Susan: Uh huh. Hm?

Brenda: Okay.

Susan: The principles and other factors, you arrive at count for why interaction observed has the qualities that you noticed and consequently why a product is what it is, taken together, they form possible context factors or conditions that have resulted in a product's existence.

Brenda: The deconstruction phase helps you to take a wide review of the world of products in three ways. First, to understand that there are three levels of description, production, interaction, context to this ViP model and also the relationships between the, the between these levels. Second, to get rid of any preconceptions you may have about products in a certain domain. Um, third and finding factors that are, are,

Susan: Obsolete.

Brenda: Obsolete and no longer make sense, but that's really important in education too. Um, you can already begin to have a feeling of new opportunities for the design phase that follows. Once you've gone through the deconstruction phase a few times, you'll be able to do it quickly, almost without thinking. In fact, it is a way of thinking about things. Usually, we'll be dealing with a particular problem area or a domain so the deconstruction phase will normally

focus on existing products in this domain. For example, if your domain is working on the move, you might start to a, deconstruct. In the context and people are reading this in another ah, in ten years, they know.

Susan: Like there is no (*laughing*).

Brenda: I've been thinking about a blackberry phone. You know what a black berry is. By the design.

Susan: I think Dale had a blackberry when we first married (*laugh*).

Brenda: Yeah, I had a blackberry too and they were hot.

Susan: Yeah, they were the thing (*laugh*).

Brenda: They were the thing. By the designing phases, by the designing phases of ViP, you'll have a good idea of some of the context factors that are involved in the domain. Some of which, you might be able to use in the design phase. So those are all things that we'll look at and hopefully we'll find. But these are yours and if you think about at best, we can, we did kind of verbally, but we do want to jot some notes?

Susan: Okay.

Brenda: Over the next week and although, next um, (scheduling discussion to end).

**Scene Four: Portraits in Design**

**Site: Brenda's office; three weeks later, mid-March, late afternoon**

**Props: Brenda-prepared guide sheet titled "Awakening the Designer, March 12 Meeting with First Principles" with grid for First Principles (See Appendix E)**

**Book: *Design Thinking* (Cross, 2011), Chapter 2, "Designing to Win"**

**Book Chapters from *Designerly Ways of Knowing* (Cross, 2006)**

**Chapter 1: "Designerly Ways of Knowing"**

**Chapter 2: "The Nature and Nurture of Design Ability"**

*Brenda and Susan are sitting side-by-side at Brenda's desk. The session's guide sheet, other books, coffee cups, pens, notepads, tablet, phones, and various papers are between and beside them on the desk.*

Brenda: I thought a lot since we've met like

Susan: Okay.

Brenda: what are my research goals

Susan: Uh huh.

Brenda: and agenda and the kind of research I'm doing.

Susan: (*sniff*)

Brenda: So, each time we meet, even though we may not dig real deep into some of this

(VCD: Brenda refers to the session guide sheet.)

Susan: Uh huh.

Brenda: just talking is, is part of it.

Susan: Okay.

Brenda: This is kind of our agenda

Susan: Oh, okay.

Brenda: for today, and you can, and, and we may just want to stop at some point and write some notes down.

Susan: Sure, well, like get my pen out just to

Brenda: Yeah.

Susan: move around.

Brenda: Ah, do you think better when you have a pen in your hand?

Susan: Or something in my hand.

Brenda: Yeah.

Susan: (*laughing*)

Brenda: I'm the same way. I'm the same way.

Susan: A cup of coffee or a pen or even a phone. (*laugh*)

Brenda: (*laughing*)

Susan: Honestly and I um, but I think a cup of coffee and a pen are probably less off-putting to other people, so. (*laugh*)

Brenda: Yeah, it doesn't bother, it doesn't bother me. So, what, what I'd thought we'd just start, since we haven't met for a couple of week, just how things are going in general?

Susan: Ah, with Daniel and home teaching. Um, I would say, I'd say they're going better um, at the moment.

Brenda: Yeah, yeah.

Susan: That seems to be, it seems to be up and down. So, today we had a good day. Um, we've had a good couple of days. Um, he, he seems to have sort of a little bit lately, more of a um, positive um, can-do attitude and I'm not sure of specifically directly what that's related to

except that hopefully, if because of our ah, my purposeful encouragement of him, is kind of backing off a little bit and just you know encouraging him in, in the little things um, so maybe but he um, yet we've had good, we've had some good lessons in the past um, really the past week. We haven't had any, any major ah, hiccups cause often that that is something that we deal with, just sort of a flat, like "Okay, I'm not gonna do this anymore. I'm going to my room," just a lockup.

Brenda: Yeah

Susan: (*laugh*)

Brenda: Yeah.

Susan: So, um, and then we just sort of have to (*sniff*) start over (*laugh*) and it's frustrating, but it's, ah, it's thankfully, but it's been a good week. Um, I would say that he's doing, as far as reading goes, I think he's um, I think he's progressing um, (*sniff*) and he, I feel he has been progressing for a while slowly but surely. So yeah.

Brenda: Um, ah, one of the things that you said was that you think one of the things that are making it go better now, is that your little encouragements kind of thing.

Susan: I think, possibly hopefully.

Brenda: Okay.

Susan: (*laugh*)

Brenda: Tell me more about that, please.

Susan: Um, let's see.

Brenda: Or can, can you think of an example

Susan: Yeah.

Brenda: Or a story or something?

Susan: Yeah. You know, I'm not, I know my husband has been really, he's good at leading in that, sort of, I guess, modeling how to do that that because I'm not naturally a very encouraging person. I think I'm a little bit more of a point-out-the-flaws and ah, (*laugh*) um, and Daniel, he's just, he takes in everything, and it's like he'll see it, you know, when I'm, you know, zoning in on, focusing in on the problem, he sees, "Oh, she's not accepting me," you know. I, I feel like that that's kind of the way it works. And so, my husband's really um, I guess just sort of like, you know, taking a deep breath and, and encouraging him and saying positive things and smiling about something. I'm specifically right now (*tapping pen*) thinking about his violin lessons. We ah, it seems like about in anything that takes a challenge, he's just very intimidated by the process.

Brenda: Okay.

Susan: Whether he's good at it or not, but at ah, he's intimidated by the process. So, he's really good at the violin, but he's intimidated by practice, and it's not just because he doesn't want to practice, he's intimidated by mistakes and just very, I mean, I think, maybe he's also a perfectionist, so it really doesn't work very well, but (*laugh*) his mom is a perfectionist more than he is.

Brenda: (*laugh*)

Susan: And I'm trying to encourage him, and I think I'm being encouraging. but he's just like "Mom, leave me alone," (*laugh*). He's, you know, he bucks up really bad, and so, and I feel like I, so, I don't, I don't, I can't, um, I'm not sure if it's necessarily with the re, I think I've tried to take example, because my husband will often, when he's um, going through his violin practice with him, and just sort of, I've tried to take an example a little bit from him, the way he

encourages Daniel even when, maybe he's not really putting his (*laugh*) best foot forward (*laugh*) and

Brenda: Yeah.

Susan: and he just smiles and says, "Good job, son. You're," you know

Brenda: (*laugh*)

Susan: and, and I, I can tell when he's not actually trying and it's, I think, well, you know, he's almost always really trying with, with reading, so it's a little bit of a different story. In, in his, in his violin, I can tell when he's not really put, putting himself into it, and so, but we definitely clash. I guess, I'm kind of rambling here.

Brenda: No, no, no that's fine.

Susan: You know yeah,

Brenda: That's okay.

Susan: But um, but yeah, I guess just um, trying to just take it lightly, maybe a little bit, cause it's what I'm hopefully learning (*laugh*)

Brenda: Yeah, I mean that's, that I mean, that's a great point. I mean you were gonna talk about some things

Susan: Okay.

Brenda: and that's really an important point

Susan: Good.

Brenda: in my opinion

Susan: Good.

Brenda: and you kind of, so I like the way you described ah, your husband and

Susan: Uh huh.

Brenda: I guess it was the session before last, when we were talking about what a designer does and you shared how he's, he's a designer

Susan: Uh huh.

Brenda: I mean that's what he does

Susan: Right.

Brenda: and, and but how ya'll are different

Susan: Uh huh.

Brenda: and it maybe some of these things are just his natural or even, could be where his training

Susan: Uh huh.

Brenda: as a designer has

Susan: influence of

Brenda: influence on him. Do you have maybe one outside, maybe with the reading of where that strategy made a difference for you and Daniel (*sniff*)?

Susan: With in

Brenda: With the reading.

Susan: With the reading.

Brenda: Uh huh.

Susan: Um, the, the strategy I read, read about? Is that what you're asking?

Brenda: No, that what you're saying, that you're, you're ah, intentionally being, I don't know, kinder isn't exactly

Susan: Yeah.

Brenda: but being more encouraging.

Susan: Less, less um, intense maybe?

Brenda: Yes. Uh huh. Uh huh.

Susan: Um.

Brenda: That we're

Susan: Gotta get this done! (*laugh*)

Brenda: Yeah, well, it's hard for you but you saw something

Susan: Yeah.

Brenda: the result for him

Susan: Yeah, um,

Brenda: and it may not stand out.

Susan: specifically related to the reading. I think it would take me a little bit to figure, to think about that, I think if, I'd love to have more time to just contemplate this stuff (*laugh*).

Brenda: Kind of thinking about as you were talking about (*sniff*) how you know sometimes, he'll shut down and that sort of

Susan: Stops everything

Brenda: Stops everything

Susan: Uh huh.

Brenda: when that that happens

Susan: Uh huh.

Brenda: I mean that's with children that are having difficulty um, that is not uncommon.

Susan: Really?

Brenda: Uh huh.

Susan: Gotcha.

Brenda: It's really.

Susan: I just want to know that's, oh yeah

Brenda: It's good. It's very common experience so

Susan: Right.

Brenda: that is not uncommon.

Susan: That's good to know.

Brenda: Yeah.

Susan: Yeah.

Brenda: Yeah, I mean (*sniff*) and hopefully, well, I'll show this in just a few minutes,

(VCD: Gesturing toward the session guide sheet.)

Susan: Uh huh.

Brenda: but we'll go through some of that kind of stuff

Susan: Uh huh.

Brenda: um, because although I was there with him only three times,

Susan: Uh huh.

Brenda: (*sniff*) do you think that while I was there, that there may have been incidences that if I hadn't been there, he would have run to the other room that he maybe was really just holding it together better honestly.

Susan: He's so good at, yes, because he really loves to present well in front of other people

Brenda: Yeah.

Susan: and it's, it's very eh ah, there's such a contrast in his behavior. I mean, he's always, of course, like he's a good kid and he's never like, not trying (*sniff*) but I feel like he, in

a public situation, in a social circumstance, he is, he's on top of things all the time. He, he, he is really aware of how, or maybe overly aware, of how people are perceiving him, and he wants to just present well. And so, he doesn't really have that with me. I mean he probably has that but I think he, and maybe he gave that up (*laugh*)

Brenda: (*laughing*)

Susan: you know let go (*laugh*). I mean ah, I'm his mom (*laugh*) so.

Brenda: And, and you're safe.

Susan: Yes.

Brenda: You know, and I mean, that's really good that he feels safe.

Susan: Yes.

Brenda: You know that's a plus.

Susan: Yeah, but it's, it's, it is it, I, I've been so, I've sort of, that's one of the things I've really been concerned about (*laugh*) with him honestly, because I feel like the little kid of that, and he's done it for a long (*tap*) time, I feel like it seems like a really adult way to act and be very, I don't, protective of your image as a little (*laugh*) (*sigh*) a little person, and I mean, I don't, I don't understand. (*laugh*)

Brenda: And I think that's human and the human nature.

Susan: I suppose so, I suppose and to he's very, it seems kind of grown up. It seems like (*sniff*) you know, you're a little kid, just be careful, and just, you know, play; and you know, but it's just not his personality.

Brenda: Yeah, no and

Susan: (*laugh*)

Brenda: then that that can serve him, him, him well you know.

Susan: True.

Brenda: Ah, because um, I was gonna do some, some of the videos and I have to apologize that I didn't quite have time to (*sniff*)

Susan: I understand.

Brenda: to get that and what my, I'm hoping is that um, (*sniff*) that I can get just kind of the segments where ya'll were interacting for us to go over as part of the ViP stuff we'll do in the next week or so, part of the looking at the old product in the deconstruction phase.

That reminds me, you're still teaching dance, right?

Susan: Yes, yeah.

Brenda: How many days a week do you do that?

Susan: I only teach one day a week. Um, we're coming up on rehearsal times and it'll be two days a week, but um, yeah, I teach a fa, I teach four and a half hours on a, on Tuesday night but it's

Brenda: Oh okay.

Susan: it's, it's more than that because you, you kind of have to at least double it minimally, double it for choreographing and

Brenda: Oh, preparation.

Susan: Yeah, it's like I guess any teaching

Brenda: Just like a, yeah

Susan: being a teacher.

Brenda: Yeah, it's a full, yeah

Susan: Uh huh.

Brenda: Ah, I mean full-time job. Preparation. There was some of it, well, it's when you understand things, you know you do hour for hour, and I know when I was teaching a subject that I didn't know very well or understand, it could be two or three hours for one hour

Susan: Oh.

Brenda: of instruction.

Susan: Sure.

Brenda: Yeah.

Susan: Yeah, it makes sense.

Brenda: Yeah, it really

Susan: Of course.

Brenda: and it really takes that.

Susan: Yeah.

Brenda: Um, so um, ah yeah, that's kind of the sense that that I saw on some of videos and I think you'll see as well.

Susan: Really?

Brenda: Yeah. Okay. So. Which articles did you ah, have a chance to

Susan: Well, I read the, the I can read ah, read em out of order. I think I read

Brenda: And that's okay.

Susan: the, I read the um, the one about the from, the Formula One guy

(VCD: "Designing to Win" in *Design Thinking* [Cross, 2011])

Brenda: Good, yeah.

Susan: Uh huh.

Brenda: I'm glad you did that one.

Susan: Yeah, and then I read ah, the first chapter that you sent me, was it about ah, nature and nurture and um?

(VCD: "The Nature and Nurture of Design Ability" in *Designerly Ways of Knowing* [Cross, 2006])

Brenda: Oh, okay. Okay.

Susan: Yeah, they were ah, I suppose it was a section or whatever

Brenda: Yeah.

Susan: of the, of the book.

Brenda: Book. Uh huh.

Susan: So, that's, and I didn't get through the very end of that but yeah.

Brenda: That's okay. I mean, well, how did you hang in, in it? I mean cause after I, when I was re-doing it, I was realizing you know, ah, you know it's a little bit scholarly.

Susan: Oh, the philosophical part, I think, was a little, heavy. (*laugh*) I think it might, I had to take a little time to digest, and you know.

Brenda: Yeah, and you know, and I was reading it, I was just going

Susan: (*laughing*)

Brenda: "What have I done to this poor girl?" (*laughing*)

Susan: No, um, it was interesting (*laugh*). I would say, I think that, I think I got something from it. Um, it ah, I mean, I don't, I don't think that I, I think it would take, it would take me a little while ah, to soak it in and ah, kind of break it down, but I feel like for the, for that particular one, um, just talking about the design process as a more ah, I mean I know what I got from it, is the, you know more intuitive um,

Brenda: Uh huh.

Susan: um, (*tap*) and I feel like I can kind of very loosely relate that to maybe how I choreograph um, specifically ah (*sigh*) you know, with the idea of you're not thinking of the problem, you're thinking of the solution and then it's really interesting that as a choreographer, not even necessarily when I'm choreographing for students, but just as an expressive form. You, I mean a, as a, (*sigh*) a choreographer, you're not specifically, but not necessarily thinking of a solution, but you're creating a work, and your work, sort of informs you about what the origination was eh, ah after you've created it, and it gives an enlightenment. There's a little, it's very abstract, I guess (*laugh*) but the process, I think what I relate to in that way. So, does make any sense?

Brenda: Oh, it makes wonderful sense!

Susan: Good, good. (*laugh*)

Brenda: Yeah.

Susan: (*laugh*)

Brenda: Yeah, I mean and, and I think the, as you've expressed that choreographers are a type of designer.

Susan: Yeah (*sniff*), yeah I think I get that. So, yeah, I feel that's a, that's an interesting experience that I've had as a choreographer that is really unique and hard to define and, and sort of explain to people that when you don't come in with, I mean you may come in with an idea that you know, or a question or a problem, or you know, you may come in with some theory or some quote or something, but the product helps you to explore the origin and your relationship to it in a way that nothing else really does, so.

Brenda: That's great.

Susan: Good. (*laugh*)

Brenda: Yeah, I mean I, that was kind of perfect.

Susan: And feel like that's probably, that's probably the, the best I was able to really digest what I read in the short amount time that I had to think about it.

Brenda: Yeah.

Susan: So, I'm sure there's more to be learned and understood (*laugh*) but (*gasp*)

Brenda: Yeah, I, I, well, yeah like the, the chapter, the one that that you, you didn't read kind of talks about, about that

(VCD: "Designerly Ways of Knowing" in *Designerly Ways of Knowing* [Cross, 2006])

Susan: Hm.

Brenda: and um, and the different forms cause what it is, what that it is, what that particular article or part of it is, is advocating for the inclusion of design as a third pillar in education.

Susan: Right, right. And I did get a part of that, a little bit of that.

Brenda: Yeah, yeah and (*cough*), so it's saying that taking that kind of ability

Susan: Uh huh.

Brenda: and developing it intentionally in other areas

Susan: Uh huh.

Brenda: is, can be very profitable.

Susan: Sure.

Brenda: And one of the areas that design thinking um, has been ah, adapted into very successfully is business. Did I mention that before or?

Susan: I don't feel like. I'm not sure.

Brenda: Okay. What, what it, over the last 10 or 15 years um, a lot of, of um, businesses have adopted kind of a design thinking perspective and those companies have exponential, greater success rate

Susan: Interesting.

Brenda: than traditional

Susan: Right.

Brenda: companies.

Susan: Neat.

Brenda: And um, and they attribute that to design thinking, which looks at things differently.

This is kind of, part of the design thinking that is my personal belief that can be freeing for us as educators, and if it frees us, then maybe it can free our students as well.

Susan: Right.

Brenda: So, I personally learned to trust my kids more and

Susan: Uh huh.

Brenda: allowing them some latitude

Susan: Uh huh.

Brenda: and that's a lot that we see these kids (in Brenda's school) that have been in these situations, where you know, it's test, test. Or this is, this is the only way to do it.

Susan: Right.

Brenda: We've got to solve this problem that way, and their little brains just won't.

Susan: Yeah, yeah.

Brenda: They just can't. And so, you sit back and you say to them, "Okay, well, how would you do that?"

Susan: Uh huh.

Brenda: And you give 'em a few pieces of, of information

Susan: Right.

Brenda: and let them go from there

Susan: Uh huh.

Brenda: and that's, that's, that becomes something we'll talk about. Yeah, some of what I call first principles that we have listed on the second page.

(VCD: Brenda refers to second page of the session guide sheet, titled "First Principles," with subheadings, "Design," "Literacy," and "Teaching & Learning)

Did you, in some of the reading, I think, that in that one about the, about the designing cars there were first principles...did you, do you

Susan: Yes.

Brenda: remember reading part of that?

Susan: I do, yeah. Yeah, I remember him talking about that, about yeah, basically, essentially it was, you know when you get to be an expert at something, there are certain ways that you're gonna do. Well, I know how to do this and actually you do this, this, and this because that's how it's always been done or taking that aside and just going to the beginning principles.

Brenda: Yeah, right, right yeah, cause one of the things that I mean, I, when I first read this a long time ago, that really um, stood out for me in, in the article that you did read was um, ah, and he also it, it he intimated it, cause it had several of the things that, that he did um, like the suspension

Susan: Uh huh.

Brenda: and where the (racing) rules wouldn't allow for any kind of real so-called design innovations

Susan: Right.

Brenda: where they could go in and they could make something or whatever

Susan: Uh huh.

Brenda: So, it just had to exist and so

Susan: with it

Brenda: uh huh, so "knowing that any driver-operated, mechanical device to alter the ground clearance was illegal

Susan: Uh huh.

Brenda: "he focused on the physical forces, the basic physics

Susan: Uh huh.

Brenda: "and events of nature that act on a car in motion" (Cross, 2011).

Susan: Right.

Brenda: So, ah, you know that um, I think that really, that that really speaks to me

Susan: Hm.

Brenda: and um, of course I don't understand all the stuff cause he's so technical

Susan: Ah yeah, I was reading to my husband, and he was really excited to tell me what the solution was before I read it (*laughing*). He was just like "Oh, I know what he was gonna do!" (*laugh*). He didn't offend me.

Brenda: (*laugh*)

Susan: (*laugh*) So he enjoyed it (*laugh*) I was a little bit ah, (*laugh*)

Brenda: (*laugh*) I'm so glad and then I was thinking I just should have sent you a P.S. "Please give these to your husband."

Susan: Yeah.

Brenda: I think he'd get 'em, right?

Susan: Ah, yeah.

Brenda: I think he would really relate

Susan: Yeah. (*laughing*)

Brenda: and this becomes a family (*laugh*), a family.

Susan: "Dad, you're just part of homeschool," so.

Brenda: Yeah.

Susan: I mean you know (*laugh*)

Brenda: Um, but it was like here, the design process, this is "where he was starting by separating needs to carry the torque and bending lines" (Cross, 2011) and this was the steering column

Susan: Uh huh. Right.

Brenda: and um, eh ah, so "it was really kind of a whole different flipping ways as the design process stemmed from considering first principles" (Cross, 2011).

Susan: Right.

Brenda: "separating the torque and bending lines," whatever that is um,

Susan: (*laughing*)

Brenda: I haven't the faintest idea and "from an imaginative breakthrough using the housing cover for structural purposes, as well as appearance and practicality."

Susan: Right.

Brenda: um, he continues, “Gordon Murray insists in keeping experience at the back of your mind

Susan: Uh huh.

Brenda: “not the front and work from first principles when designing” (Cross, 2011).

Susan: Uh huh.

Brenda: So, and, and I think from a lot of this is, kind of thing, from my experience, is for educators, that’s a really hard thing to do.

Susan: Yeah, oh yeah, I’m sure. I mean I know for me it is. I imagine in a public setting where you have all these specific regulations and plans and so on. I imagine it’s about impossible.

Brenda: Yeah, now tell me from that article that you did read and I, this one was, I think, except for the technical

Susan: Uh huh.

Brenda: racing, design stuff, pretty accessible?

Susan: Uh huh.

Brenda: So, what stood to you when you read that article? What stood out to you?

Susan: Hm? I don’t know (*laughing*)

Brenda: That’s okay.

Susan: about the racing. Ah, let’s see, what it’s about to be (*sigh*)

Brenda: Yeah.

Susan: I found that sort of interesting that he really like where I, I don’t really know if this has any kind of application and really it seems like it would be, it wouldn’t make sense but ah, the, the pressure that he, how he loved the, the pressure of being a former race car, the race

car designer, I guess ah, how that was sort of what spurred him on to be um, to be able to have breakthroughs and you know be innovative but I just found that to be interesting, I kind of wonder if he's an adrenaline junkie (*laughing*)

Brenda: Can you relate to that at all?

Susan: Ah, honestly, I suppose so.

Brenda: (*laugh*)

Susan: It's not necessarily with, not the with teaching ah, I'm not sure. I feel like I could crack under pressure as a, as an educator of my children, but when it comes to pro, professional (*sigh*) ah, like choreography, yeah, I feel like if you, if you have pressure, you can push your mental blocks a lot more easily ah, I was just ca, um, I guess that makes sense. Ah, originally, I didn't relate to it in the context of education, but I could in ah, in other ways. So yeah, you re, you realize that intense pressure and competition.

Honestly, I haven't reflected on this very much. I've read it and you know my husband was telling me about the things he was excited about that were not related to education at all, but (*laugh*) I think that um, I mean it's very um, very solutions focused and that's what, what we were discussing earlier ah, or what you brought up, or I did, I can't remember, ah, just about um, what was it, what was the phrase um, principles first

Brenda: First, first principles.

Susan: First principles, yeah.

Brenda: Uh huh.

Susan: Yeah, yeah, I feel that that makes it, I'm not sure exactly how, you know, how I could change my way of thinking to that (*laugh*) in the specific context of teaching my kids um, because I feel like it, it's very easy to just be in the um, there's a, a lot of pressure, outside

pressure, too. I guess what we talked about a minute ago, just you know, this is the way you're supposed to do it and make sure you don't screw up (*laugh*) to make sure you just, you know, make sure that you've hit all these bases and um, and so not zoning out on that. I mean, I can, I can see really that that can be, that can be limiting um, specifically with, with Daniel um, and that if it doesn't work, you know, then you're just sort of left defeated without any sort of a, you know, a tool to move on. Um, but, but it would be hard to retrain my brain to feel like, so the, the whole, just like let, I have to, yeah, I think my um, I think had a, a conversation with my, with the OT and we discussed just sort of letting him lead, and I, I feel like, I've been able to just sort of, I have been able to take the step of relaxing a little bit about it um, and I think that's a pretty big first step (*laugh*)

Brenda: Ah, I do.

Susan: (*laugh*)

Brenda: I think that's huge.

Susan: But it's, it's you know, I feel like it's a bit slow, it's, I haven't just been able to just let it go (*laugh*) so.

Brenda: That's a process

Susan: Yes, (*laugh*) so anyway, maybe that um, that's the small amount of connection I guess I got with this so.

Brenda: Well, you just, I mean you're just starting this

Susan: Uh huh.

Brenda: and I think that um, that you're open to thinking about things a little bit differently.

Susan: Yeah (*sigh*) yeah, totally.

Brenda: Yeah, yes.

Susan: (*laughing*)

Brenda: Yes.

Susan: I am, yeah. I feel like generally I'm a pretty open-minded person, but you just feel like you have to…I'm also very performance-oriented person, too, so (laugh) I want to get things right, and so those things maybe conflict with each other a little (*laugh*) bit. (*laugh*)

Brenda: And, and I, I can attest to that for me, I was totally offended the first time

Susan: Oh, really.

Brenda: I heard the comment that there's really, there can be, there's not necessarily one right answer.

Susan: Interesting. (*laugh*)

Brenda: Very offended. You know, I was really and um, um, it, it's, it's taken a lot of thinking and looking

Susan: Hm.

Brenda: and I do think that what has kind of softened me in that is that that for me, expanding what, what are first principles.

Susan: Right.

Brenda: It helps in that.

Susan: Yeah, I think that would help, yeah.

Brenda: So that's kind of, that's sort of the, the direction that that that I hope we can take next

Susan: Uh huh.

Brenda: is that as we're working together, that I want to, as long as this is okay with you

Susan: Uh huh.

Brenda: just share my experiences

Susan: Uh huh.

Brenda: and share what I have come to believe are the first principles. Is that okay with you?

Susan: Sure, yeah.

Brenda: Okay, and I don't know how much we'll, we might not do a whole lot today

Susan: Okay.

Brenda: on it, but um, let me see if there's anything else that we can (*cough*) um, wa, maybe, let's see, you did, this is the one you read, the second one?

(VCD: "The Nature and Nurture of Design Ability" in *Designerly Ways of Knowing* (Cross, 2006)

Susan: Yeah.

Brenda: Uh huh. I'll just maybe go through some of the things that I highlighted in it and made margin notes.

Susan: Okay.

Brenda: Would that be helpful maybe?

Susan: Sure.

Brenda: That that um, in the, that this is somewhat dense.

Susan: Um, yeah.

Brenda: It, it's dense (*laugh*) um, and, and so um, some of the things that that, um, I kind of had a, just I was questioning the, the I, sometimes will question what I'm reading

Susan: Uh huh.

Brenda: and stuff. I wra, wrote here where it talked about "although design is usually associated with novelty and originality, most run-of-the-mill designing is actually based on making variations on previous designs" (Cross, 2006).

Susan: Uh huh.

Brenda: Um, ah, so the same thing, I said, what is the parallel with education?

Susan: Hm.

Brenda: And so I, I have, I kind of think that that might be taking something that's already existing and applying some design thinking to it so that you are improving upon a prior design

Susan: Uh huh.

Brenda: so that that's part of what um, um, "if the modeling, testing, and modifying is the central iterative activity of the design process" (Cross, 2006, p. 16). So, I think they used the process a lot

Susan: Uh huh.

Brenda: and, so I think, we often don't think of education as a process.

Susan: Uh huh. Interesting.

Brenda: But I think it is.

Susan: Yeah.

Brenda: So, it's like okay.

Susan: Hm.

Brenda: Um, and that it's okay again, it's like um, ah this guy who's big in, in engineering designs said the "nature of the problem can only be found by examining it through

proposed solutions and it seems likely that it's examination through one and only one proposal gives a very biased view" (Cross, 2006, p. 16).

Susan: Uh huh

Brenda: "It seems probable that at least two radically different solutions need to be attempted in order to get through comparisons of sub-problems, a clear picture of the real nature of the problem" (Cross, 2006, p. 16).

Susan: Uh huh.

Brenda: So um, it says that we need to generate a variety of solutions

Susan: Uh huh.

Brenda: as a means of problem solving

Susan: Uh huh.

Brenda: Looking at the and, and, as, as an educator, especially as a novice educator, that's pretty, it's like

Susan: Uh huh.

Brenda: that was pretty scary to me.

Susan: Uh huh.

Brenda: So, I'm just thinking out loud.

Susan: Yeah.

(VCD: Susan is writing in her journal.)

Brenda: This one here, I also like, was "one of the unique aspects of design behavior is the constant generation of new task goals and redefinition of task constraints" (Cross, 2006).

Susan: Okay.

Brenda: It's constantly looking at

(VCD: Long silence. Brenda is reading; Susan is writing. Susan looks up and asks)

Susan: Can you read that one more time when you're done? The one that I was, you would I was, I was on two thoughts at once (*laughing*)

Brenda: Do you need me to read that

Susan: Sure.

Brenda: again?

Susan: Sure. Uh huh.

Brenda: Um, "One of the unique aspects," and you can just tell if, if you're stilling thinking.

Susan: Sure.

Brenda: "Just of one of

Susan: Sure

Brenda: "one of the unique aspects of design behavior is the constant generation of new task goals and redefinition of task constraints" (Cross, 2011).

Susan: Okay.

Brenda: and you know what? I just demonstrated something that I'm always preaching about is that I jumped in and kept going before you were finished.

Susan: Hm…. Hm.

(VCD: Long silence. Brenda and Susan reading and thinking.)

Brenda: (*laugh*) Um, (*sniff*) um, I think that you, after our conversation a little bit about you as choreographer

Susan: Uh huh.

Brenda: another thing that has always fascinated me in design has been that designers use what they call ordering principles

(VCD: Brenda continues to refer to the book chapter.)

Susan: Uh huh.

Brenda: which is um, they "find formal properties that are sa, that are so often evident in designers' work, from towns, designed as simple stars to teacup designed as regular sim, cylinders" (Cross, 2006).

Susan: Uh huh.

Brenda: And you said that that's kind of what you do as a choreographer.

Susan: Uh huh. Interesting. I'm gonna look at that again.

Brenda: Okay.

Susan: Where are we?

Brenda: Right here.

(Brenda points to text as there is a long silence as Susan re-reads the text again.)

Susan: Hm. That's interesting.

Brenda: Yeah, I was like saying that that might be kind of the first principle

Susan: Uh huh.

Brenda: of design

Susan: Uh huh.

Brenda: as design kind of thing.

Susan: Yeah, yeah. I got you

Brenda: Um, another thing that I think we did in that list when we went the first day we talked about design is that um, "architects had therefore learned their solution-focusing strategy during their education, as an appropriate response to the problems they were set.

Susan: Uh huh.

Brenda: "This is presumably because design problems are inherently ill-defined" (Cross, 2006)

Susan: Ill-defined, yeah

Brenda: Ill-defined, not well understood

Susan: Yeah.

Brenda: "and trying to define or comprehensively to understand the problem (the scientists' approach) is quite likely to be fruitless in terms of generating an appropriate solution within a limited timescale" (Cross, 2011).

Susan: Right.

Brenda: I, um, for me, um, (*laugh*) thinking about education as a form of a design process

Susan: Uh huh.

Brenda: and knowing that design, design is ill-defined

Susan: Uh huh.

Brenda: even though, I can still be uncomfortable with that

Susan: Uh huh.

Brenda: it gives me, it makes it, it gives me permission to feel that way and to work within it.

Susan: Uh huh, yeah. I feel like this, this to me speaks more with the, the choreography, this makes more sense to me because I feel like, as a choreographer what, what drives to create is maybe an ill-defined, ill-defined problem. Um, ah, that and it's, it's a unique way of solving that problem or at least exploring it. Um, that's really intuitive and not, you know it's not wa, not something really that you can iterate even, but you kind of find your solution through the choreography. Um, I don't know if that makes any sense. Um, you know something that ah, doesn't mean it's not necessarily a problem, but an idea or like an intrigue or a curiosity.

Brenda: Uh huh.

Susan: That is just sort of stewing around (*laugh*) and your brain. And it's just sort of way to eh ah, you know, it's a physical way to address that, that leads you to um, resolve, I guess is a good word (*laugh*).

Brenda: Yeah.

Susan: So eh ah, yeah, I feel like that's very natural choreographically, it's very natural for me to do that, and it's very um, it's um, I can't think of a word right now but um, satisfying, satisfying to be able to, to work in that for like eh ah, that would be nice to be able to have that freedom to work in the, you know, that way in teaching.

Brenda: Can you describe for me what, if you can, and this maybe where you want to

Susan: Yeah, words are hard. (*laugh*)

Brenda: Um, what allows you to have that sense as a choreographer and not as an educator?

Susan: Whew!

Brenda: I know this a big one.

Susan: (*laughing*)

Brenda: I, I can go to the bathroom and let you think about it.

(VCD: Brenda gets up and leaves the room for several minutes. Susan sips her coffee and writes in her journal even after Brenda returns. Brenda moves to the other side of the desk and sits across from Susan. Susan continues to explain herself as a choreographer.)

Susan: I think (*sigh*) really as a choreographer that (*sigh*) that that's something that has been really just sort of a natural, intuitive part of my life, that appeared as part of sort of who I was (*laugh*) from a young age, and so, I think, it's really organic, and um, not really, I mean of course, I've been training in choreography and as a dancer, and so I have a lot of training around that, but it's never, it's not something that (*sigh*) was completely outside of me, I guess. It's something that was sort of built upon, and I don't (*sigh*), I don't really have that connection to teaching (*laugh*). Um, I feel it, it's more about "I'm gonna do this" but I don't feel equipped to do this. I don't feel like I'm the um, naturally a teacher. I'm naturally um, I mean I teach dance, but I know dance really well (*laugh*). So, um, I, I don't feel like I am enough of an expert, I guess as a, as a teacher to, as it, you know of generalized, you know, education for little ones, to have a confidence in my um, ability, I guess, maybe. Does that make sense?

Brenda: Yeah, yeah.

Susan: and then it's also just um, (*sigh*) well, I suppose it's just more of social, cultural um, parameters that are sort of outside of me. You know, I see that you, you really need to do A, B and C, as you know, I gu, what do you, what are the um, the big words that they use for I don't know ah (*laugh*)

Brenda: (*laugh*) Keep, keep talking (*laugh*). Keep talking.

Susan: No, um, yeah, just I guess, you know, you have to hit, I'm not using the right words, but you have to hit these points, you know in, in this grade, they need to know A, B and C

in this subject, from A, B and C in that subject. And I feel like really, I feel like I'm as imped, independent as I can be within those constraints (*laugh*) and I feel like I'm hon, I'm honestly like for my comfort, I'm pretty darn independent (*laugh*). I'm not super like worried about them getting tested every year. Um, I feel like I can be, you know, (*sigh*) I can work with their strengths, and um, you know kind of build as I can on their weaknesses um. So, I guess I, I'm just as I'm as open as I feel, as I have felt comfortable in being when it comes to education, because ah, there's just, I guess it's a pressure, it's a pressure of you know, if you don't hit these points, then you're not doing it right or you're gonna have a poor outcome (*laugh*), you know. So whereas, you know dance, I'm just, you know, I'm, first of all, it's intuitive. It's, it's part of my nature. It has been since I was little, and then it's built upon, through lots of, you know, lots of work, and digging into it, and it doesn't have um, necessarily those, those outside things that um, I mean it. Yeah, it doesn't have as much pressure, I guess, on, on it. Now, when you come, I supposed there, there are circumstances where ah, it can be more frustrating as a teacher when you have to create a certain work that is, that is not your creation, not your full, you know project, not your own but a project, but a project of this sort of given to you by someone else, that maybe you don't necessarily love. Um, then that can cause similar stress, I think so um, just in its organic sense as a choreographer, I think I can get this design thing. I think, I don't necessarily always gel well with that in a system in which I've been given specific constraints, I guess I fight with it a lot so (*laugh*). Does that make sense?

Brenda: Oh, yeah, I, I've just, you know, I think you're on a roll.

Susan: Oh, good. (*laugh*)

Brenda: I really am. I'm enjoying what you're saying.

Susan: (*laugh*) Yeah, yeah I think I'm not really sure how even really, I mean, I'm just thinking out loud, but yeah, it's hard to be, it's hard to be organic and to, to sort of have that same process when you're (*laugh*) for me, whenever I'm with other people who have their own specific opinions of what needs to be done, and um, and you know, we're kind of imposing that into your process, which I'm sure for any creator, that's a, that's an issue (*laugh*). I know it is for my husband. I mean, he talks about it, about stuff like that, you know projects at work, so yeah, I'm sure you have a learn to, and I do work around it, about it's just not as organic, I guess, so

Brenda: And I have several ah, things rolling around in my head

Susan: Sure.

Brenda: and they can't all come out on once.

Susan: Uh huh.

Brenda: (*laugh*) but I know you're feeling

Susan: I understand.

Brenda: the same thing

Susan: (*laugh*)

Brenda: um, as a choreographer, so the passion is with choreography, which becomes a form of teaching. Right? Because you have to

Susan: At one point, you do. You have to teach people. When you have as a… so, in raw form you know, as a choreographer, outside of you know work, really because I haven't, haven't gotten to that artistic, you know um, individuality of freedom and, and money behind it (*laugh*) and being able to just create whatever (*laugh*), so usually it's in the, you know, when I have time and it's been a while (*laugh*) but um, you know when I'm able to, to just have freedom and in my

work, um, honestly a lot of time, I mean that's usually with, with artists who kind of know what's going on, and so, I'm not sure where I, where I started with that

Brenda: Well, you know

Susan: as a choreographer.

Brenda: A choreographer is also a teacher

Susan: Yeah.

Brenda: but you're at the studio

Susan: Uh huh. Yeah.

Brenda: working at the studio?

Susan: Uh huh. Yeah, as a teacher, yeah, yeah. I look at that in that context is a bit different, because I have outside, I'm not the sole originator of the work I'm working with, you know, like the director, for at this, at, at this specific job maybe and maybe ah, you know I've worked a lot in a lot of places ah, but the specific place where I work now, the, the artistic um, perspectives are really different, and um, I've obviously, I respect the person I work for, but she has a different idea than I have about what is interesting or valuable. And, so

Brenda: (*laughing*)

Susan: um, so in that sense um, you know at the studio, I am teaching, so there's a lot going on, and there's teaching, there's incorporating the desires of other people that I'm not teaching, I'm just working with and to come an agreement artistically um, and then also, you know, you're as a teacher, you're dealing with ah, kids of varying interest and ah, commitment levels as well.

I'm totally just spouting off whatever comes to my head. (*laugh*)

Brenda: That's what I want you to do.

Susan: Okay. (*laugh*) So, there's a lot of variables there that, where it can be quite stressful um, in the, in the specific like, the what-I-get-paid-for kind of a choreography. It's different than the free-flow, organic, natural…where I have an artist who will just do what I say, and then kind of, you know, try to put themselves into it (*laugh*). That's a whole, you know, those are almost two opposites.

Brenda: How old are the, are your

Susan: my student

Brenda: students and that

Susan: Um (*sigh*) most of my students are, right now, I have one 10-year old and one18-year old. The rest of em are mostly 14, so anywhere from 10 to 14, mostly this, this time

Brenda: Do you have very many of em that are really not very good at it?

Susan: Oh, yeah. (*laugh*)

Brenda: How do you handle those kids?

Susan: Um, well it's, it's a super, it's more a challenge to work with a kid who is not committed than a kid who is not good at it, because really honestly a kid is not naturally, necessarily very naturally talented who has a lot of am, not ambition, but I guess enthusiasm, is easier to work with than a kid who is you know….A lot of times, people put their kids in dance because they want em to be in dance (*laugh*) or you know they, they're there because their Buddy is there. Ah, so eh ah, the challenge, I ah, often the challenge is, is not necessarily I don't, I don't really often have a challenge with kids who are not naturally good at it as much as those that aren't enthused so um,

Brenda: So.

Susan: you can work, I can work with kids who aren't good at it, if they want to get it down.

Brenda: So, the kids, so sometimes there may be a student who may have some natural talent but doesn't want to be involved?

Susan: Oh, that's the worst (*laugh*), yeah. Yeah, kids who have natural talent who, oh that's the worst because they feel they're doing a good job (*laughing*) so and that just totally doesn't have, this is totally a rabbit trail, I feel like (*laugh*)

Brenda: No, I know, it's not. I mean this, this is, I'll, I'll let you know if we're on rabbit trails. Um, because in a sense that you are

Susan: I'm a teacher in a different way.

Brenda: Yeah, yeah.

Susan: It makes sense.

Brenda: Yeah, so I'm just trying to learn

Susan: Uh huh.

Brenda: kind of your philosophy

Susan: Uh huh.

Brenda: and how you deal in that situation.

Susan: Uh huh, yeah. I think the, yeah, the worst definitely is with kids who are not enthusiastic. It, it's very hard to deal with chil, with children who don't really want to be there. Um, I really think, or maybe that don't really want to be there for the right reasons.

Brenda: How have you dealt with them?

Susan: Um, (*sigh*) I mean you just try to present it different. You try to present, present you know the, the idea is to engage them in a way that you know connects to them. Um, and so

you really it's sort of a just throw-a-little-out-there and see what might connect with em um, (*laugh*).

Brenda: Like, like a designer.

Susan: Yeah. I, I feel like I've not really been greatly successful with engaging kids who aren't, because they want to be there um, but I mean, I, I feel like, you know, have to, you have to try (*laugh*). So, um, you know, you can…whew, I tell you what though, a kid who has negative energy is really challenge because there's a whole social dynamic there, so a kid who is not happy in their specific situation, it, it sort of brings down the mood of everybody uh, in the enthusiasm of everybody and really sort of interrupts whatever work you have planned. So, um, and that's I mean, that's kids with natural ability, I mean, it doesn't matter. Attitude makes a big difference so um, yeah, ah, basically, I mean with a kid (*sigh*) you, you just have to it, ah, it limits you and you, you really just have to be, you know you have to try to maintain enthusiasm (*laughing*). You have to ah, you just throw different things, that's basically it, you just throw different things at it and see if something might work, and really, you know, I've worked with kiddos who are really rotten stinkers

Brenda: (*laugh*)

Susan: and you know sometimes you just have to, you know they, they move on eventually because they realize that it's not just gonna, you know it's, ah, eventually that they, hopefully, they've gone on to something that they enjoy (*laugh*).

Brenda: Yeah.

Susan: But, you know I, I try, I, I try to obviously be positive and to engage. Um, yeah, I'm not, not sure exactly on specific things that you know, you can, you can change the presentation, you might try different, you know, if you're working a piece of choreography you,

you know might try to ah, introduce different motivations um, things that, you know might relate to the kids, if you're working on technique. Um, again, you know trying to, you know, motivate, trying different things that might motivate them comes into it but also maybe just different methods of, and really this is with any kid not depending, I mean, depending on the attitude, or like if you're, if they're enthusiastic, you still have to be um, you know, kids learn in different ways, so you know, showing them with my body or helping them move their body the way it needs to be moved um, or auditory. Um, there are a lot of different um, you know, they connect with it in different ways, I guess with the

Brenda: How did you learn to teach dance?

Susan: (*sigh*) I, I did a um, I I've been teaching since I was little really, I mean ah, I had little brothers and sisters to (*laugh*) boss around

Brenda: (*laughing*)

Susan: but um, when I was a teenager, I did like a, like ah, not necessarily it's an internship but ah, um, I was working an apprenticeship. Yeah, uh huh, and then um, you know ah, I had some college classes just to not necessarily in teaching as much, so I was just very basic um, but I feel like, I've just, I can't remember not being in that role from the time I was 16ish, maybe. So, it's been a while. Um, but definitely there was a specific process like at the the studio where I grew up um, for being able to teach a class. You had a specific process that you had to go through that was, you know, this is what we do and this is what we don't do, and this is how much time we spend on this and that and the other, and it was very technical. Um, so um, and then you know you work from or originally when I was young, I worked from a, a syllabus um, and then, you know, as I've worked at different places, I've usually had to develop my own, you know, sort of

Brenda: Design your own

Susan: Yeah,

Brenda: (*laugh*)

Susan: Yeah.

Brenda: Yeah.

Susan: So, um, I don't know if I've ever, I've not really had another place that gave me one to work with so.

Brenda: So, where you are now, you've developed the class yourself?

Susan: Oh, yeah, yeah.

Brenda: And you, you do all the choreography for the recitals and things like that?

Susan: Uh huh. Yes, yeah, so. I don't necessarily pick out the, the theme or the music or (*gasp*)

Brenda: But what is assigned to you, you have that kind of

Susan: Uh huh.

Brenda: in charge within that?

Susan: Right.

Brenda: that body

Susan: Oh, yeah, yeah. That the person I work for now ah, who directs the studio where I work, she is not ah, she's a, a theatre person. She's not a

Brenda: Uh huh.

Susan: um, a dance person so it's, it's different.

(VCD: Brenda comes back to the front of the desk and sits beside Susan.)

Brenda: That's really, I really enjoyed that. Cause we were talking about, whatever it was we were talking about in design.

(VCD: Long pause as Brenda scans the article and Susan looks at her notes.)

Susan: The original question was about

Brenda: I think restated, I re, I reread something and

Susan: Okay.

Brenda: let's see, I can asterisk this one is "design ability is therefore founded on the resolution of ill-defined problems

Susan: Uh huh.

Brenda: "by adopting a solution-focusing strategy and productive or oppositional styles of thinking" (Cross, 2006) so it's, I can see where yeah, this is very much like what you've done in dance.

Susan: Yeah, uh huh.

Brenda: Um, "the way designers work may be unexplicable, not for some romantic or mystical reason, but simply because these processes" and I think that in a sense, what I've heard you say, too, about your dancing is that. It, it started out as something you just was always really good at, but then it became kind of a process or something that you would

Susan: Uh huh.

Brenda: you knew how to follow.

Susan: Uh huh.

Brenda: Um, "these processes lie outside the bounds of verbal discourse:

Susan: Uh huh.

Brenda: "they are literally indescribable in linguistic terms" (Cross, 2006).

Susan: Hm. I get that with, with the specifically with choreography, I get that

Brenda: Uh huh my, my kind of, my rhetorical question is why can't we apply this to education?

Susan: Uh huh.

Brenda: How can we apply this to education?

Susan: Uh huh.

Brenda: How can we um, every once in a while, I think in my career as an educator, I've experienced what, I think the term was in the Cross book, a *creative leap*. Did you come across that when you read it?

Susan: Um, I, only in what you gave me before. I don't think I specifically had that in anything that I've written so far this time around

(VCD: Susan continues to write in her journal.)

Susan: Hm.

Brenda: which is where

Susan: Hm.

Brenda: and, and a lot of this I've applied to the kids that are extremely visual

Susan: Uh huh.

Brenda: and ah, not completely what they say right here in the book, but very

Susan: Uh huh.

Brenda: visual in their way of knowing

Susan: Right.

Brenda: and where they really, where they really run into trouble, my experience has been in math

Susan: Okay.

Brenda: because they can look at a problem and know the answer, but they can't tell you how they got there or even write it down

Susan: Interesting.

Brenda: but they always, consistently get the right answer

Susan: Hm.

Brenda: so that what's happening, I think, is that they're using their brains but it appears they're not.

Susan: Right.

Brenda: They're using a visual way of thinking, and it's just kind of knowing that's kind of what I heard, what I was hearing in this

Susan: Uh huh.

Brenda: is that there, there's a way of knowing

Susan: and it's not

Brenda: that and, and ah, some of my philosophical, crazy wandering is how can we apply that and pull that and allow that to happen for kids

Susan: Uh huh, yeah.

Brenda: in math and language and everything. I mean it's just, how can we apply it, it's just what I'm thinking about

Susan: Uh huh. Yeah.

Brenda: Um, um, they said that the core features of design ability are "resolve, ill-defined problems,

Susan: Uh huh.

Brenda: "adopt solution-focusing strategies, employ abductive/productive/appositional thinking," this is like it may be and being okay with ah, ah

Susan: Right.

Brenda: not really definite.

Susan: Right.

Brenda: but it's probable. "Use nonverbal, graphic station modeling media" (Cross, 2006).

Susan: Uh huh.

Brenda: You know that's on page 28 there, right there, that's

Susan: Hm. Interesting.

Brenda: So then, what really, I think set me free was this headline here and it's important. Ah, you read it.

Susan: "Design Ability Is Pos, Possessed by Everyone" (Cross, 2006).

Brenda: Yeah, and some of it.

Susan: Yeah.

(VCD: Turning pages.)

Brenda: Um, "it can be damaged or lost …(*sigh*) it's intuitive" (Cross 2006).

Susan: Uh huh.

Brenda: Oh, I guess this is, I was speaking to this here. From experiments such as these, I guess neuropsychologists such as Blakeslee (1980), "developed a much better understanding of the functions and abilities of right hemisphere… Although mute, it is by no means stupid (*laugh*) and it perceives and knows things that the left hemisphere does not.

Susan: Uh huh.

Brenda: "In general, this kind of knowledge, this is the kind of knowledge that we recognize as intuitive" (Cross, 2006).

Susan: Uh huh. That's interesting.

(VCD: Brenda begins scanning through "Designerly Ways of Knowing" in *Designerly Ways of Knowing* (Cross, 2006))

Susan: Yeah, I didn't get that far.

Brenda: I think they were saying that the first, first principles I want to say well let's look up quickly at this and then we'll (*laugh*) I wrote something in the margin here. Um, that they talk about this and this has become very, very big in education um, is the, this, this design culture they see coming as a third culture and it's, the maker/doer

Susan: Uh huh.

Brenda: and I think Daniel is a maker/doer.

Susan: Yeah, I get that.

Brenda: Well, he's a maker/doer.

Susan: Is that healthy?

Brenda: I, I would say probably a huge percentage of kids who struggle with reading are maker/doers.

Susan: Interesting. Hm.

Brenda: Here, listen, "this material culture of design is after all the culture of the technologist, the designer

Susan: Hm.

Brenda: "doer and maker.

Susan: Uh huh. That's totally.

Brenda: "technology involves a synthesis of knowledge and skills from both the sciences and the humanities

Susan: Uh huh

Brenda: "and the pursuit of practical tasks

Susan: Uh huh.

Brenda: "is not simply applied science but the application

Susan: Uh huh.

Brenda: "of scientific and other organized ah, knowledge to practical tasks" (Cross, 2006).

Susan: Uh huh, yeah which is a lot like my husband.

Brenda: I mean they're just so much

Susan: Hm, there's a level, yeah

Brenda: I know.

Susan: there's a lot of similarity there for sure.

Brenda: Yeah, you're gonna have to bounce some of this off your husband

Susan: Yeah (*laugh*) yeah.

Brenda: it sounds like. So yeah, I just thought that and, and maybe in my thinking, you know, just in my thinking, cause I have about you know right now, my micro school is full of little micro doers

Susan: Uh huh.

Brenda: and this kind of reminds me of what you were just telling me about kind of how you learned this skill of, of um, choreography.

Susan: Uh huh.

Brenda: "Traditionally, design teachers have been practicing designers who pass on their knowledge, skills, and values through a process of apprenticeship.

Susan: Uh huh.

Brenda: "Design students 'act out' through all of designer in small projects, and are tutored in the process by more experienced designers" (Cross, 2006).

Susan: Oh, yeah, yeah, that's true.

Brenda: Um, that here, that that, that he knows what he's doing. I think that's really huge for me is that designers really know what they're doing

Susan: Yeah.

Brenda: Educators really need to know what we're doing.

Susan: Hm. Yeah, I have to go back and look at that some more.

Brenda: I don't think, you were, I think this is the one you didn't read.

Susan: Yeah, yeah, it doesn't sound like it. Yeah.

Brenda: " The architects were more inclined to propose a series of solutions and have these solutions eliminated until they found an acceptable one" (Cross, 2006).

Susan: Interesting

Brenda: Yeah, yeah, I, I, I think so, too, because I really think that that's not something educators do very well.

Susan: No, no. It doesn't seem like it, but ah, it doesn't seem well as a, as a tea, I mean as a homeschool teacher, I think you have the freedom to do that. I know as a public school teacher, I'd be really challenged to do that

Brenda: Yeah.

Susan: with all, especially when you have so many kids

Brenda: Um, and then something else. Oh, this is some, and these are just are personally, in the other article, we talked about ordering principles.

Susan: Right.

Brenda: Here it says um, on page 8 of this one, ah, how they used principle and patterns

Susan: Uh huh

Brenda: "in all fields of design, that one finds this preoccupation with geometrical patterns; a pattern (or some other ordering principle) seemingly *has* (italic author) to be imposed in order to make a solution possible

Susan: Hm.

Brenda: So, it, for me, for my practice, that has been really important, and I think for the next time, we'll talk some more about that.

(VCD: Silence while Brenda scans through article, then stops at page 10.)

I wrote here in the margin for this portion "what teachers should be doing." It reads: "Essentially, we can say that designingly ways of knowing rest on the manipulation of nonverbal codes in the material culture;

Susan: Hm.

Brenda: "these codes translate 'messages' either way between concrete objects and abstract requirements;"

You know, as a choreographer, you said that over and over

Susan: Uh huh. Interesting.

Brenda: "They facilitate the constructive, solution-focused thinking of the designer, in the same way that other (*e.g.* verbal and numerical) codes facilitate analytic problem-focused

thinking; they are probably the most effective means of tackling the characteristically ill-defined problems of planning, designing and inventing new things" (Cross, 2006).

(VCD: Long silence. Brenda looks at article; Susan looks off and appears to be thinking.)

Brenda: At the conclusion of that chapter, he talks about that what they are saying the five aspects of designingly ways of knowing are:

"Designers tackle 'ill-defined' problems.

"Their mode of problem-solving is 'solution-focused'.

"Their mode of thinking is constructive.

"They use 'codes' that translate abstract requirements into concrete objects.

Susan: Uh huh

Brenda: That's the patterning and the

Susan: Uh huh.

Brenda: um, ordering principle. "They use these codes to both 'read' and 'write' in 'object languages'" (Cross 2006).

Susan: Hm.

Brenda: The author is giving justifications for including design in general education: "Design develops innate abilities in solving real-world, ill-defined problems.

Susan: Uh huh.

Brenda: "Design sustains cognitive development and the concrete iconic modes of cognition. Design offers opportunities for development of a wide range of abilities and nonverbal thought communications" (Cross, 2006).

Susan: Uh huh. Hm. Yeah, I'll have to read that to send it to My husband well

Brenda: Ah well yes, yeah and if he wants to give feedback in it

Susan: Uh huh.

Brenda: I would really, I would really appreciate it

Susan: I kind of feel like I don't know. I feel like Daniel probably thinks more in this way than, he probably, I mean he probably doesn't understand it, but he and ah, da, eh ah it makes me think of, it makes me think of them more than it makes me think of me, except for anything specifically in the, in the choreographic process. I'm just really not, just kind of all floating around in my head (*laugh*).

Brenda: Yeah, yeah and I mean I think that but I ah, yeah um, yeah, I see and, and, and the reason we were, while we're doing this is, I'm hoping you know that we'll discover through these things that we'll be able to help other homeschool moms who had, there are a million Daniels out there.

Susan: Uh huh.

Brenda: You probably know that.

Susan: Well, I know it now (*laughing*). Now that I have one

Brenda: (*laughing*) Yeah, yeah.

Susan: I never really thought about it much before.

**Scene Five: Designers and Teachers Know: First Principles**

**Site: Brenda's office; two weeks later, late March, late afternoon**

**Props: Brenda-prepared guide sheet: "Awakening the Designer, March 26 Meeting More First Principles and Videos" (Appendix F)**

**Computer**

**Outline for a PowerPoint presentation, "First Principles for Teaching & Learning, Reading & Literacy with a bit of Design Thinking" (See Appendix G)**

*Brenda and Susan are sitting at the credenza behind Brenda's desk. The session's guide sheet, a coffee cup, pens, and various other papers are on the desk. Susan holds her tablet and journal in her lap. During this scene Susan continuously wrote in her journal.*

Brenda: Well, tell me how things have been going since the last time we met?

Susan: We really have not, we've had very minimal school over the past couple weeks. I've tried to um, well, we've had a few (*sigh*) traveling things and um, we've had a visitor for Spring Break. We didn't have an official spring break, but we've had a slowdown and do very basic lessons, kind of a, the past two homeschool weeks. So, and some ah, and some day trips, so it's been going well, um, in that I'm not, I'm not finishing up curriculum but (*laugh*), but you know, it's been pretty laid back, and we've, we've done some, so yeah.

Brenda: So, you feel.

Susan: I feel good. I feel like I, well, I mean, I always planned on going through the summer, school-wise, and I feel like that's a certainty (*laugh*). Daniel will (*laugh*) probably not be excited about it (*laugh*) but I have warned them that we are not going to completely

Brenda: stop

Susan: not do school in the summer so (*laugh*). Yeah. (*laugh*)

Brenda: Well, maybe, maybe now that you're going to be a recreated individual

Susan: (*laugh*) That sounds wonderful!

Brenda: This, well, this, design is just come flourishing, and you will have different things and he will, he will

Susan: be excited about it

Brenda: he'll get excited about learning, so

Susan: Yeah. (*laugh*)

Brenda: Did you have any time to think about some of what we talked about?

Susan: You know, I read, I ah, eh read the rest…no, I didn't read the rest, I read up to, I read most of the other article that you sent me and just sort of thought about that. I don't know if really gave any deep contemplation to our conversation. Um, so,

Brenda: Well, that's okay. Yeah, you know. Ah, but I'm glad you did finish the rest of the article.

Susan: Yeah, it was, it was good.

Brenda: Yeah, and we'll, we'll visit that again, and ah, for me to try to eh ah, kind of in, in keeping with what I had proposed um, there are two things that I'm hoping that we'll get to today.

Susan: Okay.

Brenda: Um, one is, you know we talked so much last time, but we'll not, we talked mostly about the one article, and it was really some good things but one

Susan: Uh huh,

Brenda: of things about design thinking is that designers, really good designers, know first principles

Susan: Uh huh, right.

Brenda: of what they're looking at. I think

Susan: Uh huh.

Brenda: that was one of the reasons that, um, the Gordon Murray, the guy that designed cars

Susan: Uh huh.

Brenda: so impressed me.

Susan: Right.

Brenda: Um, and it's, it's been a real ah, since I read that article a number of years ago, I continued to think about

Susan: Uh huh.

Brenda: the way that he approached really, real innovation

Susan: Uh huh.

Brenda: in his field

Susan: Yeah.

Brenda: and those innovations didn't just ca, well, they, they came, but they were really grounded in things that were very fundamental

Susan: Right.

Brenda: to car racing to car design

Susan: Right.

Brenda: and the physics which governs these things. So, that's been something I've thought about a lot and I thought a lot about even before, thinking about design

Susan: Yes.

Brenda: and was, what are some things, what are some principles about teaching and learning

Susan: Uh huh.

Brenda: and about literacy

Susan: Uh huh.

Brenda: that might also be some foundational things that help us as educators to be more effective.

Susan: Okay.

Brenda: So, what, what I've been thinking about for ah, many years is kind of principles that underlie teaching and learning.

(VCD: Brenda notices Susan looking over her journal notes.)

Now, did you have any questions for me or anything that you?

Susan: Not necessarily at this time. Um, I mean when I was reading, I just sort of like did my own notes, like if I were gonna, you know, take a test to learn something, just cause it helps me.

Brenda: Yes.

Susan: The notes.

Brenda: Oh, yeah, yeah, yeah.

Susan: Yeah, so, um, so, no, I was just kind of just looking at that.

Brenda: Oh, okay. Good, good, good cause if you do have a question. Your questions are more important or the most important thing.

Susan: Okay. (*laugh*) I'll try to come up with some then. (*laugh*)

Brenda: Yeah, even if it doesn't seem to be important.

Susan: Uh huh.

Brenda: But it was like,

(VCD: Brenda pretends to be Susan.)

"I was even reading the article and you know this idea came and, and I just, I, I just kind of want to get your take on it or…"

Susan: Okay.

Brenda: "Can we talk about it?" Or, "It, it bot, it worried me or I was really excited to think about this."

Susan: Uh huh.

Brenda: and, and "just to have a kind of conversation

Susan: Gotcha.

Brenda: "about it." So.

Susan: I feel like I maybe just need to get warmed up on that, so maybe, maybe drink some coffee and listen for a while.

Brenda: (*laughing*)

Susan: (*laughing*)

Brenda: And, and you know, and this is also, but this is kind of important because this is part of some of the principles, one of the principles we'll talk about

Susan: Uh huh.

Brenda: is that (*sigh*) in our educations, I, I know that like in college getting my B.A., I was, you know, they wanted to kind of have a little more communication, and I never really felt completely that that was part of the educational process

Susan: Communication?

Brenda: The communications

Susan: Right.

Brenda: Yeah, is that if I, if my idea was different

Susan: Uh huh.

Brenda: than the professor's, I

Susan: wasn't necessarily interested in that

Brenda: they weren't interested in that

Susan: Uh huh.

Brenda: and this is kind of a change that I've noticed since I've gone back this time

Susan: Yeah.

Brenda: is that, not all, but a wonderful handful of professors are prompting and encouraging the students to share their thinking

Susan: Right.

Brenda: and their questions, because what the, what research is showing is that that kind of conversation really helps learning.

Susan: Yes, that makes sense.

Brenda: If students were more encouraged to express something

Susan: Hm.

Brenda: maybe that would demystify it and you could talk more

Susan: make it more

Brenda: make it more understandable

Susan: less, yeah

Brenda: you know and um,

Susan: less scary.

Brenda: ah, less scary.

Susan: (*laugh*)

Brenda: And um, and so, okay, so let's, let's start this thing.

(VCD: Brenda turns to the computer to begin the PowerPoint presentation about First Principles.)

Susan: Sure.

Brenda: So, this is "First Principles," what I consider first principles for three different things. First is for teaching and learning, which is, is a, a philosophical kind of, of and is, is a way of thinking about what educators do.

Susan: Okay.

Brenda: That it's both teaching and learning. It's reciprocal with the students.

Susan: Okay.

Brenda: It, these are also sharing first principles that I believe are solid for reading and literacy.

Susan: Uh huh. Okay.

Brenda: The teaching and learning principles can flow over into anything

Susan: Right.

Brenda: you're doing, and the reading and literacy, some of 'em are pretty specific

Susan: Uh huh.

Brenda: for literacy, and then there's a little bit of design thinking thrown in, not, not, a whole lot of but there is a little bit of design thinking.

Susan: Gotcha.

Brenda: Okay, so the First Principle is ah, *Get Understanding*

Susan: Uh huh.

Brenda: and I've shared a lot of this for a long time. So, I've tried to, because most of the people I, I do the, these workshops for, have been, you know homeschool families or Christian

Susan: Uh huh.

Brenda: schools, so I always put in something that I think is the Biblical reference. For the First Principle, it's "though it cost all you have, get understanding."

Susan: Uh huh.

Brenda: And that doesn't necessarily just mean eh ah, something that's concrete or like monetary, that's really your time and talents

Susan: Okay.

Brenda: as well, as whatever it costs. Um,

Susan: Oh, I see what you're saying.

Brenda: Uh huh, so that that, scripture is, "No matter what it costs you, get understanding" and um, and ah, ah, so

Susan: My notes might not be very legible.

Brenda: No, no, that's okay, and, and don't, don't feel pressured to do notes. I want you to understand the words.

Susan: I did, yeah. Well, it's kind of how I, I,

Brenda: You do learn like that.

Susan: usually that that way. Yeah.

Brenda: And so, there, there are um, four things that, that we're gonna talk about, about Get Understanding. The child. How do you get understanding about the child? And about his or

her heart. You get understanding about the subject that you're gonna teach, and you get understanding about methods of instruction.

The first one we're going to talk about is knowing the child

Susan: Uh huh.

(VCD: Brenda refers to slides in the presentation.)

Brenda: and um, that probably looks real familiar in a sense, they're just symbols for visual/auditory and kinesthetic.

Susan: Uh huh.

Brenda: What I've experienced, personally experienced, in the homeschool community um, and it spills into other communities as well, that, that, that's all there is to knowing about how your child learns, and they think that's as far as it goes.

Susan: Yeah, okay.

Brenda: Uh huh and, so my question has been, is that really accurate? Do you think that's really accurate?

Susan: No, I'm sure there's a lot more.

Brenda: (*laugh*)

Susan: There are lot more levels (*laugh*)

Brenda: Yeah. There's a

Susan: complexities

Brenda: Yeah, there's a lot more to it and that

Susan: and it, and I, I think I'm sure that even there's variance as the child grows and the that they change and, and outside influences, things that are going on, on their life are gonna, from their lives are gonna make, make an impact as well.

Brenda: Yeah, yeah. I mean that's really, that's, that's really wise and what in research you're finding is that really although there's still some truth that mostly auditory is processed in the left hemisphere and visual and motor is in the right hemisphere

Susan: Uh huh

Brenda: that we really use our whole brains for all things.

Susan: Right.

Brenda: So, it's not just limited to that.

Susan: Uh huh.

Brenda: So, what are some other ways of knowing your child? Well, there are a gazillion ways. Then, the really, kind of, emotional-affective component

Susan: Uh huh.

Brenda: is knowing the heart, and um, it, it falls into your belief about yourself and that's really the heart of the child. What does the heart of the child believe about himself?

Susan: Hm.

Brenda: And it's, it's more than self-esteem.

Susan: Uh huh.

Brenda: It's, it's a term that we use called self-efficacy. Self-efficacy, and when we build self-efficacy, it's really an amazing component. It's really very Biblical because when, when we build someone's ability to believe that they can do something,

Susan: Uh huh.

Brenda: in one area, it tends to spill over into another

Susan: Yeah.

Brenda: and, and the ah, the reverse is true as well. When someone believes that they, when they truly have problems with understanding

Susan: Uh huh.

Brenda: something, that tends to spill over into everything else

Susan: Yeah.

Brenda: where they really could excel,

Susan: Yes.

Brenda: they don't.

Susan: Yes.

Brenda: And they won't even try

Susan: Uh huh. Right.

Brenda: until, and you know many people overcome that in their life, but many people really don't and

Susan: Uh huh.

Brenda: they never ever reach their full potential because they couldn't do fractions in 5th grade.

Susan: Right.

Brenda: What's really important is to guard, is to guard their heart and, you know, here at my school this is something that (*sniff*) we've seen is that, you know, our motto is "serve all in love." That's the most important thing, which is respect, which is care (*sniff*) for someone else just because I mean, because they're, who God created 'em to be

Susan: Uh huh.

Brenda: (*sniff*) and we have just seen amazing things

Susan: Yeah,

Brenda: happen (*sniff*) and ah, with those kids.

Susan: Yeah.

Brenda: So, Get Understanding. The next part is about reading and literacy

Susan: Uh huh.

Brenda: (*sniff*) and so the first part of that is to really know about literacy (sniff) One thing about literacy is um, (*sniff*)

Susan: Hm.

Brenda: in the, in the literature (*sniff*) a, about reading/literacy, there have been two basic approaches

Susan: Uh huh.

Brenda: There's phonics.

Susan: Uh huh.

Brenda: And, although we've dubbed it something else, in recent years, they call the other approach a meaning approach

Susan: meaning approach?

Brenda: meaning, in other words…do you want to think about that for a minute?

Susan: I'm not sure. Ah, and I thought that it was phonics and whole language. I guess that would be maybe similar, too.

Brenda: Uh huh. Uh huh. Uh huh.

Susan: The ca, meaning as in text?

Brenda: Deriving meaning. Uh huh, deriving meaning from what you read

Susan: Okay.

Brenda: and taking meaning, and I'll show this, we'll talk a little more about this in another slide

Susan: Okay.

Brenda: but it's, it's, it's ah, learning the broad scope of what the reading is about

Susan: Okay.

Brenda: and then, because there is um, interest in what's going on, then it pulls into getting to the phonics or the small

Susan: Okay.

Brenda: skills. So, in, and maybe in rather than, than phonics, it could be as something like um, skills

Susan: Okay, yeah.

Brenda: reading skills

Susan: Yeah, I get it. I see. Yeah.

Brenda: reading skills versus and, and they used to call it whole language but that's really doesn't, it's not really what it is

Susan: I mean if you're saying whole, whole language

Brenda: It was, it used to be on, they used to think about it, but we've renamed as meaning

Susan: meaning, okay.

Brenda: because what they, what they were meaning rather than whole language was/is that rather than, than focusing specifically and initially on learning phonics,

Susan: Uh huh,

Brenda: they focused on the broad meaning of what was going on

Susan: Right.

Brenda: and so um, and so whole language um, well

Susan: As in, as in, eh, ah, a child getting inspiration from a story ah,

Brenda: Yeah.

Susan: and then, in order to

Brenda: So, they emphasize meaning

Susan: Okay.

Brenda: So, rather, say in kindergarten, maybe rather than focusing on learning um, the, the letters of the alphabet and the sounds that they represent and

Susan: Uh huh.

Brenda: and then learning to read words and things like that, that they do, they, they do a lot of reading. The teacher does the most

Susan: The teacher reads to them

Brenda: but the, the teacher does a lot of reading

Susan: Okay.

Brenda: or they hear books read

Susan: Uh huh.

Brenda: and then they take what they're learning

Susan: Uh huh.

Brenda: and talk about what it means

Susan: Okay.

Brenda: and, and do projects around what it means

Susan: Oh.

Brenda: and then, eventually, they take from that and they never, they do some phonics but not really

Susan: Okay.

Brenda: whole language was really, can be very academic as well.

Susan: Yeah.

Brenda: It's just a different way

Susan: Right.

Brenda: of approaching

Susan: Right.

Brenda: it. And they really, there have been wa, almost out and out wars

Susan: Uh huh. On which method is best (*laugh*).

Brenda: Yeah, over which method is best.

Susan: Yeah. (*laugh*)

Brenda: And you know, kind of, um, so what's, what's best? Eh ah, something I read ah, so, eh, um, ah, study that was a longitudinal study

Susan: Uh huh.

Brenda: I mean over sa, many decades

Susan: Okay.

Brenda: because that's how it's been. Sometimes it's phonics is in favor

Susan: Right. It goes back and forth

Brenda: and up and down and up and down

Susan: Uh huh.

Brenda: and what they found out is over the course of those time, that the percentage of kids who were proficient in reading was the same.

Susan: Uh huh. Right.

Brenda: Because there is about 20% of the kids who will not do well with phonics

Susan: Ah, what percentage did you say?

Brenda: About 20.

Susan: Oh, okay.

Brenda: 10 to 20%

Susan: All right.

Brenda: will not do well with phonics

Susan: Okay.

Brenda: just because the way that they listen and interpret

Susan: Uh huh.

Brenda: and then there's about the same thing with the meaning approach.

Susan: Uh huh.

Brenda: I've had a number of students who were, were ah, attempting to do the homeschooling whole language

Susan: Uh huh.

Brenda: kind of approach.

Susan: Uh huh.

Brenda: and they never really learned to read.

Susan: Right.

Brenda: They, they are, they love learning

Susan: Right.

Brenda: but

Susan: just didn't come

Brenda: that didn't come because

Susan: Yeah.

Brenda: what happens is that over time, when you read and, and kids are, are looking at print and they eventually learn those words, and somewhere along the way that like with meaning, they do show them, um, whole word. There's not, there's a difference between whole word and, and whole language

Susan: Oh, okay. I, ah, so you're looking at the shape of a word.

Brenda: Uh huh.

Susan: Okay

Brenda: Uh huh, but just a whole word is just learning to look at a word and know those words.

Susan: Gotcha, yeah

Brenda: Just know that t h e is the.

Susan: Right.

Brenda: Without having any idea what the components are.

Susan: Yeah, okay.

Brenda: And, and, and so there, you know, so that within that, they're about sixty to seventy-five percent of readers that are gonna learn to read no matter what.

Susan: Right.

Brenda: You know. They may have been, some of 'em may have been better readers with a different approach, but they're all gonna eventually learn so what happens is, is when the outcome of the, the kids who are not succeeding, that's when they change and say "oh phonics stinks". Let's, you know…

Susan: Right, so watch it.

Brenda: What's best, and I don't think I have this on the slide, but really what's best is, um, balance (*laughs*) balance, balance, balance, and that's kind of the hard thing to know. Um, and methodology is how to teach and, um, ah, there are ah, there's some, sometimes that you want to do direct explicit instruction and then sometimes you, teachers want to do implicit, which means whatever the materials there using implies and a lot of that is knowing which child and what the children really need. So, um, how you're going to teach, how you present that information to the child is really critical and um, there are a lot of different methods um, that and they're and they can be very um, very particular and I think again, sometimes that's not really so good personally is that it really it's just…

Susan: If you get hung up on that and not focus on what the kids need

Brenda: Okay, so some of what, an example that I, that I like because Dr. Allington who wrote this article and this has become kind of central article in in the literacy literature is called *The Six T's of Effective Elementary Literacy Education* and so, I'm embedding those in the principles that I've come up with, cause I think they're important and sometimes there's like overlap um, and it, but I think that those are particularly important and those 6 are time, teach, talk, test, tasks and texts. Sort of some tongue twisters and I'll, I'll embed those with, however, the two of 'em that I think really belong in this first principle that I have, of Get Understanding, and first is Tasks, and this in literacy is something that, um, that I think is really important. It's

something that I, kind of struggled with just cause from where my background comes from is and I think most of our backgrounds and he talks about that, that traditionally, we're learned, we're given assignments, usually in a workbook and then, the students are assessed on how, how well they do on those worksheets or on some task, kind of like that, and he doesn't believe that that's a very good way. He says that that's not teaching or that's not, those are not the tasks that are going to build good learners and good readers. So he, he says that rather than a whole lot of short tasks, there should be longer assignments so that, that, that and from a design perspective too, that makes, makes some sense because it allows for um, pliability and, and one of the principles in design is called iteration which, you do different things and you do maybe, you're trying to get to the same end but you do it in many different ways and so when you're working on longer assignments, that really gives you the opportunity to say if, if my goal and I didn't say this but sometimes, um, in the notes I mean to, is that we need to set objectives, you know when we're teaching what is our objective and so, just for an example, say the objective is to learn um, how to add a suffix to one a syllable word. So, rather than just doing a whole lot of worksheets, on changing words, is that you can do a longer, a longer assignment or maybe you're gonna write a story and you say oh, let's, let's see if we can make this like continuing action like not just, they walk, but they are walking. How would that change the way that we see the story? And so let's, let's or maybe write it, just in one way and then say okay, let's just change it and let's see how we can make it, make the story different so that they are longer assignments and then, if you're, if you're working in that same idea of in reading texts, let's find words that are, you know, have a suffix added and see how many we can find like a treasure hunt and see which, does this story have more that add it and here's one that has none. Let's see what would happen if we change it and all those one-syllable words, we're gonna add a suffix to. We're gonna add i-

n-g to it or we're gonna add o-u-s and you know, so it's not, it, it something that is, and then it becomes challenging to the child so that it's not, it's not just something where you can fill in a worksheet and you're, you're just adding this without thinking about it. You have to think about it and then, he also says that very often, um, students are disengaged because they don't really care anything about what's going on and he talks about managed choice. That they should have some buy in and I think that's become a pretty popular concept in recent years this um, especially in the with parent and how do you become a better parent, is that you'll, you'll rather than just saying this is what you're gonna do, that or this is the outfit you're gonna wear today, here are 2 outfits, which one would you rather wear? And, and if something that, well we can, use different socks, that if neither those socks, well what are your favorite socks. Well those, those are clean, you can use those or something like that. So, *Tasks*, it's really important to think about the kinds of tasks in all of education, but in particular, in literacy that we ask our children to do, and this is really important, texts of students need enormous quantities of successful reading to become independent proficient readers and when they say successful reading, that means it must be at their independent level and um, he said that if, if like a nine-year old child is reading something, a story of 100 words and they cannot fluently, which means as soon as they see the word, if they cannot fluently read two or three words, that is too difficult for them. That's instructional, it's not independent so in other words, independent reading is, okay, students need enormous quantities of successful reading to become independent, proficient readers. Now, if I did, students need being, being…

Susan: Yeah, yeah.

Brenda: So, if they're, that does not, does not…

Susan: That's not successful reading

Brenda: Yeah, it's not successful, and when I first learned about this, I just kind of, I poo pooed it, but the more that that I, I just gave my, my, my boys, ah, just really, the little kinds of readers, that I knew that they knew the words and they could read them fluently without having to, to sound anything out that that little, their skills that built their skills.

Susan: How do you do this when you, you ah, any small text is, is you can't, you can't read, you know, you can't read three words that you already know and it, you know what I'm saying? How does that work?

Brenda: That, well then we find, we just make texts that are words that he can know

Susan: Okay, gotcha

Brenda: and

Susan: So, I make a sentence that I know that he could grasp it

Brenda: Uh huh, uh huh and ya'll can make your own books. Have you ever made your own books?

Susan: No, he would like that. I'm sure though, he would

Brenda: Make his, let him make his words. Let him maybe choose words that he knows because the last time, I'm, I'm hoping we're gonna have enough time, I'm gonna ha, I don't know, we're gonna have to figure out something

Susan: Oh (*laughs*)

Brenda: Um, um, because I want you to see these, the videos. I have, I have ,eh, I don't know if I have enough time. Um, I did see the last time that I taped when we were at the park, there were more words that he, he was reading from the cards pretty fluently and, ah, so those are the ones and that we can, but I want him to create his own books.

Brenda: Good idea. Okay.

Brenda: Um, and, ah, and then, we'll start finding some books because there's something called Lexiles. Have you ever heard of Lexiles?

Susan: Um, yes, probably but… (*laughs)*

Brenda: Not, probably not, really.

Susan: Oh no. Okay.

Brenda: Probably not. Um, let me just escape from this, I'm gonna show you this real quick and this will be where I just happened to trip over this years ago. You know, when you're a researcher at heart, you find things and I found this when it first started coming back. Okay, what is this? This is a way to find books that match your readers. All right, okay and I don't know, know, all right, let's see, all right. Um, I can't do that one. We'll, um, let's my, I don't know about Daniel's current grade is, let's just put first. I find, I find the books I read for school difficult. Okay, so I don't know what's gonna come up, but it, cause they've gotten more sa, oh, and then, it's categories. What would he like? Oh, my gosh.

Susan: That's a lot (*laughs*). Let's say nature.

Brenda: Hm, let's see. Well, we're gonna submit entry and see what happens. Okay, so, see those are the ranges. You'll get in there and learn about it. BR 400, that would be and so this would be age four to six, so this would be a book, *What is War?* And that should be in his level. I'm not sure where that stops, it's not showing more. Well, let's see. So, I mean, it's been a long time, every time I come on here, it, they're, they have made changes. So somewhere on here, I would encourage you to kind of look and figure out how to get on there and get to the book.

Susan: How is different from like the AR? I know that's really a common thing they're using now.

Brenda: Um, well AR, ah, they read the books and then they test. A good thing on AR's testing, and although the books are okay, okay…let's see here…this might be a good place to start.

Susan: I gotcha. Well, I can play with it.

Brenda: See and like, yeah, like this, and you can build a list, um, like and you can find a book and then you can put it into the base.

Susan: See what level…

Brenda: And see what level it is, and, um, and it, you can determine and I would stay below whatever it is, and I would say that majority of the words that would be in there, um, that he could read and you could pre-teach the ones that you know he doesn't know. So, but I think he would really like that and even, even if at, at first, he can't read it at all, you can get a stack of these and you, and we'll talk about the, I'm, I'm sure you can…

Susan: You can read.

Brenda: Ah, yeah, yeah, there's some another principle where you can, you can do with it. So, all right, so principle two, did we do? Time takes, yes, is to tell the truth. Um, when something has been incorrectly learned, or not completely learned or known about, it's hard to correct, as you probably have discovered. Ah, I've discovered that one the hard way. So, what I, I can…

Susan: Just this, where does, this, does this go with the literacy or does this go with teaching and learning.

Brenda: This one.

Susan: Teaching and learning. Okay, I see okay.

Brenda: Teaching and learning, and it also goes in some of with, with reading and literacy.

Brenda: They cross each other.

Brenda: 'Cause if I have a few… (phone rings) Let me just be sure it's not my husband or anything.

Susan: Sure

Brenda: Um, I would love it.

Susan: (*laughs*) Where does he live?

Brenda: He lives in Richmond.

Susan: Oh, okay.

Brenda: And I have something I'd like to look at with. I'm being distracted. Okay, so principle two is, is about teaching and learning and, and from the teaching and learning perspective, um, it's making sure that really that what we teach the, them is accurate too. Um, and for me, and, and I know that not everyone will agree with me, but for me, in literacy, it's being sure that you tell them, tell them that there is a what, the whole information is, like the front of the cards that that we use are different than most (of the) other cards, because it shows the way it looks in a book. It shows the way it's in print, then it shows in cursive, and I believe in teaching cursive writing. So, um, a lot of kids when they, they have trouble, like if they learn to read with this g, they have a hard time looking at this one, and they don't think that one makes any sense whatsoever so that's kind of telling the truth about it. Also, it's telling like the g, really does have two sounds. Now, for initial reading, you know it may be, you'll just use a hard Ga sound and, and then, they also need to know that there's another sound, so as they grow and you get into more words and bigger words, we'll learn that sound, and the same thing is true,

especially with vowels, because some of the real simple words that you're gonna have to read when you're reading a book, and, and sort of like, I remember he stumbled over A or O or there's something that because it, most programs just teach short sounds first or no vowels sounds at first. Some of 'em don't even teach vowels sounds at first that just to know that when you see a vowel, it can have a bunch of sounds, sometimes four or five. So, it's important to tell them that truth and it's, and when it comes down to it, and then the learning the second one, especially kids that struggle. If they think they have, that they've got something mastered like the letter g says /g/ and…

Susan: And they found out it says /j/ (*laugh*)

Brenda: Yeah, man, that's confusing to them. So, I believe that there's, it's important to tell um, a, you know, the truth about, and then like, ah, also in phonics like there's, there's the thing that a lot of programs use and I may have given you something when I first started teaching is that um, um, when two vowels go walking, the first one does the talking. Have you ever heard that?

Susan: No, no I haven't heard that particular one. But it's not just true (*laughs*)

Brenda: It's, yeah…

Susan: It's like i before e, except after c (*laughs*)

Brenda: Yeah, yeah, yeah. I think there's this whole list of exceptions. Yeah, yeah, yeah, but it's like, it, ah, it, you know my primary one is like e-a says ā. All right, go to the place that used be Ryan's Restaurant, Ryan's Steakhouse, or this is breed, not bread. You know it's, yeah so there, there's, I try to be clear about it, about that. Okay, then the third principle is crawl, walk, run. Anyone who lives on milk, is not able to talk, but solid food is for the mature who by constant use have trained themselves and um, ah, a lot of this has been the criticism a lot of in the

whole language programs is that um, um, they are asked to run, like write a, an essay or write a report, but do they really have been able to learn to read, or to write words normally. So that's a criticism there, so this is really for teaching and learning and, and with literacy. Um, and ah, let's see here, um, it's kind of like first things first, kind of unfolds and, um, and it's important for our children to have enough knowledge in order to do whatever step they need to do whatever the subject is. Um, for literacy in particular, I believe, and I get a lot of push back from this from some people…

Susan: Which is simple language (*laughs*)

Brenda: Simple, orderly language.

Susan: Orderly, okay.

Brenda: And, and most people don't believe that, but I, I really believe that it is, um, because if you look at it this way, this I call this the *LanguageScape*, and this is the simple order of language, and really it's kind of interesting because if you have it, you can look at this gra, oh ah, um, you can have this graphic and, um, and if you work from the top down, that's really kind of what the whole, the whole language or the meaning they, and so they approach language by whole works first. They read the books, they read the essays, they read the poems, and they break down into finally they get to words where they're learning meaning of discreet words and everything, and finally, maybe, they will get to the symbols. Symbols are um, just the letters of the alphabet combinations and actually, I believe that language doesn't really start with words or with symbols, I believe it starts where you're, the pencil meets the page if you're writing over your eye, like if you're gonna read the word "the," all that you would see in whole of at some point, you had to start with your eyes somewhere to envision that T, so there's a specific place and I think my, my perspective is, is that a lot of young children are never taught especially when

they go to write, where to put the pencil. Not, not, just a, a dot on a paper that tells you "hey, put your pencil there," but you can teach a child exactly where to put the pencil without just on a piece of paper like this, you can teach them how to do that, and it, that dot, expands to strokes that form the symbols which are the orders of the alphabet and two kinds of strikes and we'll talk about that, but that's how orderly the language is and so if you're going to deal with something here, you have to be very careful to allow students to know that there's something that's supported. Does that make some sense?

Susan: Uh huh. Uh huh.

Brenda: And I think, too, as a, as a, as an educator, when I'm putting together a lesson, I want to know what my purpose is from, um, um, a literacy perspective. What is my purpose in this lesson? Am I teaching them about writing sentences? Am I teaching them how to decode a word? Am I teaching them to be more discreet about the sounds and the way that we write? So, I have that objective, but the way I can do it, is with a whole lot of, eh another principle that we'll talk about in a minute.

So, Principle Four is *Simplify, Simplify* and it comes from Exodus. Make it exactly like the patterns I will show you, and I believe that patterns are really some of the most important things in um, in learning and one of the…I'm gonna, I'm gonna get up and get something while I'm talking…and one of the things that I noticed when I was over at UT working with architecture students, was ah, they were doing a project and the first thing that their instructor did was tell them to find patterns that they were gonna base their design on. So, um, that's where, really designers start and they often find patterns in there. So, this is kind of a designed thinking sort of thing. Um, so, for literacy, patterns (*laughs*) so in literacy, there are word patterns, there are sentence patterns, paragraph patterns and whole work patterns. So, when we're looking at,

we're just gonna look at words real quickly, words, word patterns. Um, we've talked about this when we were looking at bed. With words, you have a choice of two kinds of strokes. There are seventy-seven symbols which are letters and combinations that represent the sounds. There are forty-four sounds and there are only three syllable patterns.

Susan: Hmm, drawing a blank on that (*laughs*). Three syllable patterns.

Brenda: Yeah, okay.

Susan: I'm, I'm with you up to here.

Brenda: Okay, I figured. Okay, all right. Okay, these are three words. Okay, so tell me what you see, just describe what you see there on the screen.

Susan: Okay, three words.

Brenda: Okay. What else do you see? What do you see about these words?

Susan: Well, the first one has three letters.

Brenda: Right.

Susan: Um, the two, one, too, and the third one fourth, third one fourth. Um, they share a lot of letters.

Brenda: What letters do they share?

Susan: The m and the a.

Brenda: The m and the a.

Susan: And the t. Two of 'em share the t.

Brenda: Okay. So, okay, so what's the one at the top? What's that?

Susan: Mat.

Brenda: Mat. Okay, and that particular confi, well, that configuration is what you call closed.

Susan: Closed. Okay. Yeah.

Brenda: And why is it called closed?

Susan: Um, my /k/, I'm guessing because it's got two consonants on the side or is it just because it's I don't know *(laugh)*

Brenda: *(laugh)* Okay, you read it.

Susan: I've heard, I've heard, this rings a bell, ah, but those did, I think actually we're just getting into that with Simeon's phonics program that we're, um, but, yeah…

Brenda: Okay.

Susan: Just the closed.

Brenda: Why it's called closed? Well, a close syllable is one that ends with a consonant.

Susan: Ends with a consonant. Okay?

Brenda: Now, why would that be called closed?

Susan: I don't know *(laugh)*

Brenda: (*laughs*) I mean it's like a mystery and it seems like a mystery.

Susan: It, it sort of makes sense but I can't really explain it.

Brenda: Why is it? Okay, if you, when you say the word Mat, in order to say the T sound in any consonant, you have to close your mouth in some way or another.

Susan: Okay.

Brenda: So…

Susan: That makes sense.

Brenda: Yeah, it does. That's why you, so what's the second one.

Susan: Mop.

Brenda: Mop. Well, just happens with that?

Susan: You have to open your mouth.

Brenda: So…

Susan: Okay.

Brenda: Rocket science.

Susan: Gotcha.

Brenda: ((*laughs*)) But can you, but this is truth. Remember it said you have to tell the truth. This is really the truth about words that there are three syllable patterns and that's all they are.

Susan: Gotcha, now.

Brenda: And then, the last.

Susan: What's this one?

Brenda: Is um, mate. It's silent e.

Susan: It's silent e.

Brenda: What I teach at, you know, whenever you do things, I call that a bubble E. Years ago, I had a cute little boy. A red-headed kid named Steven and I was teaching him about the silent e and when I came back, we worked on the board. We did a lot of work on the board that the e wasn't just like a written, it was like a bubble letters and I thought "Oh gosh. What is this kid doing now?" and I said "So Steven, tell me about this, this bubble letter. Those are really cute," and he put his little hands on his hips, and he looked at me, he said, "Mrs. Murphy, don't you get it? A bubble is something you see but there's nothing in it," and I put a bubble e there to remind me.

Susan: What is that little guy?

Brenda: Isn't that terrific?

Susan: Yes, (*laughs*)

Brenda: Yeah, but it's wow! And so I thought "Great!," and that is really, is the, that you, you don't, it makes a sound but you see it, but it makes it…

Susan: Now, how is that not closed? Mat, mate.

Brenda: Because the bubble e on the end, or the silent e. There are seven different reasons that you can use as silent e, and one of them, is that it makes a single vowel in front of it, in front of consonant uses long sound.

Susan: Okay, all right. Gotcha.

Brenda: Um, ah, another one is, um, that it makes like, a-r, which is just two letters in sound, /r/.

Susan: Right.

Brenda: And it makes a real word, kind of takes it illegitimate words. It's not just two sounds. It's not an illegitimate word. Um, one of 'em is that in a two-syllable word where there's no vowel sound, it provides the required written vowel. It has to be a written vowel in every, every syllable.

Susan: I see, I didn't know that (*laughs*)

Brenda: Um, I didn't years ago either.

Susan: Yeah.

Brenda: I mean I've learned a lot.

Susan: Yeah.

Brenda: Um, then, um, oh there's one. I think this is kind of funny. I, I don't know this one. I think the Lord just gave (it to) me but it was like that, um, there needs to be an, ah, e at the end

of, um, of words that end in s to show that it's not a plural for like, um, if it's like tease, the word tease, like he was teasing his sister.

Susan: Right, right tea.

Brenda: Then, it's not a variety of teas that you can get at the grocery store. So, I mean there's, there's several, there's several different types like that. So, so that is our, like that's, that's all there are to words patterns, but that is you can see that in these patterns right here because these are one syllables and the simplest word, we'll, I won't go into all the detail on this right, but the simplest words are like this is a letter. So, it can either be two or three letters, the simplest words and then words grow one small step at a time. If you add a letter, one more letter to that, it changes what that word says and that there are only two types of two syllable words and it's words that have, like what I call independent syllables, like the word rabbit. Rab, doesn't depend on bit and bit doesn't depend on rab, but then there are words with a prefix or a suffix, so it changes it. Then there are three, ah, three syllable words.

(VCD: Brenda shows Susan a picture of the *Coding Anchor Matrix* (See Appendix G) and refers to it as she explains the various syllable patterns.)

Brenda: Words that count. Three independent syllables. There's one that has a two-syllable word and a prefix, and a two-syllable word and a suffix.

Susan: Uh huh.

Brenda: And there are four- or more-syllable words, and they're independent syllables. Two syllables with a prefix and a suffix. Three syllables with a prefix, and three syllables with a suffix.

Susan: Right.

Brenda: And you can get bigger words

Susan: Right.

Brenda: and you kind of have to, but that's all there is

Susan: Uh huh. Gotcha.

Brenda: and it's pretty simple,

Susan: Uh huh. (*laughing*)

Brenda: and it's all patterns.

Susan: Right. Yeah, that makes sense.

Brenda: When you can see patterns,

Susan: Uh huh.

Brenda: you can own what you're doing.

Susan: Hm.

Brenda: So. Okay. So, that's, that's the okay.

(VCD: Brenda puts the graphic down and returns to the computer.)

The fifth principle is called *Frame and Finish*. "A house built on the rock did not fall, because it had its foundations on the rock" and literacy, and this a lot to do with literacy and part of Six Ts again, is *Tasks*, um,

Susan: Uh huh.

Brenda: Um, so you frame up a house

Susan: Uh huh.

Brenda: and then you finish it.

Susan: Uh huh.

Brenda: When you're, when you're framing that house

Susan: Hmm.

Brenda: ah, it's kind of like, that's the structure, and you want it to be really strong. Like you would teach a closed syllable,

Susan: Uh huh.

Brenda: "This is what a closed-syllable word is," and then, you would, that's kind of the framing, and then you would finish it. In other words, you make it livable and useful and complete

Susan: Uh huh.

Brenda: by doing activities with it.

Susan: Mm.

Brenda: You might do drawings with it. You might read stories about it. You might play games with it. You might, you know, do treasure hunts with it. You do things which expand it, and that's why with Tasks--that's where you can have a long project and a long assignment, so that you have more than just one or two isolated encounters with the words.

Susan: Mm, okay.

Brenda: So that it's a process.

Susan: Uh huh.

Brenda: Because if you don't ever "finish," and I think that I was especially guilty of when I first started in home schooling, and this has been something that, cause not all kids just get something with one worksheet on that particular concept

Susan: Right.

Brenda: and, and they need to build, kind of like you put one, single block on top of another single block. That's not a really good way to build

Susan: Uh huh.

Brenda: but you have to kind of build a lot of blocks together and then you have to reinforce them

Susan: Uh huh.

Brenda: with other things, and what I found is there's just not a lot of real good reinforcement done

Susan: Okay.

Brenda: and the reinforcement is the fun part.

Susan: Hm, well.

Brenda: Yeah, it's where you're figuring out different ways for, you know, the children to learn things

Susan: Right.

Brenda: (*coughing*) that's how we think about the literacy tasks

Susan: Uh huh.

Brenda: in a little bit different way than just a workbook or just reading

Susan: Uh huh.

Brenda: reading, a textbook.

Susan: Gotcha.

Brenda: Okay. Um, Principle Six is *Create Synergy*. "A body isn't really a body unless there's more than one part." Um, and

Susan: Hm. Interesting.

Brenda: and to create synergy, this is both teaching-and-learning, teaching-and-learning literacy

Susan: Uh huh.

Brenda: and this is really important in any subject. Um, taking Dr. Allington's Six Ts, there are two that, um, that I think are important here. First, *Teach*. Um, when it comes to teaching, "Active instruction-- the modeling and demonstration of the useful strategies that good readers employ" (Allington, 2002). One of the things that, that um, that I've always encouraged is, um, for there to be um, interaction, not only with literacy, but with every subject

Susan: Uh huh.

Brenda: So, that with literacy, you can reinforce it with things you're learning in science

Susan: Uh huh.

Brenda: and things you're learning in history and things you're learning in literature

Susan: Uh huh.

Brenda: as well as, especially, in, in literacy. Like when I'm reading or when, when you're reading, stop and talk to the children about what's going in your thinking. Like if you were reading this,

(VCD: Brenda reading from text.)

"Ah, active instruction, the modeling and demonstration. Hm? Demonstration of useful strategies? I don't really know if I know what that means. So, let me think about it."

And you may want to question the text out loud, "What does model mean? What do you do when you model?"

Susan: Uh huh.

Brenda: and "That's kind of like you, you show, and you demonstrate, or you create something that, so you can look at it and study it. And *demonstration*, that's meaning like, 'Oh, this is how I do it'."

Susan: Right.

Brenda: So, "I've stopped because I'm, I wasn't quite sure what that means, so now, I know that, that active instruction means "I'm gonna stop and show my students exactly what it is and I'm gonna say, 'Okay, I'm having trouble reading that word, mod-el-ing. I see, I know that it has a suffix on it, cause it's i-n-g.

Susan: Uh huh.

Brenda: So, there's a two-syllable word for it: mod-el-ing. Okay, I can read it. I can understand it.

Susan: Uh huh.

Brenda: What do you think about um, modeling clothes?

Susan: Hm.

Brenda: Would that be a model? So, I'm showing what I'm doing or a demonstration. So, it's important that we stop and really make very explicit and direct, telling our children what we're doing when we're reading.

Susan: Uh huh.

Brenda: and the that's hard, that's not really done very much. Um, then another of the Six Ts is *Talk*. This is, um, about reading and about all areas of it. "Conversational talk with discussion about ideas, concepts, hypothesis, strategies and responses…'open' questions with multiple possible responses…" (Allington, 2002).

Susan: Right.

Brenda: So that it's not like ah, and again, this kind of has opened up for me where I always kind of thought, okay, like, when we're doing the Charlotte Mason approach, the big deal is to narrate

Susan: Uh huh.

Brenda: and um, unless I misunderstand it, but a lot of times, it seems to me that that's questions like, well, "Where did they go? What did the girl look like?"

Susan: Hm.

Brenda: "What kind of car did they drive? What century was it in?" And so, they are really, just kind of retelling the story, just the facts, things that are really concrete, but often it's not to be engaged in higher-order thinking skills about "Have you ever done anything like that? Does that remind you of what blah, blah, blah?"

Susan: I think that Charlotte Mason isn't necessarily that. I feel like it, taken in its correct and what she sort of envisioned for it. Well, it's more about synthesizing the child's ah, experience with the, with the content, and so you're supposed to not ask questions like what color was the car? Or (*laugh*) or, you know, when, when did that happen, or what was her name, or so on and so forth, but to sort of like be, okay with what the, what the kid got out of it (*laugh*), and sort of try to so, I, that that's been kind of challenge to learn how to do that um, but you know what one child's narration is not necessarily supposed to be the same

Brenda: It would not be

Susan: as another. Right, so

Brenda: Now, is there a discussion about it?

Susan: Yeah, yeah.

Brenda: for information?

Susan: Yeah, there's supposed to be, and it's supposed to be a matter of you know, I've, ah, (*laugh*) I definitely would not say I'm the expert (*laugh*) either way on that

Brenda: You're growing in that

Susan: Yeah, I'm, I've tried to. Yeah, and I feel like there's definitely discussion, but it's a matter of, "Okay, you're gonna pay, you're gonna give your attention to this," and the ta, the student is expected to give their attention to the work, and you know, cause the teacher is supposed to kind of have an understanding of what amount of attention is appropriate for the child to be able to, you know, to hold out, you know in the, and then, the child is supposed to narrate to the best of their ability, and then there's a discussion, sort of the bringing in of, you know, "You talked about this and…"

Brenda: So, really she's probably encouraging that and I guess it's been distilled down to more of just retelling the story, not narrating it.

Susan: Right, I think so. I think so. Yeah, but it's, it's a challenge to know how to do it and I think it's very um, it seems a little unconventional really because I mean just being able to answer reading comprehension, I think exercises in reading comprehension often have to do with just regurgitation of information.

Brenda: Absolutely.

Susan: Yeah and so.

Brenda: And so maybe the open questions with

Susan: of

Brenda: multiple, possible responses?

Susan: Right.

Brenda: is maybe in reading, or we can talk some more about how um, this is related in the literature, that might help you to grow to be able to design better ways to facilitate narration

Susan: Right.

Brenda: in a way that she envisioned.

Susan: Right, yeah, yeah and I think, I think like answering, asking open questions may be even formed by what the ki, the, child's understanding of you know, work

Susan: Yes, yes, exactly. Yeah, yeah,

Brenda: So, yeah, so that could be kind of a principle here

Susan: Uh huh.

Brenda: a design of how do you design literacy

Susan: Uh huh.

Brenda: and teaching and learning so um, ah, that, that might be, that would, that could be really, we may want to see if we can explore that

Susan: Uh huh.

Brenda: and I'll see if I can find some more of the literature that supports these Six Ts, if you'll help remind me to do that.

Susan: Sure.

Brenda: We'll certainly do that.

Ah, Principle Seven um, is *Be Fresh and Spontaneous*.

Susan: Hm.

Brenda: "Study to show yourself approved." (*laugh*) Which is really at the basis of it. Well, let's see, from the Six Ts, it's *Expertise Matters*.

Be fresh and spontaneous, and the way, the way I've always

Susan: Hm.

Brenda: presented that, is that the way to be fresh and spontaneous is to study really hard

Susan: Uh huh.

Brenda: because the more you know about something, the more you can just pull out of your storehouse of knowledge

Susan: Right.

Brenda: and, and that, one of the, you know, reading comprehension things

Susan: Uh huh.

Brenda: that we made at some point get around to is, is building prior knowledge, that before someone reads something, they really need to know a little bit about the context of where the story is coming from

Susan: Uh huh.

Brenda: and, and just kind of discussing a little bit of, about it, so when they jump into what they're reading,

Susan: Uh huh.

Brenda: um, it's not totally foreign to them and, and it takes you, it always ah, takes a while to kind of stabilize in the reading, but if you have prior knowledge, you can just jump…but, you're a great reader, so you probably look at the, maybe read the jacket cover or the title or maybe read a page or two, and then you think about, "Oh, I know more about this,"

Susan: Uh huh.

Brenda: and you know, you might even read the first paragraph and, and be able to figure out

Susan: how to relate to something else.

Brenda: Uh huh. How to relate it to something else

Susan: Uh huh.

Brenda: and so, that's where expertise matters.

Susan: Uh huh.

Brenda: um, ah, most of this comes from the literature for developing classroom teachers and

Susan: Uh huh.

Brenda: what they find is that teachers that really just have spent the time to study theory, to study different methodologies, and they don't lockstep with any of em, but they draw from all of them.

Susan: Uh huh.

Brenda: So, you gotta know what you're doing!

Susan: (*laugh*)

Brenda: and that's really from design thinking literature wa, the expertise matter, there's one that maybe I'll show you at some point

Susan: Uh huh.

Brenda: that that how, the more, the, the more practice the, the potential designer or architect had that, that, that expertise that each year that they were in school, they gathered more expertise and it made their designs richer

Susan: Uh huh.

Brenda: because they had more to draw on.

Susan: Right.

Brenda: So, it's really important to study

Susan: Yeah.

Brenda: so that you know what you're doing

Susan: Uh huh.

Brenda: For the Six Ts, there, there are couple of things that that expert teachers, expert literacy teachers um, do and one of em is, is *Time*. Um, there are a lot different ways to think about time, but this is from that article. "Extensive reading is critical to the development of reading proficiency" (Allington, 2002).

Susan: Uh huh.

Brenda: The article says that really highly successful, exemplary teachers spend a large percentage of their time in literacy tasks and um, they're not just involved in stuff, they really are engaged in teaching and reading literacy and discussing it and talking about words and talking about concepts and, and so it's just a lot of time reading

Susan: Right.

Brenda: and not so much on worksheets and things like that.

Susan: Oh, yeah.

Brenda: The last of the Six Ts is *Test*. "Student work is evaluated more on effort and improvement than simply on achievement status" (Allington, 2002), and I think because our educational system is based really on this achievement status

Susan: Uh huh.

Brenda: That it's really hard for us to um, learn how to evaluate and test based on ah, how a child, how a child, what kind of effort they put forth and how much they improve, and they should be rewarded for that because when they see that they can be a, you know, super star student, even if they're not brilliant,

Susan: Uh huh.

Brenda: um, that the brilliant kid may even get marked down because they're not putting forth very much effort

Susan: Right.

Brenda: so, it really is based on effort and improvement rather than simply

Susan: Uh huh.

Brenda: on, on achievement, which I think I love. I was really glad and that ah, I wasn't quite sure where to put that, but I did put it under Fresh and Spontaneous because um, that way a teacher can evaluate just the child on an ongoing basis without having to grade a lot of papers.

Susan: Gotcha.

Brenda: You probably do that a lot anyway.

Susan: I feel like, I, I, really don't, I haven't had the um, I haven't quite ah, known what I think about grading, in general. I know the, ah, I know, I know ah, like if I feel like they are, you know, mastering the content that I'm giving em or not, but I'm not usually giving them grades that they, they don't usually get grades. They don't or cause they don't know that they're getting a grade anyway (*laugh*). I put a grade down, but they may, they may not know what it is so

Brenda: Yeah.

Susan: I don't know if that um,

Brenda: and you know, I ah, personally am still going around within myself

Susan: Hm.

Brenda: um, because grades can be a motivator as well as a dis-incentivizer, especially for the kids that are struggling

Susan: Uh huh.

Brenda: because typically, they don't make good grades, they may think

Susan: Uh huh.

Brenda: so, why should I even try.

Susan: Hm. With Daniel, I'd, I, I don't know, I mean ah, I've, so student work, evaluate more on effort, improvement and simply achievement. So, it's, I feel like he, he wants to, he wants, he has like a drive to get it right.

Brenda: Yes, yes.

Susan: and when he doesn't get it right, it really bugs him

Brenda: Yes.

Susan: like it really gets him, and so at, I don't really know what to do with that with him, because, I mean, if he doesn't, if he misses one, he's just really like woe is me, and just sort of and, and I think that that's not helpful to him, I mean this is, it's, you know it's part of learning process, but um, ah, I've nev, I haven't quite understood really how to, like if I, do I tell him his grade? Do I grade it at all? Ah, I don't, eh, ah I haven't figured that out. (*laugh*)

Brenda: Well, we can talk about that some more in light, kind of what that, the Six Ts say

Susan: Yeah.

Brenda: because I think that it's, eh ah, you know it's helpful sometimes when kids are struggling when they see that they are improving

Susan: Uh huh.

Brenda: that they're now getting it right

Susan: right. Yeah, oh, definitely. I, I see that, that that would yeah, I just, he just seems to just want to have it all right and if it's not all right, he's just

Brenda: I understand

Susan: (*laughing)*

Brenda: perfectionist and, and it is, you know, why can't I

Susan: Uh huh.

Brenda: and really beating himself up over some of that.

Susan: You had it, yeah.

Brenda: And so, maybe, maybe in some ways, maybe that that thing of giving him some choice

Susan: Hm.

Brenda: over it

Susan: Hm.

Brenda: of what he's doing and the way he does it, that maybe, we can, we can work and do that

Susan: Hm.

Brenda: cause I do, eh I had one that was really very much like that

Susan: Hm.

Brenda: and it just, it was as he got more proficient, that helps

Susan: Hm.

Brenda: um, and when I started changing my instructional methods as well

Susan: Okay, gotcha.

Brenda: So, okay.

Susan: Do know you want time?

Brenda: It ah, what time is it?

Susan: See, I'm gonna

Brenda: That's, yeah, that's the end.

Susan: Okay. I have to run. I'm sorry.

**Scene Six: Deconstruction to Designing: Old Product to New**

**Site: Brenda's office; one and two weeks later, early April; late afternoons**

**Props: Brenda-prepared guide sheet: "Awakening the Designer, April 9 Meeting, Reflections on Viewing Videos" (Appendix H)**

**Papers, pencils, water bottle, coffee cup, bag with munchies, computer, Journal**

**Excerpts from *Vision in Design: A Handbook for Innovators* (Hekkert & van Dijk, 2011) with graphic of the ViP Model**

*Susan and Brenda sit side by side in front of Brenda's desk to deconstruct the product Susan currently uses and consider her interaction, and Daniel's, with it. One week earlier, Susan reviewed selected segments of her teaching Daniel recorded in the fall. That session was not videoed.*

Susan: (*laugh*) Should I sit here?

Brenda: Yeah, for right now, and then we're gonna watch some more videos, but I just thought I'd kind of

Susan: Okay.

Brenda: go over some things. And if I've learned, if I don't to turn this on (*referring to video camera)*, you're definitely gonna say something profound so

Susan: Oh, yeah. (*laugh*) Ah, now there's no hope!

Brenda: (*laugh*)

Susan: (*laugh*) You might as well just quit! (*laugh*)

Brenda: Okay, so all right; update. How have things been?

Susan: Ah, not so good. I, ah not necessarily with Daniel, ah just we haven't done much school because we've had all sorts of crazy things in life (*laugh)*

Brenda: (*laugh*)

Susan: So, eh it, Daniel's fine, and he, he's, he's completely okay. (*laugh*)

Brenda: And you're hanging in there okay?

Susan: Oh yeah, yeah, we are, yeah.

Brenda: I mean that's part of homeschooling

Susan: Yeah, yeah life and homeschool are all mixed up together and it's hard to separate them all.

Daniel's doing well, so. Doing well, pretty well. We've not, we've done –just remembering his reading. I've gotten his new, his next level for his reading program. We haven't started it and um, it's just been, he's been doing pretty well. He had a good week.

Brenda: And um, is he anxious about starting the next level? cause I remember he mentioned that when he was here last week.

(VCD: Daniel accompanied Susan to the prior week's session.)

Susan: I don't think he's super anxious about starting the next level. He's happy that he is completing a level.

Brenda: (*laugh*)

Susan: He's happy to know, accomplish that. Um, I'm not sure, he's really excited about (*laugh*) it. He's never excited about school. He likes to listen to stories and um, he likes to build things. Um, but, but if it's presented as school, it's just, it's not enticing ,whether it's something he would enjoy or not (*laugh*)

Brenda: Yeah, no, no I know they

Susan: (*laugh*)

Brenda: kind of build up this

Susan: a wall against it. Yeah, yeah, sort of the block, yeah

Brenda: Yeah, yeah.

Susan: a little mental block (*laugh*)

Brenda: Now, thinking about what we looked at, do you have, did you have any thoughts? I don't know if you wrote anything down before

Susan: No.

Brenda: or after or during. Some things that maybe stood out to you that surprised you or

Susan: I really, I didn't analyze it very much, honestly but I feel like it it sort of reinforced to me ah, just my own stress level. Um, especially the first one

Brenda: Uh huh.

Susan: um, and maybe just that, you know that's not helpful scenario (*laugh*) and um, just kind of um, you know help me kind of think about how I could sort of let go of that and be able to be more relaxed and eh ah, it's the same thing that I've, I've been sort of reminded of that's really kind of all I've got so far (*laughing*)

Brenda: So, it kind of reinforced what you were thinking? Did you see some things that surprised you about what was going on? From either you or from someone

Susan: For myself, the, it, I was much more stressed than I thought that I was (*laughing*). Looking at my face, going "Oh, my goodness. She needs to take a nap." (*laughing*) I don't think it was necessarily like I mean, I suppose that's somewhat normal for Daniel because he wasn't reacting. I didn't feel like he was reacting to that, so (*laugh*) it wasn't above and beyond (*laugh*) where I normally am. Um, but um, yeah, I feel like I was maybe more stressed than I thought and then at the park, not so much. Of course, I didn't have a full-on face shot (*laugh*)

Brenda: Yeah, yeah.

Susan: (*laughing*)

Brenda: I'll look and see if I can find one.

Susan: Okay. (*laughing*). Um, let's see. Ah, I ju, I, I was I, ah, Daniel, I was just sort of observing his,

(VCD: Susan flails her arms around and moves her torso imitating Daniel's constant motion during instruction.)

(*laugh*) all of that (*laugh*) and really I mean, I, I know that's the thing, but looking at it from a different spe, perspective, it's still like, it's still notable, it's kind of comes at me and I'm just, (*laugh*) I mean, it's still there I guess (*laugh*). It's not something that I haven't, haven't realized and ah, actually, I think ah, well, I was gonna say maybe that's gotten a little bit better, but I'm not sure if it's just because maybe he hasn't been required to sit at the table as long and we've had light school. So (*laugh*) there's been a lot more of just (*gasp*)

Brenda: so maybe, he's settling down with light, light school a little bit.

Susan: Hm.

Brenda: That work better, you think?

Susan: Well, maybe, maybe, but I want to do more school than I am, so I'm not really sure how, I mean, maybe I could adjust style, you know, to where we're still getting more content or more, you know ah, few, well we're still getting an adequate amount done. Does that make sense?

Brenda: Uh huh.

Susan: Yeah, so um, that would have to be something to think about.

Brenda: Okay. Um, like in the first session, it was just that you felt like you were stressed?

Susan: Uh huh.

Brenda: and, and um, and in the part were there any things other than

(VDC: Brenda mimics Susan's imitation of Daniel's behavior.),

just Daniel; but you already knew that. Did you, was it different than you thought it was gonna look? I mean, you know, that it's there but you're

Susan: Uh huh.

Brenda: seeing it on video,

Susan: from a different

Brenda: but yet, a different kind of perspective?

Susan: Uh huh.

Brenda: Were there things that kind of jumped out at you that you saw that you had, then I know you just saw it once

Susan: Yeah and I didn't really take careful notes either so

Brenda: Uh huh.

Susan: Um, poor thing, (*laugh*) you know about it (*laugh*)

Brenda: Well, and you know, I mean that, I mean sometimes it take so many times

Susan: so many things to think about (*laugh*)

Brenda: I know, I mean, you know, and I looked to, I mean, you're at a disadvantage

Susan: (*laugh*)

Brenda: cause I've looked at it several times, you know, and I still

Susan: "I've got the answer ready" (*laugh*)

Brenda: No, I don't have anything else

Susan: (*laughing*)

Brenda: No answer um,

Susan: Let's see here. Like nothing really completely jumped out at me besides my own stress. I think that was the I, I imagine I can glean more information with, with a little bit more focused observation.

Brenda: but um, we do have, there are a few segments from the second session that I thought I would let you look at that now and then maybe if you want to stop and look, you know, and roll back, or see some things.

Now, it's time for us, to begin moving into the next ViP phase. I've done just about everything I wanted to on the Intermission phase between me just observing and then getting ready to really get into our design

Susan: Uh huh.

Brenda: aspects. So, I've I'm um, there's one, a couple of little things that we'll do today with ViP, not much, and then we'll look at what our schedules over the next several weeks. I'm thinking that um, we'll spend the time, before we do the three sessions at your house, preparing upfront in some of the design, this designing and thinking about

Susan: Uh huh.

Brenda: designing

Susan: Uh huh.

Brenda: before, and this is really for you.

Susan: Uh huh.

Brenda: I'm trying to, what I'm trying to do is to help you to think about design thinking

Susan: Right.

Brenda: and I know we thought about it, and we've had some good conversations about that

Susan: Uh huh.

Brenda: and I hope maybe that'll be valuable to you. What we'll do next is really looking at the model that I'm using, this ViP in product design, and working through that process, and the, what we're doing with that, as we're thinking, that think about how that can apply into the way you're teaching Daniel, and what you're using, and it'll be more um, what you've, the way you want to use the thinking that you're learning

Susan: Right. I see that.

Brenda: and then we'll work together in maybe designing the way you may do some sessions with him

Susan: Uh huh.

Brenda: and I would do, I'll video three and I'm not sure what that's gonna look like and I know that's what my proposal was to video three more of those. So, after we've gone through this

(VCD: Brenda gestures to the ViP materials on the desk.)

Susan: Right.

Brenda: So okay. Let's get over here to the ah, computer

Susan: Okay.

(VCD: Susan moves to the burgundy office chair behind the desk and swivels to the credenza to view two video segments of her teaching Daniel from Session Two. The first segment shows her teaching the phonics portion of a lesson for that day; the second segment, the book reading portion. She does not comment while watching the video. Occasionally, she laughs, chuckles, and yawns. During the first segment, she sits relatively still for the first 15 of the 33-minute video. She then sits up straight for a few minutes before she slouches into the chair, head

on the chair back, coffee on her lap for several minutes, and ends sitting straight in the chair. After viewing the first segment, Brenda asks Susan to discuss her thoughts about it.)

Brenda: What did you, what do you think about what you saw on here? About what you were doing? What Daniel was doing?

Susan: Well, he seemed to really enjoy the, the game

(VCD: One of the phonics activities)

and I didn't really enjoy the game (*laugh*). It was fine for a while, but it took a long time to get through. Ah, otherwise, I'm not sure if I um, you know he, he has ah, he was doing well, he has ah, ga, he gets so, he gets tired which that, it was, how long was that?

Brenda: I mean that was, all right, let's see here.

Susan: Now, that's 30 minutes at least.

Brenda: Yeah, yeah.

Susan: Okay.

Brenda: And how long is it supposed to be? Does it say?

Susan: It doesn't really say. I mean it supposed to be a lesson a day, but you know it, it say go slowly or quickly as you want it. Well, it really doesn't even specify a lesson a day, it just says you might get through a few lesson a day, which I find to be (*laugh*) a little crazy (*laugh*) but I don't know, I mean, really with Rachel, it may have been just like, "Oh, I know that, but I'm gonna skip," because that's just kind of (*laugh*) I was still going through stuff and she was like "Mama, I don't need to do this anymore. I'm just gonna go read a book."

Brenda: (*laughing*)

Susan: (*laughing*) And she did! So, (*laugh*) um, so yeah, I guess, it's different for different kids, but um, yeah, I didn't really specify how much time to you, to, to spend on it. I

just know it it usually takes every other lesson. One lesson has the learning the new material, and then the ah, and the game, and then you have a, a review sheet. So, ah, and then, or the fluency sheet and then, and then, then your next lesson has "read your stories." That's generally how it goes, and usually we break up the first into two, and the second, he can be on his own so usually or he can do it in one day. So, I don't remember what we're talking, what we were, the cra, the question was originally

Brenda: Well, it was just

Susan: I know, it was just what I observed from the video.

Brenda: Yeah, what you observed and thought about (*cough*).

Susan: Mm, hm.

Brenda: maybe learned or didn't expect to see or

Susan: Hm.

Brenda: it reinforced what you already

Susan: Uh huh.

Brenda: knew.

Susan: I feel like this is pretty ah, I'm not sure I learned anything new from that, except maybe ah, just the idea that the, in particular incidence it looked like ah, well he was having fun with the game. It was engaging him in a different way that is not, well, you know, he often dreads his phonics, so that seemed to be something that he was having a good time doing. Um, so

Brenda: So, maybe a take-away is ah, making things fun is more engaging

Susan: Right.

Brenda: for him

Susan: Right.

Brenda: cause he really did stay with it the whole time.

Susan: Yeah, he did, he did without, without sighing and asking when "When are we done?"

Brenda: Uh huh. Uh huh. Uh huh.

Susan: So yeah, I do, I think (*laugh*) again, he was having a great time and I, I think, you know, it would be a matter of expectations because um, you know, refocusing on something like that would, would have to be a purposeful thing on my part in changing my expectations to, to let myself enjoy that as well (*laugh*). Um, no, but I couldn't do that, but it's just like "Okay, wow! This is really long." (*laughing*)

Brenda: (*laughing*) Yeah, yeah, we'll figure out a way to engage it so that you're having more fun, too.

Susan: Yeah (*laugh*). Well, if I know from the beginning that it's a more effective strategy then I'm gonna have, I'm gonna feel happier about it (*laugh*)

Brenda: So, we learned something?

Susan: Yes, yes.

Brenda: I know. Okay, so, that means, and that's a pretty important point as a, as an educator

Susan: Right.

Brenda: to think about

Susan: Yeah.

Brenda: so that's, so that might be and, and I, I'm, I'm kind of stressing that point because we'll be talking about something, called a "domain," and some of that may be something that you want to think about

Susan: Uh huh.

Brenda: as we're thinking about

Susan: Uh huh.

Brenda: your growing role as a designer

Susan: Uh huh.

Brenda: (*laugh*) and thinking like a designer.

Susan: It, it's challenging for me, I feel like I mean (*sigh*) I, I, I don't really think, I mean, I never would have been this way as a school teacher, and I'm a homeschooler because I feel like it's good for my kids, not because I feel like I'm a teacher (*laugh*). And, eh ah, it's challenging to just reframe my, my perspective because you know (*laugh*) I was nerdy kid, who just thought school was great (*laughing*), you know,

Brenda: Yeah.

Susan: and I think Rachel's more like that, than, than Daniel is, so it's ah, you know, of course, "You're gonna have fun. Sit here and learn it. It's fun!" (*laughing*), just ha, just by nature and if, you know, if there's definitely, you know, frustration, if he's not enjoying it. "Why aren't you enjoying it? This is great." You know (*laugh*) so but anyhow

Brenda: Yeah, so, so it's like, well, this his way of enjoying it

Susan: Right, right. Yeah, yeah.

Brenda: so that's, that's important, an important take away

Susan: It is.

Brenda: you might want to

Susan: Yeah.

Brenda: think about. So. Um, okay. Let's look at the other one.

(VCD: Brenda starts the second part of the videoed lesson from the fall. Susan focuses on the video and occasionally swivel slightly in her rocker, and appears to take some notes.)

Brenda: Well, so how was, how was that? What were some of your take-aways or observations? Was it similar to what you expected or different? Or, what did you see that you hadn't seen before?

Susan: I'm not sure that I saw anything different. I think he was, he was calm and not tired in this, and I think he did really well, and he also was um, excited about stories, I think. He was, he was ah, he liked those stories so he um, he was enjoying the process pretty well, which was good, nice, different

Brenda: You didn't expect that?

Susan: Well, I mean, I, I, I remembered that. I mean it, but it's, it's not a consistent thing. It's

not um, he's not consistently that way. It's kind of back of forth, so on the day. So, that particular time and, and maybe, even depending on many other things besides the day but um, yeah, he seemed pretty, I mean he was having a good morning, so.

Brenda: Does that make, how did, how do you think you reacted to that?

Susan: Ah, um, well ah, this, this is, this whole scenario is, this particular, like taking it, taken apart from the, the first part of the lesson, I think is really relaxed, and would be nice if, if it were always so (*laugh*). I think it's sort of a, you know, we were ca, we were going back and

forth pretty well, and there wasn't a lot of frustration on either side, so um, I would say that that it was just pretty smooth, and so um, I'm not sure what else

I: And so, kind of being smooth like that, you said that sometimes

Susan: Uh huh.

Brenda: happens and it sometimes doesn't

Susan: Uh huh.

Brenda: and there's no way to predict.

Susan: Well, I'm sure there is. Um, hm. I think I, I think it's a ga, a bit complicated though I can't um, I think when there's been a lot of tension around learning, he's more reluctant to jump in. Um, and I also think that ah, the element of, I mean it wasn't ah, you know, you were there three times…that was the second time. I think he, he, ah the element of having someone there is also ah, a motivator

Brenda: (*laughing*) Yeah.

Susan: (*laugh*) and being able to read his book in front of someone. He really, he does respond, he, if he feels that he has confidence in what he's doing, he likes to perform

Brenda: Oh, yeah.

Susan: So, um, and he felt pretty confident about those two, little stories I think and ah,

Brenda: Had you read them several times?

Susan: Ah, no, no. Um, that well, the second one, we, I hadn't even read with him. He read it apparently with his mamaw when he spent the night, but it ah, the, a couple days before. So, um, the first one and he loves, he's obsessed with foxes, so anything that has to do with foxes, he's excited about. (*laugh*)

Brenda: So, what does that tell you?

Susan: Um, I feel like I da, ah, you know the, eh ah, the element of interest is something that could be definitely, um, utilized better um, um, considering his interest in pulling that in. I think the element of performance might be a little more tricky because if he's confident, it's wonderful; and if he's not confident, it's not good at all. It's no good. (*laugh*)

Brenda: Right.

Susan: It, it's the, it's a de-motivating factor rather than, so to know, to know, with surety, that he's gonna be confident before if I pull that in, and take a little bit of ah, a little bit of preplanning and understanding (*laugh*).

Brenda: Preparing the performance like you do with your dancers.

Susan: Right, right, right. So, um, so yeah.

Brenda: I think those are two big discoveries personally.

Susan: Well, I'll write it down (*laugh*).

(VCD: Susan takes a sip of coffee.)

Susan: and I think that's useful. I do

Brenda: Yeah, so I'll be quiet, and you can write it down

Susan: Yeah, uh huh.

Brenda: before you forget. The only reason I'm not trying to be too controlling

Susan: Oh, I understand

Brenda: but if you're anything like me,

Susan: just kind of let it go out the door

Brenda: it's gonna have to, if I don't write it down

Susan: you may write it, to consult or to remember it

Brenda: Yeah.

Susan: if you're looking at notes, this is a good, good way to

Brenda: Yeah, that's

Susan: go.

(VCD: Silence while Susan writes. When she finishes, Brenda shows her a copy of the ViP design model. See Chapter Three.)

Brenda: Anyway um, ah, this is re, do you remember we went…Didn't I give you this at one point

Susan: and I have it I believe somewhere

Brenda: Yeah, yeah and so anyway, we've done all of this part.

(VCD: Brenda references the Deconstruction levels.)

We've gone up here. We've talked about ah, the, remember we talked about what you were doing and the interactions

Susan: Uh huh.

Brenda: Ya'll had with it and then where you were and um, that's kind of what we have been doing and actually did it, look at the, at these um, videos is ah, the interactions you've had, what you can learn from that.

Susan: Uh huh.

Brenda: So, what we're getting to do now, and I don't think there's, I'll look and see but I don't think there's any more of this kind of preparatory stuff that we're going to do, so we're gonna, we're gonna start jumping into actually designing.

Susan: Right, right.

Brenda: So, there are in the, in the ViP model, they focus on context, the interactions and, and the, end product or

Susan: Okay.

Brenda: or the new product.

Susan: Right.

Brenda: So, ah, what's kind of interesting, I think, about this approach, is that they do a whole of lot visioning that they call *future context*

Susan: Uh huh.

Brenda: and that may be something, well, you've done some of your own choreography at a point. Right? You might not do it now, but you

Susan: Oh, I, well, I, I choreography everything that I

Brenda: Oh, so you do your own

Susan: Yeah, yeah, I do. Well, it's, it ah, yeah, it's not necessarily my idea but it's yeah, it's my choreography. (*laugh*)

Brenda: Yeah, so but it, in a sense, you really are being a designer cause someone's giving you this idea

Susan: Right.

Brenda: and you're taking it and making it into something

Susan: workable

Brenda: workable or different.

Susan: Right, yeah.

Brenda: So, that's kind of what you're doing when they give you that

Susan: Uh huh.

Brenda: assignment.

Susan: Uh huh. Uh huh.

Brenda: You get an assignment. Right?

Susan: Uh huh.

Brenda: So, you'll see in here, and you can relate to this, you know designers generally have clients, and the client brings something to them, and so these ViP designers, if you follow this kind of theory

Susan: Uh huh.

Brenda: you, you, put sort of more into it than just this real surface thing. There's one of the examples in here.

(VCD: Brenda refers to excerpt from *Vision in Design: A Guidebook for Innovators* (Hekkert & vanDijk, 2011.) The client is a, is a, um, a stroller, baby stroller manufacturer and

Susan: Uh huh.

Brenda: rather than just kind of doing a little redesign on what the client is asking, eh ah, a ViP designer will do a whole lot more than just getting a quick idea, they will think deeply about it.

Susan: Right.

Brenda: So, there are eight steps, and the first four are part of what they call the *future context*.

Susan: Uh huh.

Brenda: The first one is the *domain/time*, and what we're gonna work on and think about this week is this domain and the time frame for when it will be used.

Susan: Uh huh.

Brenda: And then we'll look at the second part, *context factors*, which is a little more, we're, it's gonna challenge both of us to think

Susan: Okay.

Brenda: deeply in ways that we've never, rather eh ah, have ever thought about.

Susan: Okay.

Brenda: Then there's the third part, *context structure*, that's thinking about well, um, to pull all the context factors into a "coherent structure that describes the main pattern(s) in your context" (Hekkert & van Dijk, 2011, p. 154).

Susan: Uh huh.

Brenda: The last part of the future context is you make a kind of *statement*, we'll make a statement about the context, what we want that future context to be. This is like dreaming.

Susan: Hm.

Brenda: You know, this is like visioning and dreaming. And then, when we finish that, we'll think about how we want, how you want, this new way-- of maybe taking some of this and making it so you can bring design thinking, and what you've learned, to your instruction with Daniel, so that there are more time, like that last piece we watched where you were, you were enjoying it and he was enjoying it.

Susan: Right.

Brenda: So, kind of that's involves the next ViP step: the human-product interaction. And then, and then finally, you'll be looking at the final designing steps for either a new product or redesigning what you have. I don't know what that's gonna look like

Susan: Uh huh.

Brenda: cause you're gonna know what that looks like

Susan: Uh huh.

Brenda: and we'll work on this together.

Susan: Gotcha.

Brenda: Um, so what we're going to do is we're gonna establish the domain for our design. It says, "Any ViP design process must thus start with a definition of the domain and the domain is a description of the area where you aim to make a contribution" (Hekkert & van Dijk, 2011)

Susan: Hm.

Brenda: So it, already you can see that what our goal is, is not just, you know a great approach to reading or something like that but um, it's, it's deeper, can be deeper than that

Susan: Uh huh.

Brenda: What would be the, the, the um, contribution that we want to make?

Susan: Hm.

Brenda: Or do you want to make? And, and I won't, I won't muddy the waters by throwing anything out there.

Susan: Okay.

Brenda: What do you think?

Susan: All right.

Brenda: Okay.

Susan: But finding anything profound (*laugh*), you can throw people a little bone. (*laughing*)

Brenda: Yeah, and I mean it doesn't necessarily have to be really profound. It is what it is.

Susan: I gotcha.

I: you know and, and I mean and then, maybe we'll, as we talk, we'll think

Susan: Uh huh.

Brenda: and we'll wrestle around with it and I'll tell you what, what you have come up with that makes me think about

Susan: Uh huh.

Brenda: and then hopefully, that'll trigger your thinking

Susan: (*laughing*)

Brenda: and if not, that's okay, too.

Susan: Gotcha. (*laugh*)

Brenda: Um, so anyway, it's just um. So, this was a quote I liked, it says, "Remember, designing is about exploring what is possible tomorrow instead of solving the problems of today" (Hekkert & van Dijk, 2011).

Susan: Uh huh.

Brenda: I think that's really

Susan: that's so good.

Brenda: Yeah, I personally, that's a really good thing

Susan: Uh huh.

Brenda: "A domain should never be a ready-made, ill-defined solution, but rather a map that guides your exploration of the context and the factors to be taken into account" (Hekkert & van Dijk, 2011).

Susan: Uh huh.

Brenda: cause there are lot of things that, I mean you, in your, as you're talking to me, you've talked about factors that

Susan: Uh huh.

Brenda: are in there and um, because this is specifically for you and Daniel.

Susan: Uh huh. Right.

Brenda: It's for you and Daniel, and ah, you know one of the factors I hadn't even thought about that, that you might want to think about is some of these speech issues.

Susan: Uh huh.

Brenda: I hadn't even thought about it, until I saw that again in the video

Susan: Uh huh.

Brenda: he has the problems with the /th/.

Susan: Uh huh,

Brenda: which you are handling really nicely. Um, it ah, but that may be a factor that you know

Susan: What

Brenda: what are some?

Susan: plays into everything else

Brenda: Uh huh.

Susan: Another, another, yeah

Brenda: Uh huh.

Susan: That makes sense.

Brenda: So, that's the kind of, of that's what, what that'll mean and we'll work on that

Susan: Uh huh.

Brenda: next Monday if we're able to, to get together and so it's only a couple of pages.

(VCD: Brenda refers to excerpts from the ViP book for Susan to read on her own, thumbing through them.)

Um, and this kind of gives you some… Let's see and then finally, "the definition of the domain, we also assess how far into the future your design is projected, and it may be, you may want to think about this, and it may be hard to even think about, you know, down the road.

Susan: Uh huh.

Brenda: It, it maybe um, that you want to just think about it in terms of the near future

Susan: Yeah.

Brenda: ah, but then, maybe thinking in terms of, well, "This is where I really want it to go" or "I'm not gonna deal quite with that, but I am gonna continue

Susan: Keep it in mind.

Brenda: at that."

Susan: Yeah.

Brenda: Uh huh, uh huh. So, okay. So here you go with this.

Susan: Right.

Brenda: A little bit of reading, and it's not much this time.

Susan: Sure, that's fine.

**Scene Seven: Designing Part One: Identifying the Domain and Context Factors**

**Site: Brenda's office; one week later, mid-April**

**Props: Brenda-prepared guide sheet: "Awakening the Designer, April 16 Meeting Identifying Context Factors" (Appendix H)**

**Book, *Vision in Design: A Guidebook for Innovators* (Hekkert & van Dijk, 2011)**

*Susan sits on the edge of a chair in front of Brenda's desk. Brenda is behind the desk gathering materials for their meeting.*

Susan: Let me to do a couple

(VCD: Susan rolls her head around in a large circle from her chin on her chest, then around to one shoulder, then back with chin pointing to the ceiling, to the other shoulder and back to her chest. Then, still seated, she bends at the waist, and touches the floor to her right.)

Susan: it makes the blood rush through my head a little bit (*laugh*). Helps thinking (*laugh*).

Brenda: I have to admit (the reading) really ah, it, it forced me into some more, more thinking

Susan: Hm.

Brenda: than I was expecting but it was really, really good because it really reminded me of a lot of the um, things that I want out of, you know, what I, what I been thinking about and it actually challenged me to think about some things that I'm doing.

Susan: Okay.

Brenda: And so, it was pretty good.

(VCD: Brenda appears and sits down beside Susan.)

So, how are things going with you?

Susan: Um, pretty much the same as last week

Brenda: last week.

Susan: Yeah, you know things, we just sort of squeaking by, getting a few things done

Brenda: (*laugh*)

Susan: (*laugh*), but nothing um, nothing

Brenda: nothing really high or nothing really low.

Susan: Exactly.

Brenda: It's just kind of loping along about the same as it's been?

Susan: Uh huh. He likes that (*laughing*)

Brenda: He likes that

Susan: Oh, yeah. Well, and it, because we're eh ah, it's not as um, much ah, well, he doesn't have as much to do, so he likes to, he likes to not do much (*laughing*). I suppose we all do really

Brenda: Yeah, I mean, yeah, I mean he's human

Susan: (*laughing*)

Brenda: Yeah, and it is, you know, and it's kind of funny, it seems like no matter, how intensive our school has been, or un-intensive, when it comes to this time of year, everybody seems to have about had it.

Susan: Be done. Yeah (*laughing*). I mean for me, I look forward to sort of a restart at mid-May, so that's, that's kind of ah, it's my line of thinking at this point.

Brenda: Yes, because really most of your energy, or a significant part of your energy right now, is being focused on the recitals.

Susan: It is, it is, and uh huh, at this point, I'm not really good at um, multitasking

Brenda: (*laugh*) Ah, yeah, because, I mean, it was like, eh ah, I can really relate to that because to get ready for today, I was, I had to really put a lot of other things aside and I didn't anticipate that.

Susan: Right.

Brenda: You know, I thought when I started kind of reviewing, that I realized that either it had been a really long time since I had looked at that material

Susan: Uh huh.

Brenda: or I never had really looked at it

Susan: Uh huh.

Brenda: as closely as I thought I had and

Susan: Okay.

Brenda: but that was good

Susan: Right.

Brenda: that was good, and it was also, as I was thinking about it, I saw it in a little bit different way, so our session is gonna be a little bit different

Susan: Okay.

Brenda: And um, also, from the perspective of this philosophy

(VCD: Refers to the *Vision in Design: A Guidebook for Innovators* (Hekkert & van Dijk, 20110) on the desk in front of her.)

of design, vision in product design, that this particular phase how important it is and how um, counterintuitive it is in so many ways.

Susan: Uh huh.

Brenda: Um, because normally, when we know that we have something to accomplish or do

Susan: Uh huh.

Brenda: we just kind of really look at that task, or like where they are looking, at how do I want that product to look; how do I want that process to look; and I think, as an educator, I do that, too.

Susan: Uh huh.

Brenda: I think that's just typical; we just jump like in ah, and, you know, like at the university, you know, all you want to do is you want to see the syllabus and you want to

Susan: sort of plan it

Brenda: plan, and just kind of -- This just came to me, just as I started speaking, is something that has really impacted my life, as far as the way I approach things. I learned it from a relatively famous, well-known artist when I was in college, and his name was Peter Agostini. and um, and I worked with him, kind of as an assistant, and then I took. Did I take? I may have taken a class from him, and he kind of mentored me in some things, and he, one of the things that he was best known for, was watercolor.

Susan: Uh huh.

Brenda: He was really considered a wa, a watercolorist and a sculptor,

Susan: Hm.

Brenda: if I remember correctly, and when ah, he was showing me some things about watercolor, he said, "Brenda, what makes,"… and he reminded me of all the great watercolor artists, you know Monet and all of those, especially the, the Impressionists

Susan: Impressionists.

Brenda: and he said "Brenda, what they paid attention to was not the object

Susan: Uh huh.

Brenda: but the, what surrounded it."

Susan: Uh huh.

Brenda: in other words, negative space.

Susan: Uh huh.

Brenda: Not positive space, not the thing that you're focused on

Susan: Uh huh.

Brenda: …in psychology, we talk about something called figure-ground.

Susan: Uh huh.

Brenda: Figure-ground, and *figure* is the figure, what you're focusing on, and the *ground* is everything that surrounds it

Susan: Right.

Brenda: and he always said that in order for your paintings, your watercolors to have depth and power and meaning, and take it to a different level than just something pedestrian

Susan: Uh huh.

Brenda: focus on the background, not on the foreground.

Susan: Uh huh. It makes sense.

Brenda: Yeah, so I, because I'm a very mediocre artist,

Susan: (*laughing*)

Brenda: you know, when it comes to this

(VCD: Brenda gestures as if drawing or painting)

that I didn't, I didn't, I mean I, I used that in the little bit of art that I did, and think it made a difference, but more than that, I used it in my writing

Susan: Uh huh.

Brenda: because, I guess, if I think of myself as anything, I was really a writer. And so, it, that's what really colored my writing. And then, some of the ah, people that I've tutored in writing, eh that's always been kind of like this, this um, big thing. There's a word for it, and I can't think. My brain's dead, but kind of like of um, a, a, moment. It's not really a creative leave, it's not that, but it's like, it's a, it's a moment that changes everything from the way you approach things, and from that moment, they experience what I did, and that their writing improved huge amounts.

Susan: Yeah.

Brenda: So, what I think in my mind, just as I'm sitting here talking to you that that what we're talking about today, which is context factors

Susan: Uh huh.

Brenda: serve as the same thing for us as educators, as that that visual background did for the watercolor, and for me, thinking about really building background in order to, to make the main story line stand out

Susan: Right.

Brenda: So, as I was reading all of this over the weekend, like, like I said, it became important to me seeing how these context factors really are so powerful and that, not to just kind of leap over them, and so let's, let's talk a little bit about that. Does it, does this make sense to you when I'm talking about it?

Susan: Yeah, yeah, I think. Yes, it does. Um, translating it to this, I'm not sure how we're gonna, how it's gonna work, but I, I see what you're saying. It makes, makes sense.

Brenda: Does that apply and maybe to your dance thinking? Have you ever thought that? I mean, I don't know whether it would apply in dance but that's a creative form.

Susan: At the moment, I, I can't think of any particular um, way that I connect to that, with, when it comes to dance. I can definitely see it with the Impressionist.

Brenda: Yeah.

Susan: Um, it makes a lot of sense

Brenda: Yeah.

Susan: but um, but I'm sure that some things will pop up.

Brenda: Yeah, yeah. I mean it's a new idea

Susan: Yeah. (*laugh*)

Brenda: and it's like these things just, I call it "sit-time"

Susan: Uh huh.

Brenda: We've been working on something for marketing, and we've been working on, and then didn't work on it over the weekend, and we came in here on Monday, and all of sudden had all this. With the "sit-time," we could see the things that weren't quite right

Susan: Uh huh.

Brenda: and we couldn't figure out what it was, but with sit-time, it

Susan: yeah, becomes clearer

Brenda: it, comes clearer to you.

Susan: Yeah.

Brenda: The first thing was defining and refining the domain, which is kind of reviewing

(VCD: Brenda refers to the session's prepared guide sheet.)

Susan: Okay.

Brenda: what we did last time and in the book on page 157, it says, "a description of the area where you aim to make a contribution" (Hekkert & van Dijk, 2011)

Susan: Hm.

Brenda: and I think we talked about it, ah some, and, and this is kind of what I, I put down and I want your input on it, because this is ours together, not just mine. But after rereading and thinking about this thing, I saw it on a couple of levels, kind of almost like a funnel, narrowing down from the macro level, big picture, is that we really, we want to impact education. Well not, not maybe not all of education, but edu,

Susan: home education maybe?

Brenda: Home ed, yeah, home education

Susan: Uh huh.

Brenda: So, education, and then narrowing it, and it might be rather than, one under the other,

(VCD: Referring the placement of the words on the guide sheet, suggesting horizontal placement of education, literacy, and homeschool)

it may be like literacy should be here, maybe education and literacy and then, over here is homeschooling, and then

(VCD: Gesturing the following terms be placed under the first three) there's the micro level is a dependent, struggling learner and novice teacher.

Susan: Mm.

Brenda: So, I'll, I'll be quiet and let you think and talk.

(VCD: Silence)

Susan: I don't have anything very insightful (*laugh*). I get it, I, I see, I can see where you're going with it here. I think um, I, I, know it talked like in the, the um, assignment that you, that you sent me home with, a little, the reading talked about being broad and ah, or just broad enough, I guess, and ah, I guess I, I, I understood, but then, at the same time, don't really quite know how practically, (*laugh*) how that works (*laughing*)

Brenda: Yeah.

Susan: So, I'm just sort of like, eh, ah you know, it's a new thought, it's a new idea and um, just sort of more curious and not exactly, feeling comfortable with the, the whole, not, not uncomfortable like ah, negatively associating

Brenda: Yeah.

Susan: with it, but just sort of … "Hm? How about that?" (*laughing*).

Brenda: Yeah, I mean I, and that's, that's a real, that's a real typical, good feeling.

Susan: Ah, yeah, (*laughing*)

Brenda: I mean that is, yeah and that's kind of um, I don't want to say a balance, but kind of like not quite steady. There's sort of some disequilibrium

Susan: Uh huh. Yes, yes

Brenda: and I have to tell you that in higher ed, that's the way we feel most of the time.

Susan: (*laughing*)

Brenda: (*laughing*)

Susan: I mean in life, that's always the way it is

Both: (*laughing*)

Susan: hopefully, in a positive way.

Brenda: Yeah, yeah, and you know, cause I guess, we're constantly seeking that and if, if we, you know, I guess, that by feeling that disequilibrium, that forces us to make new, to make innovations

Susan: Uh huh.

Brenda: unless we're happy with being…

Susan: hm, true and it's a better alternative than just trying to make things work (*laugh*)

Brenda: Yeah.

Susan: than forcing them to work.

Brenda: Well, I like that.

Susan: Yeah, well, I mean, that's just sort of what I related to, not you know in the past, I feel like making things work has not worked (*laugh*) so on to the next thing (laugh)

Brenda: Yes, yeah, yeah and you know, I felt that often, too, and it kind of, after going through all of this kind of stuff with this design thinking

Susan: Uh huh.

Brenda: that designers intentionally seek that space knowing that they're going to, you know that they will have something to remedy that

Susan: Uh huh.

Brenda: in some way

Susan: Right.

Brenda: and, and I think like, just defining where we're working that kind of qu, not that we wouldn't have our boundaries in place and parameters, I think that keeps us focused

Susan: Uh huh.

Brenda: on kind of, so we don't take too many rabbit trails

Susan: Uh huh.

Brenda: um, I don't take too many

Susan: (*laughing*)

Brenda: trails and um, but the other thing that I was thinking about is the domain focus

Susan: Uh huh.

Brenda: is that ah, in thinking about we're designing something for someone

Susan: Um huh.

Brenda: or for a situation, and in our situation, will the person occupying the domain, be you as the teacher, and that will be the focus of what we're working on; or will it be Daniel; or will it be both or is there

Susan: something else

Brenda: Ah, yeah, or is there something else that we need to con, think about?

(VCD: Silence)

Susan: Uh huh. I feel like for problem solving, in general, for not speaking specific, well, I, from my own experience with trying to sort of wrap my head around how to teach Daniel, I feel like ah, a teacher focus might be more helpful

Brenda: Okay.

P: simply because I think that might be a bit more, for me a little more, less restraining and less, more freeing, I guess, simply because I feel I've been very focused on sa, defining the problems with Daniel

Brenda: Uh huh.

Susan: Um, and ah, sort of just like, you know, investigating and trying to figure it all out um. And then also, maybe that kind of, maybe that kind of, um, that kind of thinking forces

me and or maybe other things that are factors, sort of force me into, have forced me into the idea of thinking that well, there has to be a certain way, there has to be a, you know it, I've got to figure out the solution. Um, and I think maybe taking a step back from specifically, just zoning in on his little issues. Not that that isn't important, but um, it just kind of gives me a little bit of a breather, so that's just

Brenda: I like that.

Susan: Okay.

Brenda: Okay.

Susan: (*laugh*)

Brenda: That's it, that's why I mean that's why okay, so it's gonna be

(VCD: Brenda fills in guide sheet that the domain focus is "teacher.)

Susan: So, I think, I think maybe I mean if, if there are other women and, and mothers or fathers in my situation, I think that maybe that could be helpful, more broadly, I guess, in other scenarios. I know, I think, I feel it definitely would be for me, so

Brenda: Okay, I like that.

Susan: Good.

I: You're owning it; *(laughing*) I like that. Okay, um. Now, I thought we would try to do this in the terms of, of ah, just playing something called *Factor Fun*

(VCD: Brenda refers to the guide sheet.)

Susan: Uh huh.

Brenda: cause when I started reading in here

(VCD: Brenda refers to *Vision in Design: A Guidebook for Innovators* (Hekkert & van Dijk, 2011).)

Susan: Hm.

Brenda: I, I was surprised at, and I am gonna make some copies of a couple of pages

Susan: Sure.

Brenda: in here for you to read that I think might help you think. It helped me think.

Susan: Uh huh.

Brenda: is that sometimes, when I think about context, I kind of limit my thinking

Susan: Uh huh.

Brenda: in some ways, and em, there're much broader. Let's see,

(VCD: Brenda reading from the guide sheet.)

"The ViP perspective on Context Factors and the purpose: P. 231." I guess I was going to read this

Susan: Okay.

Brenda: So, we'll read that, 231. Okay, and I think I will probably copy this for you. This is from an essay in the book called "On Designing of Context."

Susan: Okay.

Brenda: This is how the authors see the context. They call it a framework. "This framework, we call the *context*, and it is our conviction, that any design process should start with actively building this framework, thereby making any assumptions underlying a final design as explicit as possible." (Hekkert & van Dijk, 2011, p. 231)

So, what that's saying, and this why I, ah, it kind of as I was reading, this triggered how important this is, so that when we get to the final design, that it's not, "Oh, well that seems kind of interesting," but it's we discovered this context factor exists either in your homeschool environment, which could be just you know like every woman or every man

Susan: Uh huh.

Brenda: and maybe we can look at it that way

Susan: Uh huh.

I: and, and so in the final project, we're gonna do x, y, z because when we were defining those factors, we knew that was something that existed

Susan: Uh huh.

Brenda: or it was something we thought about or is something that was really important in a feeling way

Susan: Uh huh.

Brenda: and it met a need.

So, "If we consider only the above considerations, we might define context as *any views or opinions a designer considers, implicitly or explicitly for a design* (author italics). Yet building the context is a consciously, deliberate act in ViP. The development of context is actually the crucial first stage of the ViP design process, and thus a more appropriate definition of context here would be *the complete set of starting points-- and their mutual relationships-- selected by the designer for a given design task*. This "set" could contain notions or measurements of the (physical) surroundings, and any meanings the user may attach to various properties, but it could also be comprised of any idea, observation, belief, or even obsession the designer holds in regards as appropriate for the project." (Hekkert & van Dijk, 2011, p. 231) So, it's really giving you some liberality

Susan: Uh huh

Brenda: that often, we kind of put a bottle over. We need to explore that.

"From this perspective, anything can be a starting point, or what we term a *context factor*. From trends and in individual or group behavior to social or cultural development; from principles about human needs, human functioning or thinking, to laws of nature

Susan: Uh huh.

Brenda: "the important thing is that the designer considers the context factor as relevant or potentially interesting." (p. 231)

Susan: Hm.

Brenda: So, I mean if, this really is

Susan: very broad. (*laugh*)

Brenda: Yeah, yeah, yeah. I mean which is, ah, yeah, it, this is stretching us to think

Susan: Yes, yes.

Brenda: differently. Although I, you know I know from the things that this company, these people have discerned have just been, not earth shattering, but certainly revolutionary

Susan: Uh huh.

Brenda: and made life better and different for a lot of people.

"Context within ViP is thus not constructed on given conditions, nor is it something that can objectively defined and described, but it is rather a deliberate, conscious construction of the designer (or the design team)" (p. 231).

Susan: Uh huh.

Brenda: "The context consists of all kinds of factors that affect the way people (might) perceive

use, experience, respond and relate to products and processes.

Susan: Uh huh.

Brenda: "It describes the *nature* (italics author) of the human-product interaction. Context factors are conditions or patterns in the world as *observed by the designer* (italics author). They can be classified in three different ways, types, fields or levels." (p. 231)

Susan: Uh huh.

Brenda: So, those are context factors.Um, so, I won't read all of this, I will give this to you

Susan: Okay.

Brenda: but I kind of summarized it because, you know, it will expand, but it's the kind of stuff where I would read that stuff, and I think about it

Susan: Uh huh. Yeah.

Brenda: It's good. I don't expect you to just listen and get it

Susan: Yeah.

Brenda: I mean you might!

Susan: I don't! (*laughing*) but it would, it would take a ta, take time to just sort of ah, think about it. Yeah.

Brenda: So, context factors can be

(VCD: Brenda reading from session guide sheet, second page.)

observations, thoughts, theories, laws, considerations, beliefs, opinions or values. They are what we, what we can dub as free-form thinking, imagining, seeing, knowing and dreaming

Susan: Hm.

Brenda: So, you know it's perfectly fine in the context factors for you to dream about, what you would want this to be like

Susan: Hm.

Brenda: And um, and, and it may be that it can even be where you see a kind of scenario --I mean that can be a context factor-- and, there are more steps of working with these, but right now, from what I've gathered, is just to eh ah, think of things that, you know, like, you probably have opinions about ah, you know, reading, and the way people have learned to read, and your impressions of what's going on

Susan: Uh huh. Uh huh.

Brenda: in the past and, and maybe, ah, you see something and, and it may even be your context factor maybe I, I won't even try to ah, preaddress. I may, I may do that ah, by phone or something if you have time.

Susan: Uh huh.

Brenda: But um, and it may be good that we're not gonna meet for a while because maybe what we'll try to do, you know if you're driving in a car and you're just thinking about it, I mean, I'm may being presumptuous, and you can tell me, but you think about it a lot

Susan: Of course. Yes, yeah, definitely

Brenda: So, when you think about it

Susan: I have, when I don't feel like ah, I have a deadline on something else, which is, you know

Brenda: Right now.

Susan: Yeah, not most times of the year, but right now, it's really

Brenda: Right now. Yeah, yeah so um, and in some of those factors, quite honestly, I know I, ah, a lot of my context factors had to do with emotional things, and you know, in, in my reality at the time, I didn't feel that that had anything to do with the fact that three of my kids were struggling to learn to read

Susan: Right.

Brenda: However, according to this,

Susan: Uh huh.

Brenda: that becomes a context factor, that kind of thing. So, that when we progress through these eight steps to the final design, when we get to that final design, and everything else we've gone through, that explicitly, we're gonna say we are doing this because of this emotional factor

Susan: Interesting. Yeah, that makes sense.

Brenda: So yeah, so ah, and then we'll have some things for and it's not much to read

Susan: Oh, that's fine.

Brenda: I mean, you see how little the pages are!

Susan: Oh, yeah! (*laughing*)

Brenda: You're a good reader. I know you don't have time but

Susan: Well, but I, I can read it.

Brenda: There are different types of factors

Susan: Uh huh.

Brenda: like we read, there are four factors

Susan: Uh huh.

Brenda: and two of them are stable

Susan: Uh huh.

Brenda: More or less stable. They are *principles* and *states* of being. Principles almost never change.

Susan: Uh huh.

Brenda: States, they can change, but it's hard to change

Susan: Yes.

Brenda: You know and then, there are

Susan: develop

Brenda: developments and trends.

Susan: Uh huh.

Brenda: And so, developments kind of happen over time, and trends are something that just, you know, catch on and happen, like, you know, Instagram and may or may not become a development, like Facebook. It was a trend

Susan: Yeah.

Brenda: and now it's ah, it's become a development. Factors can move from one item to the other. Say something is a probably state but who know where it's going with all the stuff that's going on.

Susan: Uh huh. Uh huh.

Brenda: and um, and so as we think about the factors, not that we want to put the factors in here but to me, it helps me to think about these types

(VCD: Brenda refers to the session guide sheet and the book.)

Susan: Uh huh.

Brenda: and the fields, and somehow that gives me perm, permission to think further than I normally would

Susan: Okay.

Brenda: that may, that may not be you, but that's me.

Susan: Gotcha.

Brenda: And, the fields that they talk, that they have listed, I'm sure we can come up with others, are also things that eh ah, you study

Susan: Uh huh.

Brenda: I mean, and it maybe in our fields, because you have an arts background, we may want to add some fields that are more relevant to you.

Susan: Uh huh.

Brenda: So, the fields that they've listed in their design are cultural. I mean, that plays a role.

Susan: Sure.

Brenda: I mean, all of this

(VCD: Brenda refers to the list of factors and categories on the session guide sheet.). And then, like the, the psychological, you know I did and in, and I think at our, I won't say, demographic that can play a role

Susan: Uh huh.

Brenda: I mean, that can be sociological. That has a lot of, a lot of context factors that we can think about.

Susan: Yes.

Brenda: Economic. That certainly play, can play factors

Susan: Sure.

Brenda: Biological.

Susan: Definitely.

Brenda: Evolutionary.

Susan: Yeah, yeah.

Brenda: and then technological. So, those are just kind of areas that you can pull information out of those as context

Susan: Uh huh.

Brenda: factors that are impacting how the final design of how you're going to teach and learn Daniel, will look

Susan: Uh huh. Yes.

Brenda: and it may be things that you know I sure, you know I wish da, da, da, da, that might be a context factor or it may be, I really don't want to be like this anymore

Susan: Uh huh.

Brenda: or this is, you know, ah, that's, those are the things that we are looking at right now. So, our main issue is just, is just coming up with um, the factors, without trying to stick 'em in here.

(VCD: Brenda refers to the session guide sheet.)

Don't think about sticking in any of these categories yet.

Susan: Okay.

Brenda: and especially the fields is so that you don't ignore

Susan: something that

Brenda: something that

Susan: needs to be

Brenda: that you

Susan: thought of

Brenda: needs to be thought.

Susan: Yeah, uh huh. Gotcha

Brenda: not too far um, that I will, I will copy that

(VCD: Brenda refers to a section of the book that describes the ViP process used to design a new type of stroller.)

Susan: Yeah, that might be useful

Brenda: Yeah, that that that

Susan: It could kind of breakdown what they

Brenda: what they, yeah

Susan: their process and it

Brenda: yeah, yeah

Susan: makes sense.

Brenda: Yeah and then, then the next time. Well, let me preview where all of this going.

(VCD: Brenda refers to the graphic of the ViP design model.)

Susan: Uh huh. I have that.

Brenda: We've done all this

(VCD: Brenda refers to the Deconstruction levels on left leg of the model.)

Susan: You know, yes.

Brenda: We've done all that. That should make you feel good.

Susan: Okay.

Brenda: We've done number one.

(VCD: Brenda refers to the first step on the Designing level on the right leg of the model.)

Susan: All right.

Brenda: With this, and what you see is that half, 50% of designing something is spent on working on the context

Susan: Okay.

Brenda: So that kind of, that was like a lightbulb to me

Susan: Uh huh.

Brenda: That's how important this is

Susan: Right.

Brenda: So, we don't need to rush through it

Susan: Sure.

Brenda: or anything because then, that's 50% of it

Susan: That's it, that makes sense.

Brenda: So um, so anyway we were, we have done, we've done the *domain*

(VCD: Brenda continues to reference the ViP graphic.)

and we're working on the *context factors*, and then we're gonna figure out the *context structure,* and that all boils down to the *statement*. It's like an overarching vision, I guess

Susan: Uh huh.

Brenda: and that will help guide what we do the rest of the time, the rest of the way

Susan: Gotcha. What is the structure?

Brenda: That, well that's what we do next, so I'll show you.

Susan: Okay.

Brenda: Um, and if, if you want, would you like for me to go ahead and copy some of this for you?

Susan: Sure.

Brenda: Okay. Then, we can get lost in it together. I'll pull some other literature, too, if you have any questions. So, anyway, then, there's the statement definition, which is where they pull all the, all the things that we factored

Susan: Uh huh.

Brenda: and we kind of summarize it. It kind of comes down and down, and down

Susan: Okay.

Brenda: And then, um, and then establish a relationship, designing *human-product interactions*. You know, I do think that in designing curriculum sometimes, we, we really don't think about context factors.

Susan: Uh huh.

Brenda: It's that, it's, it's kind of the relationship you have to, what will end up being part of your new product, which is materials,

Susan: Uh huh.

Brenda: and the things you like and the things you don't like, I mean, that's kind of something maybe to think about as well

Susan: Uh huh.

Brenda: So, it's a then, defining the product qualities and then we get, then you'll get to… I mean doesn't that, I think that's kind of exciting to think about being able to say, okay, from, from looking at this, this high level view of what I think I want, and what's bothering me and what I know is, and then pulling it down to where these are the things I really want, and not determining what that's gonna look like yet, but this is what I really want and then, we'll figure out together how to get there.

Susan: Yeah, yeah, cause

Brenda: and the *concept design* or concepting, concepting, and then the last one is *design and detail* where you're actually, you know, you're actually doing something

Susan: Uh huh.

Brenda: And, of course, a lot of 'em (case studies in the book) are more like architecture or design products but

Susan: Uh huh.

Brenda: but there are several of em and there are case studies in here, and others in the literature, that are processes like one of them was about um, taxing or new laws

Susan: Uh huh.

Brenda: which I think is not that far afield from curriculum.

Susan: Right.

Brenda: So okay. Do you have any questions?

Susan: Hm, not at the moment.

(Brenda leave to make copies for Susan. While she is gone, Susan review the session guide sheet and makes notes on it with a yellow pencil.

When she returns, they discuss and agree on their future schedule. Brenda previews the content of the pages she copied.)

Susan: It's been a long day. Well, really not a long day, but my brain has felt that it was a long day. (*laugh*)

Brenda: It happens, it happens, and then what will happen, when you get some rest and things kind of settle down, then it'll be even more energized.

Susan: Yeah, I hope so.

**Scene Eight: Designing Part Two: Context Factors Continued**

**Site: Brenda's office; five weeks later, late May**

Brenda: Let's just kind of update, tell me how things have been going, what's been going.

Susan: Um (cough) well, we've, we, we continued to do the white school up until I guess the first week of, or the 2nd of week of, I guess it was starting in the second week of, um, May and we haven't, we've had a break. Um, so let's see, we had a psychiatrist appointment last week which was ah, anticipated greatly for a while for that.

Brenda: Oh.

Susan: So, um, it was good. I was, I was happy with the, ah, with the meeting.

Brenda: Well…

Susan: It was helpful.

Brenda: What, what would, tell me about what you learned.

Susan: Um, (sigh) the psychiatrist thinks that he has anxiety.

Brenda: Ah.

Susan: Which makes a lot of sense genetically.

Brenda: Uh huh.

Susan: With our family, it definitely runs in our family and, um, we, ah, I mean, I think I, ah, it was something I already sort of suspected anyway. Um, but I mean, well, I know he has anxiety. He's, ah, you know, if it's clinical, or, you know … So, she, she's, she, I like her a lot. She's not super, um, she seems very open minded, broad.

Brenda: Oh okay. Good, good, good. Young woman, younger…

Susan: Eh ah, yeah. 50ish.

Brenda: Oh, okay. Okay.

Susan: Yeah, so um, but…

Brenda: And she's pediatric psychiatrist.

Susan: Yes, uh huh. Yeah, so and she was, she's ah, actually, we had been to my, we have, we have a really good counseling ministry at our church. It's a big church and, um, we had been to see somebody at church. It's just sort of a like a service.

Susan: It's wonderful. Yeah, and it was, it's a great resource. Um, Daniel had been to see him a few times when it was, one of the counselors that we have there and he's a licensed, like marriage and family therapist.

Brenda: Uh huh.

Susan: Um, and he, he had done some exercises with Daniel, too. We try (to) teach him some exercises too, um, (to) help him cope with his emotions (*laughs*)

Brenda: Yeah.

Susan: Um, we hadn't had a lot of success with that.

Brenda: Yeah.

Susan: And, and he, and he had given me that reference, like it's been over a year, this like last February, and it had best, took this long to get to the, to get…

Brenda: Really?

Susan: This person. Yeah.

Brenda: Oh my gosh!

Susan: So, um.

Brenda: Wow, I didn't realize that ya'll had…

Susan: Yeah, we have been waiting for a while (*laughs*) so it was a relief.

Brenda: Wow!

Susan: To actually talk to somebody that I've, you know, and I didn't know what I was gonna get but I felt, I felt comfortable with, ah, with her so and it, um, and well, I mean she, he was, I was happy that she was recommended to me by the church. I feel comfortable with that situation, but at the same time, it's frustrating that we had to wait so long. Yeah, so, and then it's ah, and he's been on, he's on, he's been on the medicine for like five days now. Um, there's a few, you know, could be flukes…there are a few things that that have happened that have been kind of weird. Ah.

Brenda: Positively weird.

Susan: Positive weird. Yeah, like he went to Sunday school without any kind of argument. He never, he always, like he always wants to stay with us and we try to encourage him to go to Sunday school and he's was…

Brenda: That's anxiety.

Susan: Well, yeah, and he just ran, he was just went on in there.

Brenda: Good.

Susan: So, I mean that, and then also, like, ah, you know this, you wouldn't think that this is anxiety but so, um, he's very well he's picky about food and he, ah, you know, he doesn't like this kind of mac and cheese but does like that kind and so on and so (*laughs*) he had some left over chicken that that his dad heated up in the microwave instead of heating it up in the oven and then…

Brenda: (*laughs*)

Susan: And he saw it and it was like "Ewe, this is wet. I'm not gonna eat this," (*laughs*) so "Well, okay. Well, you don't have to eat it." He ate it. Again, he's made his big fuss.

Brenda: Oh.

Susan: And then we turn around and he had eaten it (*laughs*), which is super.

Brenda: And that's very unusual.

Susan: That's very unusual (*laughs*)

Brenda: That's awesome.

Susan: You know, I ah, I've asked him about it and he says, ah, I don't know if he really feels necessarily that it's effective but he doesn't feel bad about it. I'm not, I'm not really sure exactly what his, I mean he's, he was happy, I mean of course he was nervous.

Brenda: Oh, of course, of course.

Susan: Um, and she was really, you know she talked to him directly, she has a very soft manner um, and I think he did well in connection with her.

Brenda: Uh huh.

Susan: And, and she just basically just told him what to expect. It's gonna taste yucky and it's gonna be, you know just to let him know what was gonna happen (*laughs*)

Brenda: Oh, that's good.

Susan: Ah, yeah, so, but he um, I mean, I think that he appreciates the possibility that will help him not feel…

Brenda: Yes.

Susan: As stressed out and, um, and she talked about it just with, she talked to him and said that this maybe will help you feel calmer and that really, he kind of embraced that and said "Okay, I'm gonna take my medicine," and maybe it'll, maybe it make/help me feel calmer so…

Brenda: Yeah.

Susan: Um, it's interesting.

Brenda: Yeah, I'm really I, ah, I'm really proud of you guys for you know approaching that because a lot of people are hesitant.

Susan: Uh huh.

Brenda: To go the neuro psychiatric route.

Susan: Uh huh. Uh huh.

Brenda: And…

Susan: I'd go any route that's gonna work. (*laughs*) And another thing, she did talk about was, ah, and we're going to pursue that again. There is a waiting list is, is a, a therapist that specifically deals with this, um, child anxiety so whereas our…

Brenda: I wonder, you know.

Susan: Whereas our church, you know, counselor is a little bit more generic.

Brenda: General…

Susan: Yeah, so um, so, and she basically said, "You know, we can look at doing this for a while, see if helps and it's able to, if we're able to maybe calm him down enough to be able to learn these, you know, self-regulatory."

Brenda: Awesome.

Susan: Ah, behaviors.

Brenda: Yeah.

Susan: And then kind of, you know, reassess from there whether you know, it's not like he has to be on this the rest of his life or maybe, you know, who knows.

Susan: And it's quite frustrating when you don't really feel like you have any tools, specifically, now with school, you know he is only seven and so I feel like we're gonna get there, you know (*laughs*)

Brenda: Yeah.

Susan: And um, it has been discouraging, especially when we have clashes. Um, ha, but I've, I've sort of backed off and been able to not push it that far since we've had our stuff, you know going on. Um, but um, ah, but specifically with his outside of school behavior, that has been something that has definitely been a little daunting and sort of like "Okay, when are we gonna talk to this person," (*laughs*) One day I'm gonna have some kind of help there to figure this out.

Brenda: If we get, and you know actually when you sent me the text a, about taking the psychiatrist, cause I was, I mean and you, you know, certainly don't have to share all with me and it really triggered something and we were thinking that I was, I had not even considered (cough) which was on these. Remember this, this, that little grid.

Susan: Yeah.

Brenda: that we were doing

Susan: Yeah, uh huh

Brenda: And all of these fields that impact how we, how we design

Susan: Uh huh.

Brenda: We design things.

Susan: Right.

Brenda: And, and you know it really there too, that really that really triggers something I think that's really important.

Susan: Uh huh.

Brenda: About the work, we're doing together.

Susan: Yeah.

Brenda: Is, is the psychological.

Susan: Right, yeah.

Brenda: And the biological.

Susan: Uh huh. Yeah.

Brenda: Both of those

Susan: Probably with me, too (*laughs*).

Brenda: (*laughs*)

Susan: As the, as the teacher.

Brenda: (*laughs*) Yes, yeah, you know I think maybe more people should be looking into that.

Susan: Right.

Brenda: Is, is the role of how can and, and that's partly, you know I mean that just triggered something again is that ah, yeah, wa, we, we've been thinking we're designing this product, this way of teaching for the, for the, for the student but in reality, it's also for you the teacher as well.

Susan: Well, to be effective it's…

Brenda: Yeah, it has to be.

Susan: Consider all of that.

Brenda: Yeah, so it may be this ah, eventually, and we probably don't have time to do it on my time frame right now.

Susan: Uh huh.

Brenda: And I'll tell you about that in a minute.

Susan: Well is this, this should say which, so he has a certain, is this representing something that he's already put over here.

Brenda: Yeah, this is, this is, it took me a while to figure it out, but um,

Susan: I feel

Brenda: And it, and what I…

Susan: It's the number of factors. So, it's specifically, I have this kind, this many…

Brenda: Uh huh.

Susan: states that I have to do with.

Brenda: Cultural.

Susan: Culture. Okay.

Brenda: Cultural and their developments they found.

Susan: It's not assigning a, an importance value.

Brenda: No, no, it's just how many.

Susan: Okay.

Brenda: So you look at it and I think that one may have been working with that baby buggy, the buggy.

Susan: Right, I ah, I remember, I, it's been, I've skipped over that cause I had read it before but…

Brenda: And, and here is the future context of parenting, the easy walker simplified version and so this is where they took um, those different factors or in fact, they call 'em fields. I think those are the fields and then trends and, um, and it said the human body is most vulnerable from the front, turning a child close to you.

Susan: Uh huh.

Brenda: That's a, a principle.

Susan: Right.

Brenda: Of something that's…

Susan: Right.

Brenda: The increase and action rate is results from learning to walk, stimulates the development of the motor skills and psychological development of toddlers. So that's a principle.

Susan: Uh huh.

Brenda: Um, (*laugh*) a two-year old is not able to sit still for more than ten to fifteen minutes.

Susan: (*laugh*)

Brenda: Being a mother is primarily a physical act, not only a mental act. It is to drag, to carry, to cuddle and to caress.

Susan: Uh huh.

Brenda: Kind of interesting. These are the biological ones.

Susan: Right.

Brenda: In the 1st year, the child's world expands from mama, to the living room, to the outside world. That's a principle.

Susan: Uh huh.

Brenda: The urge for nesting already starts in the 2nd or 3rd month of pregnancy principle. Mind and body interact constantly and are jointly responsible for your physical condition principle.

Susan: Uh huh.

Brenda: Um, so I, I think that they took all of the…

Susan: (*cough*)

Brenda: In just thinking about the relationships and the factors that go into I guess when they were designing this walker, they looked at the world that the walker would exist in and…

Susan: Uh huh.

Brenda: And not the walker itself.

Susan: Right.

Brenda: So how would, how would you design a walker that met those

Susan: Right.

Brenda: Criteria.

Susan: Right.

Brenda: And it, you know I know we don't have time. I mean just this to really do this probably the right…not there's no such right or wrong…but to do it if we were really in, in a, design company and…

Susan: Uh huh.

Brenda: We were doing this for a client, we'd probably take months.

Susan: Right.

Brenda: And as whole team to…

Susan: Right.

Brenda: Brain storm all of this and, and though, I do think that and I don't, ah, you know I don't know if you've had a enough time to look at it, I do think that looking at these ah, fields and, and context factors of fields and types, it, it really, makes you think much more deeply about what you're doing.

Susan: Uh huh.

Brenda: In a lot of different ways.

Susan: Yeah.

Brenda: And, um…

Susan: Well, I think it gives em, to me, I don't know (sigh) well the essay that I read today to me, helps me understand how sort of, or helps me understand better how to approach a start I guess whereas I feel like I was a little bit swimming in I don't know what (*laugh*) before just, ah…

Brenda: Yeah.

Susan: So um, yeah, I think it, it seems like it, it's, it's more approachable I guess.

Brenda: Yeah, and, and it's kind of helping you to think more like "Oh, this is how designers think."

Susan: Right. Yeah, yeah so I, I, didn't really come up with any schemes or anything but I was able to kind of get my mind around a start a little better as were, as I was looking

Brenda: Yeah and that's ah, yeah, that's really encouraging.

Susan: Good (*laughs*)

Brenda: I feel it encouraging.

Susan: We'll see how it pans out (*laughs*)

Brenda: Yeah, because I mean this is, like I said a lot of this is dense.

Susan: Uh huh.

Brenda: Um, it eh ah, you know my, my thing has been if, if in some way homeschool parents can see themselves as a designer, then it could make what they do in their, in their school.

Susan: Uh huh.

Brenda: Ah, more fulfilling.

Susan: Uh huh.

Brenda: And, and ah, more approachable.

Susan: Uh huh.

Brenda: And they have more um, ownership and control over it.

Susan: Right, freedom.

Brenda: Yes.

Susan: Yeah. Makes sense.

Brenda: Yeah, I mean that's what, you know I'm, that's the thesis (*laughs*) so and, and so looking at those um, you know all these different things um, you know we can, you know at some point, start kind of you know, thinking through what might be appropriate in the context of you designing and teaching Daniel more effectively.

Susan: Uh huh. Right. *(laughs*)

Brenda: That makes sense.

Susan: Getting, ah, getting, I haven't really, I haven't really given a good start I'd say.

Brenda: No, no I mean you haven't had time.

Susan: Well, yeah.

Brenda: And, and we're just, we're just um, together, beginning and so as we go into the next phase, we will really work together on this.

Susan: Okay.

Brenda: And where up until now, I've been very silent.

Brenda: So, yeah, so you can see it in the way that, that I do things is I look at this and, and I'll think oh okay, there's this parallel in the way that I'm teaching it, like for example now,

with, with kind of this idea (phone ringing) that um, that um, or the knowledge that we are facing, a biological and a psychological thing, that that you can factor into and integrate into the way that you are designing your lessons.

Susan: Right, which is encouraging to me, just sort of having something to, something direct to go on I guess that's obviously and it's an old factor.

Brenda: Yeah, yeah absolutely, absolutely and um, you know figuring that into it, it means that what you do will be more specifically, for him.

Susan: Right. Yes.

Brenda: And then, ah, something that's generic for anybody.

Susan: Right, yes.

Brenda: And, and then, kind of thinking as a designer that will be a little more flexible, like you know going back to one of these that we had um, (paper) well, oh yeah, um, where I think there been a couple more but this is the one sheet that I had that where we were um, and…

Susan: Uh huh.

Brenda: I bet you have that, that sheet that we filled in.

Susan: Ah, yeah, I have it in my other folder at home.

Brenda: And so that as we're looking at this, that now, I think that you can see where some of these might be characteristics that you can apply to yourself.

Susan: Uh huh.

Brenda: That it's not so far-fetched anymore.

Susan: Right, yes.

Brenda: I'm not putting words in your mouth. Am I?

Susan: I don't think so (*laughs*)

Brenda: I know you're strong, you'll tell me if I, if I am.

Susan: No, no I'm, I'm, I'm just trying to yeah, you're not putting words in my mouth (*laughs*) I'm, I'm just trying to understand (*laughs*).

Brenda: Okay, but like you know it was like solutions focused.

Susan: Uh huh.

Brenda: And I think that ah, you see that in a different light.

Susan: Yes, definitely yes.

Brenda: Um, frame creation, that might be something we may need to look at.

Susan: Yeah.

Brenda: A little bit when ah, pattern creation.

Susan: Ah, maybe a little bit more than, this, this, ah, we're talking about creating patterns that are effecting in helping him.

Brenda: Yeah, yeah.

Susan:

Brenda: Maybe even helping you ,too.

Susan: (laugh)

Brenda: (laugh)

Susan: Oh man.

Brenda: And, and ah, intuitive responsiveness.

Susan: Which is already sort of been something that (ah) I think in light of conversations and then me trying to get him help in the, but the, the anxiety, I think that's just sort of thinking of being intuitively responsive to him has been helpful to me so um, I ah, suppose is this just building it into a plan.

Brenda: Yes, yeah, yeah, yeah.

Susan: (laugh)

Brenda: Um, unlimited iterations, you know what I mean by that?

Susan: Ah.

Brenda: You know what iterations.

Susan: Similar ideas but or?

Brenda: When you do something over and over and over again.

Susan: Okay .

Brenda: That it's okay to um, to make a stab at doing the same thing over and over and over again.

Susan: Okay. I'm gonna understand them.

Brenda: And iteration. Um, in other words…

Susan: But it, it with at tweak like it kind of.

Brenda: Kind of ah, yeah, more let me I'll look up the definition.

Susan: Okay (*laughs*)

Brenda: Sometimes I can't explain it as .

Susan: Oh, I understand that.

Brenda: Um, I'm not sure that we're rolling. Yeah, ah, let's see. (*cough*)

Brenda: And I'll look at the definition again. The, the word is to say or do again or again.

Susan: Right.

Brenda: And again.

Susan: Right, right.

Brenda: And so iterations that was, that are a procedure in which repetition of a sequence of operation yields results successively closer to desired result. A repetition, well this ah, a computer, the repetition of a sequence of computer instructions, any specified number of times or until a condition is met.

Susan: Okay.

Brenda: Execution of a sequence of operations or its instructions in an iteration, which to let's see here, to do over and, and over again and I like that second one.

Susan: Uh huh.

Brenda: Where it says a procedure in which repetition of a sequence of operations yields results successively closer to a desired result.

Susan: Okay.

Brenda: So it, it doesn't matter how many times you do iterations.

Susan: Okay.

Brenda: And you know I think that so often (tap tap) but you do it differently.

Susan: Okay, so that's the part that I'm sort of wonder how that works (*laughs*)

Brenda: Yeah, yeah and …

Susan: What's the different, the different is let's just sort of.

Brenda: Um, it maybe, it maybe ah, like some of the games you played.

Susan: Uh huh.

Brenda: It maybe thinking hm, the way it's lined out isn't quite working so let me tweak it and do this and see if there's a better.

Susan: Okay.

Brenda: Response and if not, then tweak it a little bit in a little.

Susan: Different way

Brenda: Different way and…

Susan: Okay, that makes. Okay, I just, I believe I understand now.

Brenda: Yeah and, and, and the thing, I know that once that sets in, ah, there's creative. I mean.

Susan: I can be

Brenda: Yes, you can be.

Susan: (*laughs*)

Brenda: Yes, you are.

Susan: (*laughs*)

Brenda: And um, um, and the fact that you do this in other areas of your life.

Susan: Right.

Brenda: I know you're more than capable of doing it.

Susan: Right.

Brenda: In this area.

Susan: Uh huh.

Brenda: So, that's what unlimited and you know often, I think only truly um, gifted teachers really do that.

Susan: Yah.

Brenda: Run of the mill teachers, if it, if it doesn't happen, they get frustrated.

Susan: Right.

Brenda: The really gifted teachers and you may I don't know, I don't know if you had when you were in the public school system or not, or maybe you had a dance teacher that was or…

Susan: Yeah.

Brenda: Or…

Susan: I can't ah, I can't remember, but any exceptional teachers (laugh). That's okay, 'cause you're in college.

Brenda: Yeah, well yeah, in college and, and that's part of the way that they become or good and especially.

Susan: Right.

Brenda: With kids that are struggling, it's because they can't get in one way, they go somewhere and they continually creating you know iterations.

Susan: Right.

Brenda: Of it and you slightly, yeah, slightly tweaked examples of what they're doing.

Susan: Right. I can see my sister being that way definitely in that conversation so it's okay about her adjustments and ah, what is that's something that she's actually talking about. Um, I'm jumping from thing to another.

Brenda: No, no, that's perfectly okay.

Susan: What to do I was just talking about, um, and I mean her goal I think is to become of a curriculum designer at some point.

Brenda: Prototype freedom um, that's really in some ways related to the iterations.

Susan: Uh huh.

Brenda: Um, and it's, it's the freedom to try something new.

Susan: Right. Something that maybe isn't necessarily as close to what you have been doing, if it's something outside of the, yeah, okay.

Brenda: Uh huh and then creatively leaps, they just happen.

Susan: Right.

Brenda: They just, it's sort of like you're trucking along, just doing what you're doing.

Susan: And then…

Brenda: All of sudden…

Susan: Oh, try this. Yeah.

Brenda: Yeah, yeah that's really, you know that's kind of what it is so.

Susan: Okay.

Brenda: So, those are you know what we're…

Susan: Yeah.

Brenda: Yeah, looking for.

Susan: I know I have this. I'm gonna take a picture of it, just in case though.

Brenda: And I may have probably have another.

Brenda: So, um, (sigh) we can look, well then we were going to structuring the context um, which is I think that's, yeah.

Susan: Yeah, that's where I was.

Brenda: That's where…

Susan: Leaving off what I was reading earlier today.

Brenda: Right, and so what and they did, the future parenting was the context factor, so in some way, they took these context factors and turned them, I don't have these um, what do they call these, the, ah, these con, these principles and trends.

Susan: Uh huh.

Brenda: The field.

Susan: Uh huh.

Brenda: Those factors and turn them into context factors.

Susan: Okay.

Brenda: Which are um, its, its, it, would it would be easy for me to make the leap from, from just into this rather than going through all of the factors.

Susan: Right.

Brenda: That's hard work.

Susan: Okay, yeah.

Brenda: Determining those factors is hard.

Susan: But with it, but that's they, that's your starting point.

Brenda: And trends and, and I've had, I've really, I've been practicing the, a development, the way I've been remembering it is like I think about in a news broadcast. This is the latest development in this breaking story.

Susan: Right.

Brenda: And then a trend is um, ah, like um, where um, ah, wearing the, the kind of clothing can be like trends like…

Susan: Uh huh.

Brenda: They, they've gone from where it was one way in the last couple of years, it's well, kind of more like it was.

Susan: Yeah.

Brenda: In the 1960s.

Susan: Uh huh.

Brenda: That's kind of like a trend.

Susan: Uh huh.

Brenda: And then principles, no, then states, I don't know how in this one, it would be where um, maybe if everything got fashioned it would be kind of the state of um, of clothing being more um, ah, usable, you know, easier to deal with than just the looks of it so that's kind of maybe the state.

Susan: Okay, or wear ability.

Brenda:: Yeah, wear ability.

Susan: Okay.

Brenda: And then, I'm not sure where, but a principle is something that would be, would not change very often.

Susan: Right.

Brenda: Um, right like yeah, that's the principle is like human beings under embodied experience, human beings have the ability to incorporate objects into their body image very quickly, body and object become one.

Susan: Uh huh.

Brenda: So, um, they are saying that's a principle.

Susan: Right.

Brenda: And these are pretty deep. I'd have to think somewhat about these

Susan: but then the essay was talking about how I can be somewhat subjective but you just sort of have to be aware that you are being a bit subjective if you're the designer.

Brenda: Yes.

Susan: So, that may be debatable but if that's what they find important in the design then.

Brenda: Yeah.

Susan: Yeah.

Brenda: Yeah, and, um, yeah, and that, and you know that's ah, eh, ah, that will be very important for us as educational designers.

Susan: Uh huh.

Brenda: In thinking about these things. Are these things that you know is, is this really just a trend that we're dealing with.

Susan: Uh huh.

Brenda: Um, or is this a state. Well, um, after my studying of education, there are a couple of things that I know that this is just the state of how education ebbs and flows back and forth.

Susan: Right.

Brenda: On this is the best way to do it, but this is it.

Susan: Uh huh.

Brenda: So, that's kind of, so that ah, I can see how maybe as we're working through some of these things developing it for Daniel that we'll come across some of this.

Susan: Right.

Brenda: Um, um, and what I'd like for us to attempt to do um, is to try to come up with this statement definition.

Susan: Okay.

Brenda: and I don't know whether we need eh ah, you know a little more time to go over the material and then discuss it together where you pull out the things that are standing out to you.

Susan: Okay.

Brenda: Um, and we don't have and we don't have to do it perfectly but um, that's only a few more, a few more pages and then it, um (*laughs*)

Susan: telling me I had to, have to do something perfect is, is pretty important thing.

Brenda: (*laughs*)

Susan: I mean it's a lot. (*laughs*)

Brenda: (*laughs*)

Susan: Daniel and I shared that. (*laughs*)

Brenda: Or, um, (*laughs*)

Susan: (*laughs*)And he might as well not do it all.

Brenda: (*laughs*)

Susan: What's the point (*laughs*)

Brenda: (*laughs*)

Susan: (*laughs*)And, and I know it's not realistic but.

Brenda: (*laughs*)

Susan: It's just where I am. (*laughs*) It's okay. I can learn, I can learn.

Brenda: Yeah, if that's promised.

Susan: (*laughs*)

Brenda: Yes, yes, yes.

Susan: (*laughs*)

Brenda: Now, is your husband the same way?

Susan: No, no, he's, he's very practical (laugh). He knows how to get it done.

Brenda: Just get it done.

Susan: Yeah.

Brenda: And then and be, and accept it for where it is and…

Susan: Yeah, I mean I think he's definitely um, a precise person and very um, detail oriented and but he knows how to put that inside and focus (tap).

Susan: Just get it done.

Brenda: Um, so I, I would like, if, if you would just kind of coming up with sort of a statement of our, our vision um, the statement is the first part of your vision, our vision.

Susan: It is that, after factors and

Brenda: Yeah

Susan: Okay.

Brenda: Okay, that's kind of culmination of all of that.

Brenda: you're like at some point doing that, so I feel like if we can come up with some kind of statement

Susan: Uh huh.

Brenda: You know um, that is going to be your vision.

Susan: Uh huh.

Brenda: Really of kind of factoring through all of these and I can help you with the context factors and we don't have to have nearly and then these guys are professionals.

Susan: Right.

Brenda: And this is the penultimate...

Susan: Yes.

Brenda: Of this

Susan: Yeah.

Brenda: So we don't need to compare it but I think that.

Susan: Uh huh.

Brenda: Even if we could come up with maybe five to eight.

Susan: Uh huh.

Brenda: Context factors. I don't think that would be too many.

Susan: (Sneeze.)

Brenda: But we can kind of see in that, that grid and, and discuss those and then, read this um, you know these things. Um, let's see here um, maybe we'll I can read, let's maybe read this. It's just a couple of paragraphs. Designing all.

Brenda: Weighs and malls? Taking a position?

Susan: Uh huh.

Brenda: A neutral fully objective designer, one who only deals with facts, does not exist.

Susan: Uh huh.

Brenda: There are just too many facts or factors to take into account.

Susan: Uh huh.

Brenda: And there are too many decisions to be made in any design process. After all a designer is all, a designer always has the option not to design.

Susan: Uh huh.

Brenda: And in designing, and deciding what to do and what not to do, the designer invests a lot of his or her values, beliefs, morals and views.

Susan: Right.

Brenda: So, we can include that.

Susan: Right.

Brenda: We can include that. The pivotal goal, a ViP is to make these values and beliefs explicit.

Susan: Right.

Brenda: To make you aware of when and why you take a particular position and how this in turn affects your design.

Susan: Okay. That is what you've told me.

Brenda: In generating contexts factors, you have already made a number of personal decisions that very much reflect you.

Susan: Right.

Brenda: You decided to include some factors, while choosing not include others. You also decided to formulate those factors chosen in a particular way. Through this you're expressing a lot about how you look at the world as much as human possible however, you have tried to avoid making a moral position.

Susan: Uh huh.

Brenda: Now, is the time to take one. Now is the time to define how your response to the world you've pictured should be. Are you supporting the world you see? Or do you want to fight the future world you have described?

Susan: Uh huh.

Brenda: If so, how? This position or response to your context is expressed in your statement. Since we design products for people, at statement typically defines what you want to offer people within the established context. It could come in the form I, the designer or we, the company want people to feel, see, express, experience, understand, be able to…

Susan: Uh huh.

Brenda: Etcetera, X or Y, by ah, A or B.

Susan: Okay.

Brenda: In that time. In the domain of housekeeping, a possible statement could be "I want people to be able to express themselves fully while engaging in a routine tasks".

Susan: (laugh)

Brenda: Isn't that cool?

Susan: Yeah, that would be interesting.

Brenda: Oh, I'll have to, you, you'll have to be…

Susan: Do they, do they…

Brenda: They have some there.

Susan: They have a product that's kind of ah, oh, okay.

Brenda: Yeah, it's like how to do, I'm starting to be distracting but…

Susan: Oh (*laughs*)

Brenda: This was really, it's a, this was so cool. It's like how to make laundry interesting.

Susan: (*laughs*) I would buy that (*laughs*)

Brenda: Um, in addition to be context based, a proper statement clearly opens up a new opportunity. I show where the process is going and what the end goal will be.

Susan: Uh huh.

Brenda: And it does so without defining what the product is or does.

Susan: Uh huh.

Brenda: And the statement for the first time you define in its most rudimentary form, where you want to go. For this reason, the statement is the first part of your vision. A statement should neither be too generic or too specific.

Susan: Uh huh.

Brenda: Of course, the statement should also be realistic. It is frustrating to set yourself a goal that turns out to be unfeasible in the end.

Susan: Uh huh.

Brenda: Finally, where applicable, make sure your statement or goal is in line with the strategy or mission of the company that you're working for or for yourself.

Susan: Right.

Brenda: It is advisable to involve your client in the statement conception stage of the process. If your client understands your future context and you can together decide how to respond to this world, you have made the first step to the successful result, one that will be understood and accepted by your client. Above all, the statement you defined should motivate you to look for a concept that will meet its goal. To arrive at that concept, a few of the steps first need to be made. So, but we're not gonna, we, we may look at it. I might just, I may, I may copy these off for you and just you know take em so that you can see how that, you know that whole whatever it was, this thing, so where we are is kind of this part.

Brenda: I'm gonna maybe copy this off, just for you

Susan: Oh, gotcha. Okay, I see what you're saying.

Brenda: And or I'll scan, would it be easier for me to scan it and send it to you than you can read it on your phone?

Susan: Um, eh, ah, either one is fine. I'm neutral. Yeah, okay whatever works best for you.

Brenda: Okay. I may copy and give it to you

Susan: Sure, sure.

Brenda: Um, um, but just cause I think it's, I think it's good for you to have a copy.

Susan: Yeah.

Brenda: Just this completed stuff. Um.

Susan: So we're gonna try to just sort of apply our strategies at this point.

Brenda: Uh huh, and hopefully, um, and what we'll do too when we meet next week.

Susan: Uh huh.

Brenda: is I may give you some, some ideas

Susan: Uh huh.

Brenda: and give me some of your ideas back

Susan: Okay.

**Scene Nine: Designing Part Three: Vision for Design**

**Site: Brenda's office; two weeks later, early June**

Brenda: So, so really like ah, during the week, during this coming week, to read through.

Susan: Oh I can read through things. Yeah.

Brenda: Yeah, yeah.

Susan: I can put, I can, I can, prioritize that. I have time to prioritize that.

Brenda: Okay, okay, if you can do that, then that will make, eh that will make what, I'm giving you today make more sense.

Susan: Okay.

Brenda: And then we can hopefully be on the same page when I get there on Monday.

Susan: Okay.

Brenda: And one of the things that will help us on Monday is um, well we'll talk about (tap) the statement and so what I think rather than this huge, big idea that maybe we will carry out after I finish (*laughs*) the dissertation.

Susan: Okay.

Brenda: That because eh, I, it, it, that that was my professor's things when she said "Brenda kind of limit the scope."

Susan: Okay.

Brenda: What this vision is.

Susan: Okay.

Brenda: Because our vision, my vision and ours was to really do something huge, but if we can just limit the vision.

Susan: Okay.

Brenda: Which is what we're gonna write, developing the statement of definition, taking a position about the design.

Susan: Okay.

Brenda: That our position can be that this is limited in scope.

Susan: Okay.

Brenda: That what we hope to produce.

Susan: Oh.

Brenda: At the end, is not going to be ramp, you know created a whole new program but rather how to help design ways to help you deal with what you got now.

Susan: Right, okay. Sure.

Brenda: Does that sound..?

Susan: Yeah, that makes sense.

Brenda: And, and then I thought, you know a lot of what we talked about is like the first principles and all that and that takes time, a little time to learn.

Susan: Uh huh.

Brenda: And that might be something you may want to do in the future.

Susan: Right.

Brenda: Near or far. Your purpose though when you chose a curriculum and the approach was that it wasn't gonna take, that there is not gonna take a whole lot of time.

Susan: Right.

Brenda: To learn.

Susan: Right.

Brenda: So, so…

Susan: This is true.

Brenda: (Laughs) We may have changed the way you said that makes me think that maybe you've changed your mind a little bit about that, but um…

Susan: I'm not sure where my mind is right now (*laughs*)

Brenda: So, but…

Susan: But it changes itself (*laughs*)

Brenda: Yeah, I know I do the same thing.

Brenda: Um, so that and maybe help, help kind of ah, um, eh um, minimize or compress some of the steps that if we had another two years to do this, we would, we would.

Susan: Okay.

Brenda: Go.

Susan: Gotcha.

Brenda: Go through it. So, I, I, so I think that it might be that what we're try to do is that this will be a design that we're trying to design for a lesson as a demonstration.

Susan: Okay.

Brenda: Of ways, of different ways that you can apply design thinking to what you already have.

Susan: Okay, okay. That makes sense, I think.

Brenda: (Laughs). That makes sense.

Brenda: Yeah, okay, okay. That is yeah, yeah. So ah, I'm just gonna read, you know that sometimes.

Susan: Sure.

Brenda: That sometimes this is and this but anyway. Designing always involves taking a position.

Susan: Right.

Brenda: And so I think that that's what I wanted us to think about.

Susan: Okay.

Brenda: With this, this statement definition to make you aware of when and why you take a good pivot goal is to make these values and belief explicit, to make aware of when and why you take a particular position and how this in turn affects your design.

Brenda: Um, never mind, ah the very bottom it says Are you supporting the world you, the world you see (*laughs*)? I'm thinking with, maybe not.

Susan: Right.

Brenda: Or do you want to fight the future, fight, want to fight the future world, you have described.

Susan: Right.

Brenda: If so, how? This position or response to your context is expressed in your statement.

Susan: Uh huh.

Brenda: Since we design products for people, a statement can typically defines what you want to offer people and in this case, it's really you.

Susan: Right.

Brenda: Within in the established contexts so we define, we talked I think enough about the context, like if we had two years, we'd spend another couple of months on that really digging deep into some of those kind of more abstract ways of thinking about the context.

Susan: Right.

Brenda: And when you finish reading that, I think it'll, that'll…

Susan: I've read, I've read this.

Brenda: Okay.

Susan: So…

Brenda: So, this is making sense?

Susan: Yes.

Brenda: But this is all together in one place.

Susan: Yes.

Brenda: Okay, since we designed products with people, a statement typically defines what you want to offer people within the con, established context. It can come in the form I, the designer or we, the company, want people to feel, see, express, experience, understand, be able to, et cettera. um, x/y, so…

Susan: Uh huh.

Brenda: Let's just spend a couple of minutes thinking about that and then today as I was rereading, it says that that with our vision, the vision that you have for what you're called to do has three elements and the first one is this statement.

Susan: Right.

Brenda: The statement. The second one is the interaction, which we'll talk about in a minute.

Susan: Uh huh.

Brenda: Which I don't think you had.

Susan: I haven't gotten that, to that, no.

Brenda: Uh huh. Mm mm, that's the next one and the third one is the product qualities.

Susan: Okay.

Brenda: So, the that's why maybe if we read and we have kind of decent session when I get there in the morning and then, we really do the teaching, maybe, you know.

Susan: I would, yeah, I would.

Brenda: And then an hour or so, kind of deciding what we're gonna do.

Susan: Okay.

Brenda: Based on what (tap) we have here.

Brenda: And we're really collaborators in this.

Susan: Okay.

Brenda: And you know, some mentoring but mostly collaboration.

Susan: Okay.

Brenda: So, your ideas are really the ones that I don't want to squelch.

Susan: Okay (*laughs*) Hopefully my ideas are ah, ideas. (*laughs*)

Brenda: And you know what, in here, there's somewhere I read that there's no, that you don't have to worry about that.

Susan: Yeah.

Brenda: But there's always, there's always quality/whatever idea you can up with. It's always a start and, let's face it, the idea will go a step in the right direction to where you are.

Susan: Uh huh.

Brenda: So, okay, so let's think about developing.

Brenda: better, better models since, since that one, but it has been a godsend. So, okay, so okay, how about we start, we want to do.

Susan: Okay, I'll make a statement

Brenda: Okay, why don't we do…We, the designers…

Susan: Okay.

Brenda: Want the teacher, and I'm gonna put in parenthesis Susan, have you come with a name you want me to use.

Susan: No.

Brenda: (*laughs*)Um, all right. Want the teacher Susan to feel, see, experience, understand, be able to…

Susan: You want me to choose a name (*laughs*)?

Brenda: Or what you do, just eh, ah from that list.

Susan: Uh huh.

Brenda: Want, why does it you wrote, what would you want more than anything else when you're teaching Daniel?

Susan: Um.

Brenda: Ah, Daniel.

Susan: Yeah, you're fine.

Brenda: I'm sorry.

Susan: No, um, (*sigh/laugh*) it might be a bit much to ask but for him to be to enjoy the experience of learning.

Brenda: Okay.

Susan: (*laughs*)I think it's a pretty (*sigh*) um, pretty, I can't even think of words right now, but yeah.

Brenda: How about want the teacher to be able to…

Susan: Ambitious.

Brenda: No, no, nothing's too ambitious.

Susan: Okay (*laughs*)

Brenda: To create a learning, a teaching-and-learning environment that son would…Okay, what were your words?

Susan: I can't even remember, but just um, just would like him to enjoy the process.

Brenda: Okay. Would enjoy the process of learning.

Susan: Yeah.

Brenda: Of learning.

Susan: Or at least not abhor it (*laughs*).

Brenda: (*laughs*) Okay.

Susan: (*laughs*) And maybe he's a little bit um, maybe he exaggerates about how much he doesn't like and I think that's probably true (*laughs*).

Brenda: (*laughs*)

Susan: He definitely expresses himself so.

Brenda: Assessing Human Product Interaction.

Susan: Uh huh.

Brenda: Establishing the relationship, establishing a relationship, developing human product interaction, so that's what, that's what this segment is about.

Susan: Okay.

Brenda: And I, um, I'm gonna read, I think that sometimes the, just beginning couple of paragraphs really summarize.

Susan: Okay.

Brenda: And can get our thinking into that that mode.

Susan: Okay.

Brenda: The core element of expertise and ViP design, consists of understanding what kind of relationship or interfa, interaction fits a specific context. We begin with what designers in general see as the most difficult step to take in the ViP design process determining specifically which interaction will lead to the desired goal that has been laid forth in the statement.

Susan: Uh huh.

Brenda: Okay, so now that we do have a statement, that kind of helps us think about it.

Susan: Right.

Brenda: Instead of trying to come up with a product idea that you think matches the goal, so this is gonna take some pressure off.

Susan: Uh huh.

Brenda: That's a little dense.

Susan: Understanding this relationship is the hinge point between the context and the product, the relationship between what/which relationship (*laughs*)

Brenda: Understanding…

Susan: This relationship.

Brenda: Between the user and the product.

Susan: Okay, gotcha.

Brenda: Uh huh.

Susan: All right, between the context and the product. When you are able to clarify the interaction, you're able to understand how your final design will fit in context. The interaction mediates between the two. (sigh)

Brenda: It's simultaneously describes user concerns, needs and desires, and matching product quality. The interaction defines how the product is used and experienced, how which are adjectives in all that um, and experienced and what value or meaning arises from the relationship between the user and product.

Susan: Okay.

Brenda: Okay. Um, let's see here. Somehow can you design or define the appropriate interaction. Which you do want to read through all of this, you think would be easier to understand.

Susan: The, from this page 160 or page 158.

Brenda: Uh huh.

Susan: Where we are? Yeah, I might be. I was just kind of looking ahead of that. I think I need to, I will have to read and reread this and try to reframe it.

Brenda: Yeah.

Susan: In my own words (*laughs*). Usually when I read, I sort of write notes and kind of read.

Brenda: Ah, yes.

Susan: Yeah, summarize and yeah, and it sort of helps me.

Brenda: Yes.

Susan: Understand what's hap, what, what they're saying (*laughs*).

Brenda: Yeah, oh I agree. I agree and this is, this one, I think this interaction is hard for us to kind of grasp because…

Susan: Uh huh.

Brenda: We really don't think about the way that products or processes we interaction with it.

Susan: Uh huh.

Brenda: And it's like again, when we first started we talked about when we did the de, the um, ah, de-structure.

Susan: Uh huh.

Brenda: Deconstruction.

Susan: Uh huh.

Brenda: And there was an interaction and we talked about.

Susan: Yeah, that was really, yeah.

Brenda: Yeah, it's, it's really…

Susan: Especially with the spec, with the, with an object, that was really challenging.

Brenda: Ah, yes.

Susan: I think with the, with the curriculum or a, a method of teaching, it might be a little bit more easy to understand the interaction just because you can kind of, you can see it happening. I mean you can see, I mean it's a little bit, maybe, I don't know if you can see it with an object too, but it just seems a little more, um.

Susan: Ambiguous.

Brenda: (laugh)

Susan: The more hidden.

Brenda: And it's really, and it's forcing us, I think and still for me, as long as I worked with this, it still forces me to think in ways that are outside my comfort level.

Susan: Right.

Brenda: Um, but yet when I've taken the time and not qualified everything, like here, it was like here and this, on page 59, it says capture what pops into your mind and it's like what I tend to, to do…it's says in terms of content, initially you can simply trust your intuition and I constantly am censoring.

Susan: Yeah, yeah, so am I.

Brenda: Censoring that.

Susan: Uh huh.

Brenda: And and you know, and whatever pops into my mind, is I've…

Susan: Yeah.

Brenda: So, and, and I'm, I'm still working on that.

Susan: Uh huh.

Brenda: Um, and it so, you know, this interaction.

Susan: Yeah, yeah, I think I'm more wha, I'm more comfortable just going with a plan, rather than capturing what comes into my mind. I mean, unless I'm actually working as a choreographer, which is a whole different, it's just, it seems like they're just two opposite things, you know. (*laughs*)

Brenda: Yeah, and, and ah, hopefully, over time.

Susan: I don't want you to have it.

Brenda: That what you so wonderfully do as a designer, and I mean just comes to life when you talk about choreography.

Susan: Yeah.

Brenda: Somehow, that, well you know here, it talks about a lot about analogy.

Susan: At the end of this second paragraph, I think I remember, maybe I, maybe I'm, well a metaphor.

Susan: Another way is think of analogous situation in other domain working with an analogy can help you see the appropriate interaction from a fresh perspective. If your statement is we want people in a house for the elderly to feel worthy. You can try to find an analogous situation in another existing domain where people feel worthy then explore what sort of relationships contribute to this worthiness that seems a little more useful to me.

Brenda: Yeah, yeah.

Susan: (*laughs*)

Brenda: To me, too (*laughs*)

Susan: Because all the elements leading up to the interaction were already inside you. The solution to accurately design the interaction is also inside of you. The funny thing is when you force yourself to make combinations of descriptions, images, etc., that feel right, in the end, it leads exactly to the appropriate interaction definition, so don't be afraid that the interaction you have defined is a new word and/or a new combination of words for instance, the only criteria is the appropriateness of the quality of the relationship. You may be wondering is there a good or a bad interaction. Forget good or bad. You have to be able to imagine and explain why the interaction can lead up to the goal set in the statement is appropriateness is the key criteria (cough) in the successful application of the ViP approach, so don't be afraid to come with an interaction description that looks negative. Sometimes interaction needed addresses what people see as negative. Don't let your own or any other cultural value system override the appropriateness of the interaction unless this is part of your statement. If the interaction you were looking for is best described by selfishness, just accept it even when you, as a designer, have the

motion to create a perfect world (*laughs*) and many people see this as your job. You'd have to stay true to the goal as you defined it in your statement.

Brenda: So, I guess we should be just satisfied if we can have it our process an appropriate interaction.

Brenda: So, this interaction and this will be as we think.

Susan: (*cough*)

Brenda: Um, this interaction and I think, I think for our purposes, um, I don't necessarily have to have it like just one statement, I don't think. Um, I think we can have it as several and, um, I'm wanting to think about it in terms of, of you and not Daniel.

Susan: Okay.

Brenda: Because we know that the goal, the definition of the statement, the vision is for us to be able to create a teaching and learning situation, which he really wants to learn.

Susan: Uh huh. Right.

Brenda: So, if that's true, that being true…

Susan: Uh huh.

Brenda: What can you do as the, what will that process look like or do you think what are the, the um, what kind of a relationship do you want to have with the product that, in relationship, he will have the products. I think maybe here for us, for maybe this interaction is, and you can tell me if you think differently, could be two fold.

Susan: Okay.

Brenda: Um, because you're the one who will be really interacting with the product in such a way that Daniel is buying it.

Susan: Uh huh.

Brenda: If we think about it, in terms of like a tangible product, like one of those apps.

Susan: Uh huh.

Brenda:: So, maybe we can make an analogy of the interaction between an app.

Susan: Yeah.

Brenda: What does, what kind of qualities does the app have to want that you, that can be designed to want him interact with it in a positive way?

Susan: What's the. um, the, the feedback loop (*laughs*)? But really quick, um, ah, the something that they talk about with video games, is what, one of the reasons that they're so appealing is the, um, ah, I don't even know the particular, I know that if its name, is a feedback loop, but I think it's just a way that, you know, you do something and it, you do an action and you get a positive response.

Brenda: Hmm.

Susan: In a certain amount of time that makes you want to continue to interface with that.

Brenda: Oh, okay. I'm just looking, I'm looking that up.

Susan: I don't know I think that would, seems a bit.

Brenda: Put, ah well it's gonna be on the video but…

Susan: Yeah.

Brenda: But maybe just maybe write some of this down. That that will help you.

Susan: Yeah.

(silence)

Brenda: All right, but this, well, I'll just do, I'll just pull first a wiki, a wiki definition.

Susan: Uh huh.

Brenda: Feedback exists between two parts when each affects the other. So there's input.

Susan: Uh huh.

Brenda: Output and then there's the feedback.

Susan: Uh huh.

Brenda: A feedback loop are all outputs of a process or available as causal inputs to the process. That's really pretty good.

Susan: Uh huh.

Brenda: Feedback occurs when outputs a system (end)

Brenda: Feedback - out of that, as input, as part of chain, a cause and effect that forms a circuit or movie.

Susan: Uh huh.

Brenda: The system can then be said to feed back into itself. The motion of cause and effect has to be handled carefully and a part of the event systems. That's really, I like that a lot. There's a lot in here that's kind of like going in where, where feedback words are used in like many, ah…

Susan: Applications.

Brenda: Application control theory, mechanical engineer, engineering/electronic engineering/ um, negative feedback. I'm not really into science stuff.

Susan: Yeah, I mean I, it it's all…

Brenda: Yeah, this is all…

Susan: It's…

Brenda: Software.

Susan: Yeah, yeah and it, and in a, when we're on video game design, it's something that is very purposefully designed into a video game so that you're bra, it's, it's, it's, sort of um, you know they look at the, the science of ah, your brain and how they're starting to get bored or if they're gonna get overwhelmed, if their brain's gonna get bored or overwhelmed, and just sort of like, what kind of time, you know to, to be able to get the next level of what, what the optimal time is, ah, to draw you in (*laughs*), into keep you pushing forward and being into, keeping your interest basically.

Brenda: Oh, yeah.

Susan: That's, that's kind of what I was thinking about. I remember where I, where I was reading about that, but who knows.

Brenda: That might have, that I, I think that that's really…

Susan: Something that would have been, um, helpful to think about, I think. I mean I don't, I'd (*laughs*) that's very, it's very proactive, like in a video game. I'm sure in apps, too. I mean apps that are targeted to kids. It's very, like, it's very purposefully contrived (*laughs*).

Brenda: Uh huh. Uh huh.

Susan: So.

Brenda: Mm, I like that phrase.

Susan: (*laughs*)

Brenda: Purposefully contrived.

Susan: Purposefully contrived.

Brenda: That's really good. That's really rich.

Susan: Marketing, selling stuff (*laughs*)

Brenda: Yeah, cause that really is, that is what he says here "appropriate interaction," and that really is what you really want.

Susan: True.

Brenda: Is that, has he, he's learning that he's acquiring it, and that…

Susan: Uh huh.

Brenda: Spiraling into…

Susan: Yeah.

Brenda: Better knowledge.

Susan: Yeah, that's, I'm trying to…what is it Buddy?

Brenda: Because I see how (tap) wonderfully, what, what we created as the definition. What works with that interaction?

Susan: Uh huh.

Brenda: But yet we haven't defined a product. We're just saying…

Susan: This is true.

Brenda: This is the interaction.

Susan: Yeah, that sort of what my, my mind goes to, like, the product. Well, how does work? I don't know.

Brenda: We don't know.

Susan: (*laughs*)

Brenda: We don't know.

Susan: Okay.

Brenda: And, I mean, that's kind of one of the things about thinking like a designer is getting comfortable with not knowing.

Susan: Yeah. It is, it's just a funny way to feel (*laughs*).

Brenda: Yeah, yeah.

Susan: Well, like, it's like what am I doing here? I don't really know.

Brenda: All right.

Susan: (*laughs*)

Brenda: You really, you really don't know.

Susan: Yeah.

Brenda: And yet, coming to the place that you eventually trust this process.

Susan: Uh huh.

Brenda: And really, you know a lot of it is the, the gifts that God gives us like using intuition.

Susan: Right.

Brenda: What is intuition?

Susan: Well, I, I suppose it could be different for different people (*laughs*).

Brenda: Yeah.

Susan: Ah…

Brenda: Yay! Okay. All right. So, I think you know, I, I ah, I feel encouraged by what we've come up with.

Susan: Okay. Good.

Brenda: (*laughs*)Does it make you…?

Susan: I think, I think it's interesting.

Brenda: Yeah.

Susan: I mean, it's just, it's very unfamiliar to me so…

Brenda: Me, too.

Susan: (*laughs*) Okay.

Brenda: (*laughs*) Ah…

Susan: It does seem to make sense.

Brenda: Yeah, yeah, yeah. Okay, so we I'm in a, I'll take it from here. All right, now the next step is defining product qualities and on down here, I commented: In the previous step, we argued that the core design activity of the designer is to divide the interaction between product and user. To elicit this interaction, the product has to have certain qualitative characteristics or what we call product qualities. If a product has specific qualities, the user of the product will experience use the product. In other words, interact with it.

Susan: Uh huh.

Brenda: As you have defined it.

Susan: Okay.

Brenda: If you haven't, as you have envisioned him or her experiencing using the product, therefore, defining product qualities, is the last link in the chain between the three major stages of ViP, the context, the interaction and product stages.

Susan: Uh huh.

Brenda: And the last element of your vision, which consists of your statement and the interaction of product qualities. Okay.

Brenda: Okay, so I just put my approach to reading, char, what product characters and the action related. Qualitative aspects.

Susan: So, so the char, the, the product…

Brenda: Kind of a…

Susan: Quality, (sigh).

Brenda: You know the product character.

Susan: Character.

Brenda: Is it?

Susan: Is that supposed to be informed by something else, or you just come up with that to just…

Brenda: Just like here. Let's see. Product character metaphorically describes the personality or figurative expression of the product as in the re, as in the relationship. It was an easy relationship, or it was.

Susan: Okay.

Brenda: Or it's…

Susan: Oh, that's not necessarily like connected to anything we've already done. It's just on its own and then, you put em together.

Brenda: It's, ah, yeah, it, it's sort of like when we're talking about, like when you were talking about this feedback loop, which would be the way that would be kind of what the interaction is.

Susan: Right

Brenda: Okay.

Susan: Yeah.

Brenda: What would be the characteristics in terms of descriptive ad, adjectives?

Susan: Okay.

Brenda: What that would be like and what would be the action that would be used?

Susan: Oh, okay. Okay, let's go back to what we, we were talking about. I'm sorry. I've got a little headache and my brain is just…

Brenda: Okay, and if, if we need to, if we need to, we can work a little bit and then stop.

Susan: Yeah, I don't, I mean I, cause then I'm just really trying to find my train, the thought train (*laughs*). It's wandering all around (*laughs*).

Brenda: That's all right. That's okay. That's all right.

Susan: Not on this. Um…

Brenda: Don't think too hard.

Susan: No, let's see. I just have to find the beginning (*laughs*).

Brenda: Okay, I'll wait.

Susan: Ah, so let's see, can I go, let's go back to what he's talking about with the, I think I might need to hear.

Brenda: Again.

Susan: Yeah.

Brenda: Okay, let's see, it's be before that.

Susan: Okay. Yeah.

Brenda: Um…

Susan: Okay. In his, in his example…

Brenda: Okay.

Susan: So, there's, okay. So, we're talking about specifically character qualities right now.

Brenda: Right, right.

Susan: Okay.

Brenda: Right.

Susan: And then those are for his example, pushable or versatile

Brenda: Uh huh. Uh huh.

Susan: As opposed to many pushable and gentleness (*tap*) put together. Hmm? Okay. So, character, and the character is of the product itself.

Brenda: Uh huh.

Susan: Is that correct? Okay.

Brenda: Uh huh. Uh huh.

Susan: Well, exciting, um, interesting may be a word that, um, engaging, let's say easy. I want to say something like not forced, but I'm not sure exactly what…

Brenda: Easy.

Susan: Easy, maybe. Yeah, easy. Not really easy, but…

Brenda: Easy in the sense of um, not um…

Susan: Not, I don't like I'm thinking like not…

Brenda: Not forced.

Susan: Confrontation, not…

Brenda: Okay.

Susan: Authoritative and assertive necessarily but more of like, in, intriguing. Did I say intriguing?

Brenda: Uh mm.

Susan: Okay.

Brenda: Uh huh. You're coming up with better adjectives now.

Susan: (Laughs) Um, is that good enough?

Brenda: (Laughs) Yes

Susan: (*laughs*)

Brenda: It's good.

Susan: My head's pounding. I'm sorry (*laughs*)

Brenda: Okay, how about…

Susan: And, and I'm…

Brenda: How about, let's, let's go back, let's make an analogy.

Susan: Okay.

Brenda: Um, let's say that, that a product quality, I, I, create my dances, my approach, to creating dances.

Susan: Whew.

Brenda: Is.

Susan: Usually, I'm just like inspired by an idea or a piece of music and um, ah, I don't (*laughs*), I don't feel like I have a, have an approach. necessarily (*laughs*).

Brenda: But, this a, oh, that, that when you're doing it, ah, would be the quality of what you're doing.

Susan: Yeah.

Brenda: That, that is my approach to choreography, is an adjective, and one was inspired.

Susan: Okay.

Brenda: So, what's another quality, an adjective that you think about when you choreograph.

Susan: Ah, I don't know. Well, usually, you know I, ah, a piece of music or, you know, an idea or, you know, a piece of literature or, you know, some kind of relationship, I, ah, explore what, ah, I guess the attributes of that (sigh) concept or, you know, art piece. Ah, I, I kind of try explore it through movement, through maybe like how, ah, ah, this is, this is really hard (*laughs*) to think about.

Brenda: That's, and it's not supposed to be easy.

Susan: Um, yeah. Um, explore sort of, um, like, let me think of a specific thing. Um, super abstract (*laughs*). Um, it's very, yeah, it's very intuitive and just kind of rolling with things. Um…

Brenda: Easy.

Susan: Easy (*laughs*)

Brenda: (*laughs*)

Susan: Yeah, yeah, it's it, you know, you're just making connections.

Brenda: Uh huh.

Susan: Um, and it's more, it's definitely more of, um, an emotional connection. Um, or maybe not just emotional, but…

Brenda: And that, that's okay emotion, emotional.

Susan: You know, it's part of it. It's not…

Brenda: Connect.

Susan: It's, I don't think it's only that but, um, I mean I, I think I said intuitive in that, ah…

Brenda: Would you use maybe, when you said that, I thought about emotional buy in, maybe.

Susan: (sigh) Or not.

Brenda: Or not.

Susan: Yeah. It could be, and it could be opposite of that. It could be um, a pushback against it.

Brenda: Oh, uh huh.

Susan: Yeah.

Brenda: So, emotional, emotional.

Susan: Yeah, (*laughs*) yeah. Emotional. Um, usually, it, it's, you know, when I choreograph, ah, not, when I choreograph to choreograph and not for a, ah, um, what's the word, not necessarily for an assignment but just for something that I do on my own. Um, I lost my thought. It, I mean, usually it comes out that I'm, I'm sort of trying to gain a, an understanding of an, the original content, whatever it may be. So, I don't necessarily, don't really necessarily ah, purpose to, it's, it's definitely not like cognitive. I guess it's not, um, verbal, um, but when the work is finished, I can look back and see that I have a resolution a, a little bit of the conflict that I maybe didn't know was there (*laughs*). So, um, and I think we may have talked about this before even. It seems familiar.

Brenda: Then it's important.

Susan: Yeah. Um…

Brenda: So, it may be.

Susan: So, ah, or maybe not even necessary condu, conflict but questions, questions that just sort of surface through the expression of my um, I guess it's like a physical expression of my reaction to the original content or idea so does that make sense.

Brenda: Uh huh. Yeah I mean, I mean I wrote down that that the character, um, you came, you, you said first, you know, like the word "easy."

Susan: Uh huh.

Brenda: And, and really I think that really.

Susan: It is, it's…

Brenda: Is, is, it's really, is it charactered as rolling with things.

Susan: Yeah, yeah, you just…

Brenda: You came and you if that.

Susan: It's very, it's natural, natural is a good.

Brenda: Well, okay natural (writing). I wrote down two words as you were talking that, that I thought about. One was unexpected.

Susan: Uh huh.

Brenda: And the other one was fresh.

Susan: Makes sense.

Brenda: They just kind of seem like that, that, that's…

Susan: Right.

Brenda: Those are the thing that you bring to bear in your choreography.

Susan: Right.

Brenda: And those same product characteristics or the character of the product in the way that you approach this.

Susan: Right.

Brenda: Would want to be.

Brenda: Right now and as long as you're holding up, because this is hard work.

Susan: Yeah.

Brenda: This is, this a lot of effort.

Susan: Well it's yeah, it's just it, I enjoy it. I'm just really kind of distracted by my head and it's not a pounding headache but it's a really annoying one (*laughs*).

Brenda: Sinus headache.

Susan: No, I just get headaches often. Ah, and it might be just hormones or something like that but ah, it's, I, I usually I take a lot of medicine to just get rid of em and they usually, it's fine, but this came up on me a little bit ah…

Brenda: Quickly.

Susan: Yeah.

Brenda: I understand.

Susan: Yeah.

Brenda: I, I understand completely.

Susan: Yeah, ah…

Brenda: Completely and then as you were talking (cough) action related eh ah, yeah, we to, you said resolving conflicts.

Susan: Uh huh.

Brenda: And questions answered.

Susan: Yeah.

Susan: You were saying…

Brenda: Okay. Um, so action related

Susan: Um, yeah.

Brenda: And you know, I think that some of this is like natural.

Susan: Uh huh.

Brenda: That has something to do with resolution

Susan: Uh huh, yeah.

Brenda: Um…

Susan: It's true.

Brenda: Resolve, yeah. Let's see here. Pushable. I really like that, you know what I really like about that, the more I think about it, is that means that your process is very open ended with many options.

Susan: Oh yeah. Sure within my physical limitations I supposed (laugh) or my, or my students, then the answers is physical limitations.

Brenda: Yeah, and ah, yeah, exactly.

Susan: Uh huh.

Brenda: And that that would be the same in the reading.

Susan: Uh huh.

Brenda: In the instructional situation, and sometimes I bet with some of your dancers, like, I mean, if they're real, probably you know, but sometimes I bet you push some of those on the fence dancers just a little bit.

Susan: Well, yeah, ah, definitely yes.

Brenda: And…

Susan: It's really nice when it works.

Brenda: (laugh)

Susan: I think there has to be, there has to be with, with a dancer if you're creating work on a student, the student has to have investment in it, personal investment in it.

Brenda: Um, in this step, we will finally make the transition from qualitative characteristics to something that has features of properties. We see concepting as the translation of your vision, statement interaction and pro, product qualities.

Susan: Uh huh.

Brenda: Into a manifestation, a combination features that literally be perceived used and experienced. Note that the product qualities is defined in the previous state. Do not yet prescribe what type of product will fulfill your goal.

Susan: Uh huh.

Brenda: Only in this concept design state, do you decide what your final solution should be, a physical product, a multimedia application, a service, a policy or any other kind of solution that is deemed appropriate.

Susan: Uh huh.

Brenda: As in any design process, this step starts with idea generation. You need conceive of a concept idea that matches your vision. This concept idea typically defines what kind of product you will design and what that product can be to meet your goal. The concept idea does not take a particular form. The I mean now, we're gonna have to think really out of the box cause I mean we're thinking, thinking, you know curriculum process but we're limiting this to helping you whatever our statement/definition was. We, the designers, want the teacher to be able to create a teaching-and-learning environment that our student would enjoy the process of learning and at least not abhor it.

Susan: Yeah.

Both: (*laughs*)

Brenda: So, so…

Susan: (laugh)

Brenda: (Laughs) So on the concept idea of…

Susan: I suppose those, ah, and I mean, go ahead.

Brenda: Yeah, concept, and it does not take a particular form.

Susan: Okay.

Brenda: I think that's what, what I think is kind of to challenge.

Susan: Yeah.

Brenda: Us, right now. Um…

Susan: They have an example?

Brenda: Yes.

Susan: That sounds good

Brenda: So, where does the concept idea come from? When an appropriate idea pops into your mind, it feels obvious and easy. Your brain is doing the work mostly unconsciously as explained elsewhere. Your unconscious brain is perfectly equipped to make decisions and solve problems. You can just do something completely different. In fact, this is even recommended, and suddenly, the right idea comes into mind. It's like I can wash dishes and/or take a bath and I come home with brilliant ideas.

Susan: Right (*laughs*).

Brenda: We often call this a flash and an inspiration or intuition. It only works when you have prepared your brain for it and have carefully considered all the ins and outs of your vision.

Susan: Uh huh.

Brenda: To support the idea generation process, it is often helpful to think in terms of analogies that have the same interaction and product qualities as your solution, as your future solution. In Juice case, his analogy was adding herbs to your food.

Susan: Uh huh.

Susan: Okay. So they did this process.

Brenda: Uh huh.

Susan: Of putting together the…

Brenda: Yes.

Susan: Illustration.

Brenda: Yes, and this is interaction product qualities, was the interaction was comforting role emphasizing conditionality. The product quality is self-evident provocative, confession, worry free, affectionate.

Susan: Hmm.

Brenda: And then, some of this is a little obtuse to me, too.

Susan: Okay.

Brenda: So, how they went about designing this, um, I mean really. Ah let's see, four types of product character, categories bond, disconnect, role play. I'm not quite sure where those, about those.

Brenda: This is kind of I'm, I'm afraid my brain's getting…

Susan: Yeah.

Brenda: A little bit much to deal with all the details and our part.

Susan: Uh huh.

Brenda: So, what we're doing is kind of creating a concept.

Susan: I think Juice is here is pretty, is a little easier to understand.

Brenda: Understand.

Susan: Okay. Let's return for a moment to Juice's product. The idea of Pep Up is not an actual concept. In order to turn it into a product concept, Juice has to make a series of further decisions in which his vision remain directional and the pivotal instrument for evaluation. One concept Juice considered was a box with tea bags.

Brenda: Hmm.

Susan: Each of them carrying a particular flavor.

Brenda: (laugh)

Susan: Okay?

Brenda: Uh huh.

Susan: Depending on the mood of the day, or your laundry goals, or your laundry goals, you could pick one or more bags and add them to machine. When the concept starts to take shape, it defines the form of the product, bags, a box and the way the product is used. Unfortunately, however, this particular concept did not match the vision. Tea bags are not very flexible. The bag concept limits exploration and composition and interaction with teabags is not very expressive. In order to address the interaction and product qualities better, the product had to provide for a more active possibilities, like mixing.

Brenda: (*laughs*)

Susan: And this is what the final concept entails, a collections of rubber balls containing basic fragrance liquids. When a ball is squeezed, either the liquid is pressed through a nozzle or some fragrant air is release from a valve at the top of the ball. The user can

smell, if the combination is right for the occasion and adjust the type of fragrance and dose accordingly. Sounds like you can really mess that up (*laughs*)

Brenda: (*laughs*) Oh yeah. Yes, sounds like major.

Susan: Ah, the concept of self is not yet a final manifestation. See step 8.

Brenda: Uh huh. This requires major skill in the part of the designer to generate concept ideas independent of the solution type or channel to translate those ideas into concepts with these different products. The advantage of working with ViP is that your vision makes the type of product secondary to the intended effects.

Brenda: That's kind of interesting, you know

Susan: Uh huh.

Brenda: You know, you really, ah, think about that.

Susan: Yeah.

Brenda: That really is the kind of the thinking and visualize, visualizing and conceptualizing that leads to thing totally different like, certainly iTunes, you know when that came out.

Susan: Yeah.

Brenda: I mean, man, what a revolutionary concept.

Susan: Right.

Brenda: And I think, maybe, I may have read.

Brenda: And, and so, when you're, when I guess if there were a team of, um, brilliant designers doing this sitting around the table when they envisioned that, something like iTunes probably wasn't even thought of until they thought "well what is it that people, what are the interactions now between the product and the human contact?" Oh, it's frustrating. They get lost.

Susan: Uh huh.

Brenda: All these things.

Susan: (coughs.)

Brenda: Well, what can, what can we conceptualize?

Susan: Uh huh.

Brenda: That does that? Then, I can just kind of see them sitting around a table for hours and hours and hours and weeks or days, just kind of throwing things out and maybe one person would have one little idea part of it and then somebody else would have another little idea part of it.

Susan: Sounds like a nice work environment, a little bit.

Brenda: Yeah, oh it would be…

Susan: A little bit. Um…

Brenda: There is a place

Susan: Utopia (*laughs*).

Brenda: It's called, it's called Id, Ideo.

Susan: Uh huh.

Brenda: I, d, e, o. That's, that's one of the places that some of these products get designed.

Susan: Yeah.

Brenda: Um, eh, ah, so you know again, just a for us to think about, just our narrow statement which, you know, if we were novices at this, we could probably come up with something much headier.

Susan: Uh huh.

Brenda: But it's, but this is just an experiment to see, is a, a valid way of thinking. Can this be helpful to homeschool mom who's struggling to help a child learn to read?

Susan: Right.

Brenda: so um, anyway. Unless you've gotten a second wind, I'm getting kind of tired.

**Act Three: Awakening: Designer Days**

In Act Three: Designer's Days The Performance returns to Susan's home. I enter this time, not as a silent observer, but as an active mentor/instructor-participant for her teaching-and-learning reading activities in her home classroom. The Act Three scenes capture her fledgling steps to integrate her recently-encountered ideas about design and design thinking into her practice. The first scene occurs one week after the final scene of Act Two in mid-June. The second scene follows two days later. The third and final scene concludes The Performance four days after the second scene.

**Scene One: Stepping In**

**Site: Susan's home, Early June**

*Scene One returns to Susan's home, seven months later. It is a warm, sunny day. I arrive early. Susan and the children are not at home but pull up shortly. Daniel gets out of the car cuddling his favorite stuffed animal, Torch, the fox. Little has changed since my last visit except a four-by-eight dry-erase board has been installed on the formerly bare kitchen wall behind Susan's three-shelf rolling book case. That was one of two suggestions I thought would benefit her teaching. I also suggested Daniel have an optometrist check his vision. He often rubbed his eyes during school. Further, at seven, he had never had a thorough eye exam. The optometrist prescribed glasses.*

Brenda: Okay. Let's see. Okay, have, have you thought much about how anything different or that lesson

Susan: For the, um…

Brenda: For that ah, for…

Susan: For the *All About Reading and Spelling.*

Brenda: Yes.

Susan: Okay, um, I feel that I'm just really not on, I don't feel very, okay, so no, not really. I haven't, I haven't gotten anything different for the, um, the phonics lesson or the spelling lesson, um, for a little bit. I'm uninspired, I guess, um, but I'm up for any wonderful ideas you might have, and maybe that would sort of spark my, um, understanding a little bit.

Susan: Um, the, ah that, you know what I think, I can't remember what I've, I think I've texted you where we were sa, supposed to be, where I thought we were gonna be ,and so it's like ,I think it's a middle of a lesson. Um, but we, ah, I'm just starting *All about Spelling*. We, we just begun it so it's um, you know, you know, it's the same, you know.

Susan: I've just sort of gone by the prescribed, um, with, with his phonics with *All About Reading*. They, um, suggest that you start their spelling curriculum, um, once you've been through the first level so, um, once you go fa, through the first level of the, of the level (the) phonics, so, um, I decided to go ahead and start that, 'cause I thought it would be good reinforcement, and the spelling (has) not really been sticking through other means that I used with Rachel. So, does that make sense?

Brenda: Yes.

Susan: So, you can practice copying it, and then, so you can, so, you can be able to do it nicely once you get your, book, okay? Can you read it?

Daniel: ant

Susan: Uh huh. This is hard one. This is loved. We'll just skip that one

Daniel: loved, a, tool, boy

Susan: Yep. Keep going. Make sure we look at it and then close your eyes and picture it in your mind, one word at a time, and then write it. Okay? So, look at this one. Let's try this one first.

Daniel: And.

Susan: Uh huh. Close your eyes and think about it.

Daniel: And.

Susan: Can you see it in your mind?

Daniel: Yeah.

Susan: Okay. Do that with one word at a time. If you need to put more space, you can do it on two lines.

Susan: So much for your glasses.

Daniel: Yeah.

Susan: I found them.

Daniel: Oh.

Susan: Well, you don't have to do that, all right.

Daniel: That's cool.

Susan: Let's see. We need ah, put this away or out of the way for now.

Daniel: My eyes are getting tired.

Susan: Yeah.

Daniel: More things are splitting into two.

Susan: Well, you should wear your glasses. I just got em for you.

Daniel: I kind of just relax 'em.

Susan: Yeah. Okay. Now.

Brenda: Okay, you had the things?

Susan: Yes, let me, let me show what I have.

Brenda: Okay.

Susan: All right, Buddy. Chew, chew, chew. Oh well. That's not gonna work. This is very big. Okay, I ought to scoot it out from under him. Okay, okay. So, let's look at reading. Ah, um, yeah, this is where we are. So, hopefully, these, did you not get any of that?

Brenda: No.

Susan: I'm sorry.

Brenda: That's okay. I knew I had (seen) some things and it didn't, it didn't go, but I think this was, let's see, is this…

Susan: I know that I saw that you had, I think, yeah, this is where we are right now, so…

Brenda: Yeah, save it. This is, this what you call, what she's practicing is phonological awareness.

Susan: Uh huh.

Brenda: And, um, what do you, what are you kind of perspectives on this, thinking about it?

Susan: Oh, um, I just feel like, I feel like it, it's something that he definitely needs. Um, I, I'm happy that this is sort of because it wasn't quite, it wasn't presented in the same way with the reading, and I feel like when we've discussed, I, I think it'd be helpful, but otherwise, I don't know. I don't really know anything about it except for just, ah, you know, that he needs to learn it (*laughs*).

Brenda: So, you feel like he doesn't really understand segments in words?

Susan: I don't think that it's that he doesn't understand the sounds. I think it's just um…

Daniel: What do you need?

Susan: It's just a lo, a lot. I feel like it's…

Daniel: Mom gave me an A+.

Susan: Time, it's slow. So, I'm not sure, maybe he's not mastered understanding of it where, maybe he just, it's, just processing, it just takes…

Daniel: That means that I didn't do, I didn't have these any room for…

Susan: Well, it seems like it takes more time than it should but maybe that's …

Brenda: Okay. (*laughs*) So, thinking about our statement of definition, like…

Susan: Yeah.

Brenda: Your definition, what we said that that was gonna be.

Susan: Yeah.

Brenda: But moving forward, um, like, well, this and do these go together and do these have any…?

Susan: Come on.

Brenda: Relationship with each other.

Susan: Not, not really, not really, except that they don't want you to start this until you've already had um…

Brenda: Had this.

Susan: Yeah, it, well, no, it's in, ah, he's, this is Level Two. He's just finished Level One, so he's had just one lesson of Level Two and they, they, they recommend that you don't Spelling One until you've completed Reading One. Does that make sense?

Brenda: Uh huh.

Susan: Okay.

Brenda: Yeah.

Susan: I, I just got a lot, but, I mean, if you would, we, we have, we can, eh ah, we can look at this for a while and they can do other things.

Brenda: Okay. Let's just kind of see what they had, and see if we can think in a designerly way.

Susan: Yeah, uh huh.

Brenda: Because although, he's doing it, it's not…

Susan: Isn't loving it.

Brenda: He's not loving it.

Susan: Right.

Brenda: So, let's think about, like as a design, what can we do?

Susan: Okay.

Brenda: That um…

Susan: Should we, should I enter, should I get them involved in a product they can do together while we talk for a while?

Brenda: Yeah, yeah. I think that would be good.

Susan: Okay. Well that, let me, ah, think about that. Actually…

Brenda: Sounds like they're engaged.

Susan: You guys want to do that? I tell you what. Um, when you're finished … thank you for doing that. Okay, somehow one of my chairs is missing. Um, I don't…

Brenda: Um…

Susan: I've looked all over the house for it. I don't know where Darryl might have taken it, but…

Brenda: That's okay.

Susan: We only have three, so…

Brenda: That's, that's okay. That's all right. We'll, we'll figure it out. All right.

Susan: Here's your drink Rachel, and I believe this is, I know that's Rachel's pen I got.

Brenda: Let's see if I can put this…

Susan: Sorry, my food is right of front of you.

Brenda: I know, that's okay. That's all right.

Susan: Okay. So, I put the stuff away, but if you need the, if you need the paper, I'll go ahead and pull it back out for your, your book.

Brenda: I wonder, you know, is there a plug over on that wall?

Susan: I don't think so, unfortunately

Brenda: No, that's okay.

Susan: It's bizarre, it's kind of…

Brenda: Well, we'll just, we'll just do the best we can. Older homes don't always have…

Susan: No.

Brenda: Okay, so we'll just…

Susan: Well, I'm gonna.

Brenda: We'll just.

Susan: You want that? You think I'll need paper and pen or…

Brenda: Oh, well, if you want to take notes, you can do it.

Susan: Oh, maybe. I always, I always get my things out for notes, and then I never really take them. but I feel weird when I don't have it, have it ready. Okay.

Brenda: Okay.

Susan: I'm gonna look at spelling first.

Brenda: Um?

Susan: Or both together.

Brenda: Yeah, let's look at both together.

Susan: Okay. Let's put this over here.

Brenda: And then, this is the two, and these are lesson…

Susan: Lesson. Hold on, ah, my sp, my spot is gone, too (*laughs*).

Brenda: Uh oh. I took your spot.

Susan: That's okay. I'm all right. I'll have to find, I think we're just on Lesson Two and we finished that.

Daniel: Okay, I'm done.

Susan: You're already done. You're already finished with your fox?

Daniel: Yeah, We're gonna draw.

Susan: Oh, brother.

Daniel: He wanted to draw fox poop.

Daniel: I'm just gonna get some, ah, colored pencils.

Susan: So, hey, we've done these. Let's see. Yeah, this is where we are. We're on this one, too.

Brenda: For minute.

Susan: Sure.

Brenda: Okay.

Susan: Yeah, so, yeah, we're on Step Two and Lesson Two.

Brenda: Okay. Okay. One's at the beginning, then. Okay. Um, now how well do you think this is going over, um, blends at the beginning and at the end of words.

Susan: Uh huh.

Brenda: How well do you think he remembers that?

Susan: Um, well he hasn't had them at the beginning and the end. Either it's been either the beginning or the end.

Brenda: Oh, okay.

Susan: So, far.

Brenda: Okay.

Susan: So, this new.

Brenda: How did, how did he do with blends?

Susan: Um, he does well. He's just slow. I mean he, he's, he's able to, so when he reads alert, let's say, um, click, um, ah, it, it takes, it just, he's not able to just look at it and read it. He has to c/, l/, i/, k/ and then if he's really trying to be fast, it might be, he might say um, clinch or something but he's not, ah, if he's not really focused, he might just read something as something else, even if he does.

Brenda: Okay.

Susan: Understand the phonograms. If that's what you call 'em.

Brenda: Uh huh. Uh huh.

Susan: I can't remember. He knows them if you look at, if he looks at his flash cards, like, from the very beginning, but if he's putting 'em in the, in the word, um, and he's not going really slowly, he may um, he may just skip over a part or um, read it as another phonogram.

Brenda: Okay.

Susan: Yeah.

Brenda: So, what can, what could we do? What do you think that um, might be another way for him to think about that word, totally out of the box?

Susan: No um.

Brenda: Not necessarily. Is, what are some other things that we could think about that maybe, um, that he might re, react or respond or relate to better?

Susan: (*laughs*)

Brenda: In what way, maybe?

Susan: Um.

Brenda: Because what's the, the bottom goal, the ultimate goal is…

Susan: To have him read, enjoy and interact with it.

Brenda: Yeah, yeah, yeah. So how might he enjoy learning or know about

Susan: It's not very apparent to me (*laughs*). I don't even know…

Brenda: Well, I'm trying yeah, I, I think and, okay, we're learning these, and I'm just thinking. Okay, um, when you, when you use the phonics…

Susan: Uh huh.

Brenda: And you are able to put those together to decode?

Susan: Uh huh.

Brenda: What do those letters mean?

Susan: Uh huh

Brenda: And then, like for this one, he reads this, what's this word.

Susan: Bland.

Brenda: What do you think he thinks about?

Susan: Um…

Brenda: Does he…?

Susan: Doesn't think about anything. He probably doesn't really relate to that word.

Brenda: Okay, what about this word?

Susan: Slump? Hm? I'm trying, and that could be, that could be something that he could physically do.

Brenda: Uh huh.

Susan: And can make a connection to it in that way.

Brenda: And what about, same…

Susan: Same, yeah.

Brenda: And trust.

Susan: I think that might be a little bit more challenging, but maybe…

Brenda: And…

Susan: I mean, I, I, think that these that are sort of action oriented, he could have fun actually with sort of coming up with, you know, gestures or, you know, actions that that would co, correlate to them or, you know, that would help him remember the word if you're looking at it as a whole, I guess, which he hasn't been. It's been all about decoding individual pieces.

Brenda: So.

Susan: So.

Brenda: I'm just wondering, I mean…

Susan: Yeah, I think maybe, maybe that's it…

Brenda: I think that…

Susan: (laugh) Yeah.

Brenda: Okay, I'm, we're just thinking about something.

Susan: Uh huh, that might…

Brenda: Yeah. We're solving a problem.

Susan: Be different.

Brenda: We're solving a problem.

Susan: Right.

Brenda: (laugh)

Susan: Right, yeah and…

Brenda: Has the current solution, and the way that we're doing it, work well?

Susan: Not, not really. No, not for our goal.

Brenda: (laugh)

Susan: (Laughs) He, he's learning, but reluctantly.

Brenda: Reluctantly.

Susan: Yeah.

Brenda: And it's ah…

Susan: It's really, I mean that, he wants to learn, too, so there's, there's two elements to it. It's not that.

Brenda: Yeah.

Susan: Reluctantly, he wants to, but he also doesn't enjoy it, so…

Brenda: Ah, yeah. Now is this part of this?

Susan: Yeah, that's a activity book, which he actually really does, he, he, he seems to enjoy, and now, of course, he doesn't enjoy all of the practice reading. But, um, the activities, we

had a fun one, um, yesterday where he was feeding the lizard words, so he read the word and feed it to the, to a little a, or to an anteater.

Brenda: (laugh)

Susan: Now that was, that was fun. So there's some neat ideas for, for activities in, in these um, books so, but the review it's a little monotonous, so, and the, the little readers are also a little more engaging, too for him, so once he gets to the point where he can read a chapter, um, from the reader, and, and I think they're pretty well written, um, little stories, um, and he seems to have a good time reading them so…

Daniel: Done.

Brenda: So, I wonder what are some things that we can do to make him more engaging with that? Um, I wonder ah, now let me ask you this, with the readers…

Susan: Uh huh.

Brenda: Do you just put the reader in front of him?

Susan: No, we usually sit down. Well, I, I usually sit with him and read it, and I (sigh) I've tried to get him to put his finger under words, because he kind of, he can still get lost. So it's, I'm sitting and guiding him with that, because, well he does, he does do better with the readers. He does, he doesn't do well with these little activity or not activity, but the review sheets, he doesn't do as well with, with them, but they're…

Brenda: That's in here.

Susan: More boring I think.

Brenda: Yeah, yeah.

Susan: Yeah, um, but now I, I sa, usually just sit with him, or he sits in my lap. I sit beside him or he sits in my lap. So every once in a while, Rachel will do it with him.

Brenda: Now how does he do in, like this is a, I guess this is a review sheet

Susan: Um, this is a review sheet. This just, this goes on it, this is an activity. So you got these little gifts and I imagine that I haven't read this actually. Ah, oh I didn't, I skipped this one because it was a little, I don't feel he was getting what he needed to get but it was review mostly.

Brenda: And so, he got this, like he could read these words.

Susan: Oh, yeah.

Brenda: Without decoding.

Susan: Um…

Brenda: Without sounding out.

Susan: Most of the time. Yeah, I mean he can read, we, yeah, go through a sheet and then it, he usually he like if, if it's, he, he does it on his own. He doesn't maybe do it out loud, but I can see him going through the sounds.

Brenda: Thinking.

Susan: Mentally in his head, and then…

Brenda: And then saying it out loud.

Susan: Yeah.

Brenda: Okay, and so these are words he's had before.

Susan: Yes.

Brenda: Can he read those?

Susan: Ah, slowly. Yeah.

Brenda: Okay. Do these, do they come, are there cards with each one of these words?

Susan: Uh huh. Um, I don't know if there are cards for all of those. I think, you know, with like we have several, um, what, what do you call…I can't think. Ah, we have several of

each kind of these, you know, so, you know ring, sing 'em, and then, um, sing, ring, you know, so with the different ah, sounds I guess.

Brenda: Uh huh. Uh huh.

Susan: Um, so I don't know if we have every word that is in this, but we have representative of the type of word I guess.

Brenda: And they get, yeah.

Susan: So it's in little cards, in his…

Brenda: Little flash cards.

Susan: Flash cards.

Brenda: That he can.

Susan: Yeah

Brenda: Use.

Susan: They are all in here. Well, these are the new ones. I have the old ones um, and I imagine that…I have the old ones downstairs. I have the old, the ones for his, the ones that he's been through, like for Model One.

Daniel: Hey, we finished the art.

Brenda: Okay. So this is…

Susan: This, this is all, he's finished Lesson one. Um…

Brenda: And ya'll have…

Susan: Well, we have not done the, this is a little activity that goes with Lesson two. Haven't, haven't done anything with it yet. So, I didn't, it tells us what to do in here how to, how that works, the instructions for the, a game. I think we are, we already, is this, is.

Brenda: Yes.

Susan: This was…

Brenda: No, oh let's see here. Lesson one, it was a…

Susan: Um, the puppies are Lesson two.

Brenda: Oh, okay. Lesson two.

Susan: Yeah.

Brenda: Lesson one over here, and he went through this segment

Susan: Yeah, it's um, and he can do it, if you want to look at, watch him. Um, it's just, it's not, it's not easy. Ah, it's not, I don't, I mean.

Brenda: I've tried to think, how can we engage with the same information and make it something that's fun with him, for him. Um, I wonder, I, I, ah, um…

Brenda: Okay, um.

Susan: I mean, I feel like, you know he could act these things out, maybe some of them, and that, that might be interesting. I'm not sure how, how to has to do everything that…

Brenda: Well, maybe try him light.

Susan: Yeah.

Brenda: Let's see what can hap, let's see what might happen.

Susan: Okay.

Brenda: Um.

Susan: I, I'm sure if Rachel were doing it with us, it would be more engaging, but, um, you know I, I mean, I, I can make it work to where she, she could be with us doing a little bit of this every once in a while. Um, I mean she's in there entertaining him now, so (*laughs*).

Brenda: And this, that's a, let's try that as an idea.

Susan: Uh huh.

Brenda: And um, that, that that would help him.

Susan: With the, with the ah, fluency.

Brenda: Okay. I had to help him, so that that he knows.

Susan: So, it doesn't feel really draggy

Brenda: Yeah, yeah, yeah.

Susan: Uh huh.

Brenda: And now, does he recognizes like "the" or "the."

Susan: Oh, yeah.

Brenda: Now, completely.

Susan: Yeah, the, well the was a sight word at the very beginning. He has about, it's a pretty small amount, but there are probably eight or nine sight words now and he, that was the time to recognize. Sometimes he'll get in the, ah, get in the zone and try to decode it, but then he'll back and remember that it was.

Brenda: Have you, do you like to get from the library or in your library, like here's a story, a sentence about a pig and there's a hen. Do you have some books that are talking about some of those things or some of the words that they have, that maybe are in other books?

Susan: Um, not really necessarily. I, um, I, I have Dr. Seuss, I have a lot of Dr. Seuss books that have smaller words. Um, we've and we read quite a few of those together and the one that he hasn't learned I'll just read them for, you know, we'll, we'll read together, so, um, and then, I mean what it, for his reading, if, if there's story that I'm reading to him that it, it's closer to his reading level, I'll, I'll point to it as I'm going through. I'll point to words and let him read them, the things that I know he can do.

Brenda: But does he enjoy doing that.

Susan: Ah, ah, I think so yeah, yeah. Sometimes he just wants me to read to him though, but usually, I mean, a lot of the things I read to him were, like, I was wondering about that, how we would work with that. It's a lot harder level, I guess.

Brenda: Does he, but he enjoys it?

Susan: Oh, yeah, yeah, he, he likes any complicated story. I can read to them really. He's, he's pretty up for listening. He was listening um, he's been listening to Oliver Twist in the car and enjoying it so, um, I think he has good attention.

Brenda: And maybe, like these, these are where you're learning these unit words. Right?

Susan: Uh huh. Yeah

Brenda: So, I wonder if maybe we can engage him in learning these words by their meaning and then again, I had an idea.

Susan: Okay.

Brenda:: Because it would work kind of the with the spelling.

Susan: Okay.

Brenda: Is what they're having you to understand, him to understand how many sounds are in a word?

Susan: Right.

Brenda: And I'll teach you a little game on how to do…

Susan: Okay.

Brenda: This kind of…

Susan: Okay.

Brenda: Thing where you, you kind of, they're expanding words and then making sure there's a whole word.

Susan: Right.

Brenda: So maybe, if we're talking about, you know, we're gonna just work on a few, a few things, and why don't we just work on a few words, and then let him end up by writing a story himself about 'em.

Susan: Okay. Can I sort of get you to lead on that and?

Brenda: We can work it. Yeah, we can, we could…

Susan: Yeah. Just kind of just, just do it (*laughs*).

Brenda: I'm not, I'm not sure he and I, I was thinking I, I ah…

Susan: Ah, yeah.

Brenda: I mean, these are just ideas so.

Susan: Okay.

Brenda: 'Cause I'm thinking about, like the goals and obsa, objectives of this lesson.

Susan: Uh huh.

Brenda: For they are wanting…

Susan: Right.

Brenda: Is that we're learning phonological awareness.

Susan: Uh huh.

Brenda: Which is the sound, ah, that words are made up of sounds?

Susan: Uh huh.

Brenda: And how many they're made up of.

Susan: Uh huh.

Brenda: And that word have, it's called, um, onset in rhyme, which is onset at the sounds at the beginning.

Susan: Uh huh.

Brenda: And she's done a little bit of that, which is also a really good way to learn reading. It's onset, which is…

Daniel: This is Rachel's.

Brenda: The, the words.

Susan: Um, don't interrupt, darling.

Daniel: Um, this is.

Susan: Oh cool. Let's see. Ooo, I like that. Okay, let's lay it out flat. I like the sky. Lay it out flat. Um, maybe, maybe on the bench outside so it will dry. Can you help him, Rachel? Actually, I'll just get the door for you ,and also best to clear your mess 'cause there is a lot of water on the floor. That's not what I, you know, go get a towel.

Daniel: Yeah, I made a mess.

Susan: Quickly, please. Just a second. Just as he walks away (*laughing*). Ah, sorry. Ah, just a minute. Here you go, Dear. Okay, so that will do it. Go get another towel, please. So, Daniel, will you tie up your ah, your work now.

Daniel: (*talking*).

Susan: So, okay.

Brenda: So maybe we can, okay…get him, see how well he can hear the sounds and let's just choose a few words.

Susan: Okay, from the, from this.

Brenda: Uh huh.

Susan: Okay.

Brenda: And maybe something, is this, have you already done this?

Susan: Um, yes.

Brenda: Okay. So we don't need to review any of these words. Do we need to pull a few of those words for him to work with?

Susan: Um.

Brenda: So, he can have some that.

Susan: Maybe. Um, I'm trying to think what would…should we pull words or if you want to pull words, we could probably maybe work with what, um, the little activity that he did.

Brenda: Okay.

Susan: Before it has the little…oh, this is just sort of, I remember all things that we, yeah.

Daniel: I told you I've made it useful. Really.

Susan: So he, he did these and I think they're all pretty, I think that they're, I think it's, this was our review, um, activity and I think this (snap) pretty much like represents all the, all the rules with us, all the sounds that he's learned so far. So um…

Brenda: Yeah, I wonder, I mean this is also um, have you ever tried, like, I mean now, these, the ones that are action, they're a lot easier than the ones that are…

Susan: Uh huh.

Brenda: Are, you know, just ideas or…

Susan: Uh huh.

Brenda: Feelings or something.

Susan: Or it even like sounds like it might be better.

Brenda: Somewhat, yeah, and and then, ah, for example, like if you say the word and let him identify the word.

Susan: Uh huh.

Brenda: And then have him read the word.

Susan: Right.

Brenda: Ah, do you ever do that?

Susan: Not often, um, unless it's a, it's already, he's already had, had trouble decoding because I've been…

Brenda: Working on that.

Susan: Working on that. Yeah.

Brenda: Because that would help relate I think like with his…

Susan: Uh huh.

Brenda: I wonder, I mean it might help if...

Susan: If I'd say the word first.

Brenda: Uh huh, like a game.

Susan: Okay.

Brenda: Like if you had those like, um, cards that could be like a game and, ah, and you could tell him "touch his with your left hand."

Susan: Okay.

Brenda: And the, you know, kind of all out on the floor.

Susan: Okay. Okay.

Brenda: Maybe we can do that. Um, and then for the new words, I know, maybe, I'm, I'm trying to see really where he is so that maybe you could pull away from the way it's doing.

Susan: Uh huh.

Brenda: He gets, he, he resists.

Susan: Yes.

Brenda: So, let's think like designers and just be creative, and try drawings and if it doesn't work…

Susan: Okay.

Brenda: Throw it out.

Susan: Sure.

Brenda: Um, so is it.

Susan: It's definitely what I, I haven't thought of that, so, because I'm kind of narrowly, like this is the way I need to do it (*laughs*), you know.

Brenda: Yeah, but, and yeah, but we're trying to solve a problem.

Susan: Uh huh.

Brenda: And maybe.

Susan: And it yeah, I mean, I, I think, I'm not sa, I'm not thinking, I don't, I don't think it's a bad thing, I just, it's definitely outside of my um, (*sigh*) (alarm)…sorry. I'm sorry.

Brenda: Um, what would like to try? What seems doable to you?

Susan: Um, I think that for me, ah, I like the idea of the game and I think he would actually enjoy that, um, where he, like, you know, the layout of the cards.

Brenda: Uh huh.

Susan: And, and I think that, that seems a little bit, I mean, I think we can probably, em, employ several of those strategies and see what happens, but for me, something like that game might be easier for me to teach than necessarily, a big acting game (*laughs*). It seems a little intimidating and exhausting, honestly (*laughs*).

Brenda: It can be. I mean, or maybe, maybe you would just take one set of these.

Susan: Uh huh, and yeah.

Brenda: And and do it so that he sees that there's meaning.

Susan: Right.

Brenda: In this.

Susan: Yes.

Brenda: Or maybe you can look, um, at like this one…(said with accent) *Hank is my friend. He was such a good friend of mine.*

Susan: (laugh)

Brenda: So, okay, so now that by singing, you know.

Susan: Yeah.

Brenda: So.

Susan: So you're singing the song. Yeah

Brenda: Yeah, and so.

Brenda: Okay, so we just because that's a big word. I mean, I'm, I'm not sure why they put that word it

Susan: Quicksand?

Brenda: in there. Was that part of the story?

Susan: Um, well I mean he's, he, compound words, that's what's it's called. Right (laugh)?

Brenda: Yeah, that's right.

Susan: Exactly, yeah, it's just, ah,

Brenda: They did some ?

Susan: it wasn't and may, maybe part of the story later, but yeah, he's done, he's done, yeah, he just he learned compound words and that's one that is within, what he learned ?

Brenda: Yeah, okay.

Susan: you know, I mean he can read it eventually (laugh).

Brenda: Can he read it now?

Susan: Um, I don't know. What's this word Danny?

Brenda: Look at it and just read it, just say it. Say the whole word, this one.

Daniel: Quick sand.

Brenda: Good job. Okay. Now read it again.

Daniel: Quick sand.

Brenda: Good job. Good. All right what's this word up here on the board? What did I write?

Daniel: Quick sand.

Brenda: Okay, what is quicksand?

Daniel: Um, it's something where you walk in and then you drowning. Ah, ah save me. I need a pickles.

(laughing).

Brenda: What was that you said? What did you say?

Daniel: Then, and they're you're like "I'm about to die. Come and, come and save me."

Susan: I've save, I'll save you.

Daniel: and then, we sink, we start to sink.

Susan: Hey Daniel, I love it.

Daniel: Oh no, I'm falling in. Oh no. Ahhhh (screaming) we need more pickles!

Rachel: Blood, blood!

Susan: There's blood?

Daniel: Only pickles can save.

Susan: Hey Daniel. Go wash your hands please.

Daniel: I did.

Susan: You did. Okay. Save me.

Rachel: So many times, again.

Brenda: All right come here Daniel. We just started to write a story. I want you to read it with me. So, what are we writing about? Guess what's the story?

Daniel: Um, quicksand?

Brenda: Okay and you remember, you, any of these words up here that I wrote that you can read without thinking? Can you read a couple of em?

Daniel: Sand

Brenda: Which?

Susan: Well I don't see sand.

Daniel: ah, some.

Brenda: Some, somebody. Can you read this one? Have you had this one?

Susan: He hasn't had ?

Brenda: Have you had this one?

Daniel: Uh huh. And…

Brenda: Good job. What about this one?

Daniel: Me

Brenda: Good job. What about this one?

Daniel: Can

Brenda: Oh! Way to go!

Susan: That was quick.

Daniel: Whooo!!! Let's get out of this place!

Brenda: Okay. All right, so let's read it.

Susan: No, we're gonna, we're doing something. Okay?

Daniel: We're back in time.

Susan: No, let's not go back in time. Let's stay right here.

Brenda: Okay. Okay. So I'm gonna, ah, do you mind, would like to, would like to you know how to read the word that ends like that, like that. Yeah (laughing), ah, we should cooperate with me to learn to read it. Yeah!

Susan: Yeah. Come on. That's it. Come here.

Brenda: All right, so I'm gonna read this sentence to you. Are you okay? This is your sentence. I didn't write this. You wrote this. You're the author,

Susan: Okay.

Brenda: so if you were the author, you better be able to read it. Right?

Susan: Uh huh.

Brenda: Okay. Somebody.

Daniel: Somebody (laugh) and sa,

Brenda: I've got it. Just what.

Daniel: Save

Susan: Yeah.

Daniel: Me

Brenda: That's right. What did you say? This is what is, it's starts with the (tapping) the sound of, what did you say could save you?

Daniel: Um,

Brenda: What did you say?

Daniel: Pickles.

Brenda: All right, so this is, you said only um.

Daniel: Pickles can save me.

Susan: (laughing) Was that fun?

Daniel: Yes.

Susan: I thought so (laugh).

Daniel: You got any more?

Susan: Just thought, yeah, we can do more. That was awesome!

Brenda: Okay. Well we gotta find, let's find, ah, you want to, you want to pick a word? Do you want to pick a word? A new word that you're gonna have to learn today anyway.

Daniel: Ah, do you like pancakes?

Susan: Hm okay. Well it's.

Brenda: Ah, well all right we're putting pancakes. I'll tell what, would you, would, you let your, if you're not picking a word, show him those words and you don't have to read them, but just pick one and we'll just…a pickle.

Susan: A pickle.

Brenda: Okay.

Susan: So here is the, here are the practice that we were gonna work on today?

Brenda: So maybe another, you're do something . Let's, let me see. I'm gonna, I'm gonna make sure what I, if I can read that on the board about some, I'm gonna take a photo.

Daniel: I'm gonna take a picture of your story. Okay?

Daniel: Okay.

Brenda: and I'll send it to you. What is our story? Oh, gosh, the, the glare.

Susan: Oh yeah.

Brenda: What is, what is our story about, that first story that we we've just read on the board that's ?

Daniel: Um, pickles?

Susan: (laugh)

Brenda: About pickles. Can you point to pickles to me? There is a pickle. Where do, also

Susan: Where's the word pickle?

Brenda: where are pickles here? Where did we write pickles? That's it. Okay. Good. Pickles. I'm gonna read it one more time.

Brenda: Well we can write one, which of, you can choose one of the words and write em. Which word would you want to write?

Daniel: Um,

Brenda: And what did you read?

Daniel: Me?

Brenda: (laugh)

Susan: that's the greatest word!

Brenda: Of course, but that's okay.

Susan: Yeah.

Brenda: I don't mind that. All right, so I'm gonna read it. This story is about what?

Daniel: Um, pickles!

Brenda: Pickles and what's that, what where do the pickles gonna save you from the?

Daniel: Um? Quicksand (laughing)!

Brenda: Yes. Okay, somebody come and save me!

Daniel: Only pickles can save me.

Brenda: (laugh) Good job. All right, we're gonna, we have, you have the eraser. Oh, there it is. Oh, good. All right. So, we're gonna do, we're gonna just do, we're gonna do one where you have to tell me another story. All right?

Daniel: Okay. My pickle. Don't erase my pickle.

Brenda: Okay, so we're gonna do.

Daniel: We're gonna put the food in the line. Okay?

Susan: We're gonna put the what?

Daniel: We'll put the food in a line that I had made.

Susan: We're gonna, do lots of food stories?

Brenda: Oh, will we have, is there food in there? Are there any of those things that there? Is that one word that we just didn't know what to do with.

Susan: Um, oh yeah. That's right.

Brenda: Okay.

Susan: That'll work.

Brenda: Danny, I want you to, can you read my writing, honey?

Daniel: And

Brenda: And. Right, if I put an L in front of the word, is it?

Daniel: Land?

Brenda: Good job. Okay, now, work with me. All right, what was this that you just read?

Daniel: Land?

Brenda: Okay. Work with me. I'm gonna put a B in front of i.t

Daniel: Bland

Brenda: Good job.

Susan: Yeah.

Brenda: Okay. Do you know what that means?

Daniel: Um, no. I know what land and, and mean but I don't know what bland means.

Brenda: Bland.

Susan: Bland is…

Brenda: Bland (sigh) ah.

Rachel: Ah, is when something isn't, well kind of think of food. It's not exactly a fun food. It's not like a spicy chicken or something like that. It's more of like (laugh).

Brenda: Well ta, well tell it.

Susan: It's a bland food. Can you think of a non, a non-tasty food but not it, it's not, it's not yucky and it's not,

Brenda: It just doesn't have a lot of flavor.

Susan: It doesn't have any flavor.

Daniel: Ah, parsley soda?

Susan: Parsley soda?

Brenda: (laugh) Well,

Susan: I don't know about that.

Brenda: Well, I, um

Susan: Where did you hear about parsley soda?

Rachel: from *The Series of Unfortunate Events.*

Susan: Uh huh (laugh).

Rachel: Um, according at links, squid ink doesn't have any taste.

Susan: Well that's good, because it's a lot of it, squid ink, squid ink.

Brenda: What is it? A squid ink. Okay.

Susan: (laughing)

Brenda: Bland would be.

Susan: You wouldn't think, you think that it would be some of sort of powerful (laugh).

Rachel: It was powerful and how bland it was.

Brenda: You know what I think is kind of to me bland is white bread, just plain, old,

Susan: White bread.

Brenda: probably like doesn't have a whole lot of

Susan: Plain toast.

Brenda: Plain toast. Yeah, doesn't have a whole lot of flavor but it's not…

Daniel: What? I know. Okay.

Brenda: All right, so this is gonna be, this gonna be it. Okay, tell me a story about…

Daniel: Spray cheese?

Brenda: Huh

Susan: Spray cheese is not bland. It's really salty.

Rachel: Rachel knows. Where you go? You gotta help me with this. I'm drowning in the water. Give me stale bread. I'm dying.

Susan: There's a lot of drowning today.

Daniel: I am and I am, I have this stale bread. Throw it. Oh, the bread! Ah, ah, ah.

Rachel: No, I am food critic. I shall take bland.

Daniel: Bread.

Rachel: Bland bread.

Daniel: Noooooooo!!!

Susan: This is,

Brenda: All right now, that, we gotta, gotta a lot of words that you probably never seen before.

Susan: like some bland bread (laugh).

Brenda: Okay, are you gonna draw bland bread on the, on the board?

Susan: (*laughing*)

Brenda: And then you have to write under that bland, bland bread.

Susan: Oh, the bland bread has lower case.

Brenda: (*laughs*) Awesome, Rachel.

Rachel: A bread.

Brenda: A bread. What kind of bread is it?

Daniel: Stale bread?

Brenda: Stale or ?

Daniel: Bland?

Rachel: Bland.

Brenda: Bland.

Daniel: I got another one.

Brenda: All right. Let's hear it

Daniel: Um, ah what was it. (singing) *Do like pancakes!? Yeah, I like pancakes! Do you like waffles? No, I don't like waffles. Do you like French toast? Yeah, I like French toast*

Brenda: Oh that's a start ?

Daniel: *You can't wait enough waffles.*

Rachel: *Waffles (singing) waffles!*

Both kids: *Can't wait to get a waffle.*

Susan: I think it's a YouTube video. I think it's.

Brenda: Okay.

Both kids: *(singing)*

Brenda: All right so…

Susan: Let's do our bland bread story.

Daniel: (laugh)

Brenda: You can read this (laugh). Danny, I have a question for you.

Susan: That's right.

Brenda: You can read, I think you can read this if you can read my writing.

Daniel: A.

Brenda: Okay.

Daniel: Is a?

Brenda: Oh don't sound it out. Tell me what it is. You just said that word. That's why I wrote it up here.

Daniel: Pickle?

Brenda: Oh, not pickle. Look at, look at, you can look at this. All right what's this word? What's that? What's that?

Daniel: Pen?

Brenda: Uh huh. Pan. Hm? What were you just singing about? Do you have a?

Daniel: Pancake!!

Brenda: Okay. So p a n c a k e (sounding it out) and what is the word that you learned so easily?

Daniel: Do you like?

Susan: No, what is this?

Brenda: Look at it. Look at it. Look at it. There is a pancake. Without sounding out, look at it.

Daniel: Bland bread?

Brenda: Bland? Is it, is it bland?

Daniel: Uh huh.

Susan: Isn't pancakes bland? ?

Daniel: Yeah.

Brenda: Do you know?

Susan: That's what it is.

Brenda: Yeah.

Rachel: And bland without syrup or strawberry sauce.

Susan: Or butter.

Brenda: Yeah, yeah, yeah, you have to put something. What could you put on it to make a pancake not bland?

Daniel: Um, you could put some blood.

Susan: (laugh)

Daniel: And some or your sister's and then a vampire (laugh).

Susan: I don't like this.

Brenda: Another story, can we go in another direction?

Daniel: And then.

Susan: Let's, let's not, let's not go for blood.

Daniel: And then a broken head,

Susan: Let's put something tasty on it.

Daniel: and then there'd be all off head.

Brenda: What would you, what you would want really if you were sitting at the table? What would you want on your pancake?

Daniel: Um, syrup.

Susan: Syrup.

Daniel: and a broken head.

Susan: I'm gonna have to take a quick bathroom break (laugh).

Brenda: Okay. Syrup. Put some syrup on it. All right. Tell me what we're writing here. Can you read that word. Put?

Daniel: Put.

Brenda: Some?

Daniel: Some.

Brenda: You just told me what?

Daniel: Syrup

Brenda: Uh huh.

Daniel: on it.

Brenda: Okay, read it. Read it again. Read it smooth.

Daniel: Put some syrup on it.

Brenda: Okay and this word is?

Daniel: Syrup.

Brenda: Good. Okay.

Daniel: Oh hello. How's it going? Do, do, do, do.

Brenda: I want you to tell me something about this, about bland. All right tell me. Can you read that word again for me when I read it on the board?

Daniel: Bland

Brenda: Okay, I'm just gonna very…

Daniel: Making me read this.

Brenda: Well…

Daniel: M ih

Brenda: M i. You're writing is about as good as mine Rach.

Daniel: it

Brenda: Here, this, this is what Rachel wrote. Can you read that line?

Daniel: Na, ot. Not

Brenda: Okay, wa, without sounding it out.

Daniel: Not, not, not

Brenda: Okay and this word. It's the same word as this one. Her writing's not vicious.

Rachel: (laugh)

Daniel: Not, Bill on his back?

Brenda: All right, La, ah.

Daniel: bla, bland

Brenda: Bland,

Daniel: Bland. I'm not bland

Brenda: Okay. Okay she wrote.

Daniel: I'm not bland.

Brenda: That's a pancake and she's saying the pancake is?

Susan: I think that says he's not bland.

Brenda: I'm, I'm, what's this word?

Rachel: Not bland.

Daniel: No.

Brenda: (laughing).

Daniel: They get the pancakes (laugh).

Susan: He's mad.

Brenda: Yeah.

Daniel: The pickle's missing and they're like?

Susan: Um, the pickle, somebody ate half of it. It's like basically.

Brenda: Yeah, yeah. All right. Do something, all right I'm gonna say this word, I'm gonna say this word but I'm gonna say it out loud. The blaaand.

Daniel: Blaand

Brenda: What was the first sound that you said?

Daniel: Um, blaaaa?

Brenda: What's the first, ver, the ver, just the first?

Daniel : Ba?

Brenda: Uh huh. All right, now what's the last one. Blaaaand?

Daniel: Da?

Brenda: Okay. Now, what's that word if I say it, I'm gonna stretch it out and say it slooow like a turtle and then you say it fast. Okay? Blaaaaaand.

Daniel: Bland!

Brenda: You got it

Daniel: Um, pickle but he's like packman.

Brenda: Now, I'm gonna say each sound and you tell when I'm finished, how many I've said. Blll.

Brenda: Ah, ma, da

Daniel: Blaand, ba, la

Brenda: lul, ah

Susan: ah,

Daniel: nn, da

Brenda: Bland.

Daniel: Bland.

Brenda: How many sounds did you say?

Daniel: Five

Susan: Good job!

Daniel: Ah

Brenda: You did really good.

Susan: Yeah.

Brenda: Alright. Here's a, here's one. Alright, let's pick this one right here.

Daniel: In na, in

Brenda: In. Good. So how many sounds did you hear?

Daniel: Um, two.

Brenda: What was the first one?

Daniel: I.

Brenda: Ah, that's the letter name. What's it's sound?

Daniel: In.

Brenda: Eh, ah, and what's the second sound?

Daniel: Nn,

Brenda: Nn, it ends. Can you think of another word that ends with the of nn?

Daniel: Um,

Susan: (whispering)

Daniel: Um, memes

Susan: (laugh) What?

Brenda: How about nnnnnnnn…how about this word? Tada

Daniel: Nnnn

Brenda: Can you read that for me?

Daniel: Pan

Brenda: Yeah

Daniel: I just had, I'm looking around too.

Brenda: That's a great story. You wrote some really good stories and you've learned some good words.

Susan: Yeah. Good job, bud.

Daniel: Yay, now I can pick Pacman on the chalkboard.

Susan: (laugh)

Daniel: I got an idea for one. You can get, um, we're gonna get two markers and I would be the ghost and Rachel would be Pacman.

Susan: Interesting.

Daniel: Yes.

Susan: Sounds like a lot of fun. Maybe later.

Daniel: I need to get to eraser so can play Pacman. Here's an eraser.

Susan: How many sounds did you say this one had?

Daniel: Pan, three.

Susan: Yeah.

Daniel: Here we go. Eraser time.

Brenda: What were some of the things you noticed that, that,

Susan: That you have fun (laughing).

Brenda: but what were, you know, like there was I, I did certain things intentionally.

Susan: Uh huh. Yeah.

Brenda: because.

Susan: It was trying to teach those concepts but with a little more interactive

Brenda: I was relying on first principles.

Susan: Uh huh.

Brenda: It was like okay, I know this is the principle. I know that we want to know what, consonant, what is, I don't want to have to call that,

Susan: Yeah

Brenda: but I showed him a different way to learn how to do it. Remember how to, when I knew he knew,

Susan: Uh huh.

Brenda: and starting with what I

Susan: That's true.

Brenda: knew he knew

Susan: Yeah.

Brenda: and added to it,

Susan: Uh huh.

Brenda: and it was like

Susan: Yeah, it was a little different.

Brenda: it was not, yeah, it wasn't.

Susan: It wasn't oh, yeah I struggled.

Brenda: Uh huh, and you can't always do that with all the words, but

Susan: Uh huh.

Brenda: it's, it's enough of a strategy and then what you could do is um, like the if, if you were working this kind of blends and she even may have something in there where it's like and,

Susan: Uh huh.

Brenda: and land.

Susan: We do that sometimes with a magnetic, with a magnet board.

Brenda: Yeah, yeah.

Susan: So we build, we do, we work on word building and maybe take the end and then change the beginning and change the ending and then, mix, yeah.

Brenda: And does he do, I bet he likes that.

Susan: He does. Yes..

Daniel: Am I doing it? Do I get to keep doing this?

Susan: Yeah, yeah.

Daniel: Yay!

Brenda: And so that was kind of one that then, what else, what else did we?

Susan: Well, you did the, ah, you did the phonological awareness with him,

Brenda: Uh huh.

Susan: Um, and I can't remember what word you used to start, maybe bland, right?

Brenda: Uh huh. Uh huh,

Susan: Yeah.

Brenda: and I, I kind of jumped into five letter, if they were saying to start with two.

Susan: That's true.

Brenda: Do you think, how do you think he would have responded to all of this?

Susan: Um.

Daniel: I would dance.

Susan: I think it, it would have been fine but and it's especially, I mean I think, really I think he's doing better but I don't think he would have been, it would have just been boring, you know. Oh okay.

Brenda: So okay, if we need to do that, how can we do it so it's not boring,

Susan: Right.

Brenda: but you're still getting

Susan: Uh huh.

Brenda: ah, that's important stuff,

Susan: Yeah.

Brenda: but how can you do it so that he's engaged

Susan: Right.

Brenda: what can you, I mean it, nothing's wrong

Susan: Uh huh.

Brenda: Yeah.

Susan: Now, eh, em. You're asking how I can?

Brenda: Yeah, we're just, some, just I'm really biting my tongue cause there's one thing I know right off the top that would help you enormously,

Susan: Okay (laugh).

Brenda: but I'm, I'm like,

Susan: You want me to come up to the idea (laugh)?

Brenda: I want you to come up with your own of this.

Susan: Performance anxiety (laugh).

Brenda: No, no, no,

Susan: It's. yes. I know. Yes.

Brenda: but I'll tell you, I'll tell you mine and then,

Susan: Okay.

Brenda: and then.

Susan: No, I mean this is really, this is helpful I think, just to watch you because I think well, um, I think I get stuck in a, in a certain line of thinking and just sort of, like try to just hammer away and it's nice to be able to just see it broken out a little bit. Yeah.

Brenda: Yep, cause I want you to come up with...

Susan: Yeah.

Brenda: A designer would do.

Susan: Right, right.

Brenda: That would be, ah, and this is just from lots of experience I'm sharing this

Susan: Uh huh.

Brenda: with you

Susan: Yeah.

Brenda: is that when, I went to this, when you sent this to me, I went "Ah!," because I'm thinking five would be more than enough.

Susan: Oh, I see.

Brenda: Now, if he struggles in that,

Susan: Uh huh.

Brenda: what I may even think, maybe how can I do this a little bit differently

Susan: Uh huh.

Brenda: you know, it might be, you know if we're doing may ah, but he,

Susan: just to kind, if you have the concept and the,

Brenda: Uh huh and it doesn't

Susan: you know the concept, just been gone

Brenda: Yeah, yeah. There's gonna be, I mean if he can get, even three of those

Susan: uh huh

Brenda: like he just, it got 5 sounds

Susan: and if he does that and then he understands it and he's able to

Brenda: because I know why this program works. There are plenty of kids that don't, are not on as high level as Simeon

Susan: Uh huh

Brenda: doesn't make, don't have the same abilities cognitively

Susan: Right

Brenda: and they're having real problems with that

Susan: Yeah

Brenda: and so ah, I probably wouldn't do that many with any of them basically

Susan: Yeah, yeah, because it's just exhausting, so yeah

Brenda: Uh huh. Isn't that, isn't that kind of how you, have you ever felt that during a lesson?

Susan: Yeah, I feel like a lot of kids um, usually the lessons are pretty straight forward. Now, I haven't, this is the very beginning of this all about spelling and um, but what we, we really often it, the well I mean now, these, these lessons are broken into several days, so

Brenda: Uh huh

Susan: so usually, I just do a timer and say 20 minutes and then we're gonna be done. So, um, and then sometimes I'd make it 30 but um, so in that way, you know it's, but it's, it's fine but when we get into the fluency practices, because really the (laughing)

Brenda: Yeah, yeah,

Susan: so if again, it's, it's, just not interesting to him and you just, we both feel like he just has to do it and just to be able to get to the next thing. Um, and just because it's there I guess. Um, and you know to be able to check it off the list and move on to the story which is the fun part so yeah (laugh). Yeah, but I was um, kind of…

Daniel: Hey Rachel!

Rachel: Yeah!

Susan: and it's just that I haven't really thought about

Daniel: That Pacman chalkboard style

Susan: before and, um, he, ah, he does cognitively have, I mean once he gets the concept, I think

Daniel: Okay,

Susan: breaking into this kind of, or even

(kids in background)

Susan: and that way is awesome, but just like doing less, it seems like it would be really helpful because he can move on to stuff that is more enjoyable and understanding like reading ah, a well written story.

Brenda: I'm going to see if you started and you flipped the lesson,

Susan: Uh huh, thought of that.

Brenda: flipped it.

Susan: Yeah.

Brenda: to and you start with the story and work it backwards, because hey if he comes in and he knows that it's about the story.

Susan: Uh huh.

Brenda: It's just in knowing the story.

Brenda: Okay, so we talked about um, and I'm seeing that we go by stories. Are these the stories that in the books, in the reading books? Are these other stories?

Susan: Yeah, this is, ah, a discussion about the story, I believe. Are we on the, is this Lesson two?

Brenda: Uh huh.

Susan: Yeah, so we read *Twist and Stop* and it, yeah,

Brenda: It, it tells you how to.

Susan: interact through.

Brenda: Yeah, yeah,

Susan: and before and after (cough).

Brenda: So one of the things is to start with the into the lesson

Susan: Yeah.

Brenda: and go backwards

Susan: Yeah.

Brenda: and that way, they'll be some, some purposeful meaning.

Susan: Uh huh.

Brenda: So just take what they're asking you to teach and teach it in a, in a different way.

Susan: Uh huh, yeah.

Brenda: Now and some of these, some of her, you know these little activities, I think that they have in here, like they are, they are kind of fun activities it seems like

Susan: Yeah.

Brenda: you know.

Susan: Oh, just, just having it presented different and I don't know where the little anteater went, I suppose.

Brenda: Alright, so how can you?

Susan: Yeah, he just goes a bit and the ant eats the or the anteater eats the little ants, so he reads the word and the ant, ah, yeah there is.

Brenda: Oh.

Susan: You just slide in there. Yeah, I mean he's sort of thought that was fun and then there was another one we got recently with another book, um, to teach open and closed syllables and he had little astronauts that, um, that the astronaut had you know an open syllable word or a close syllable and he had to feed them into the little rocket, so it was just talk about some of that, you know we're all gonna die? He thought it was very fun (laugh).

Brenda: (laugh) He closed, he closed it off on him and he was so.

Susan: Yeah. (laugh)

Brenda: Okay, so yeah and if he, was he, did he get these words okay?

Susan: Yeah, he, yeah, he did. I mean it's, he can.

Brenda: Where they just sound it out.

Susan: Yeah, he sounds em out. Yeah, so it's not like an immediate.

(kids talking in the background)

Susan: Ah, yeah there is.

Brenda: Oh.

Susan: You just slide it and yeah, I mean he sort of thought that was fine and there was another one he did recently with his other la, other book um, to teach open and closed syllables

and he had little astronauts that um the back of the astronaut had, you know an open syllable word or a closed syllable word and he had to feed them into the different little rocket ships (cough) so we made his talking about how the, set of astronauts was all gonna die.

Brenda: (laugh)

Susan: He thought it was great fun (laugh).

Brenda: The closed, it closed it off on him and that was great, so…

Susan: Yeah (laugh).

Brenda: Okay, so you know and did he, was he, did he get these words okay?

Susan: Yeah, he, ah, yeah. He did. I mean it's, he can.

Brenda: Where they just sound it out?

Susan: Yeah, he sounds it out. Yeah, so…

Brenda: Yeah, like it would be…

Susan: Yeah, it's not, it's not like an immediate or not, it's, ah, and yeah, each individual sound so…

Brenda: So our goal, I think is…

Susan: Is to be able to…

Brenda: to, to figure out ways for him, cause ah, he sees things and I think he really sees things well and…

Susan: Uh huh.

Brenda: um, and I think that we can give him that whole

Susan: Uh huh.

Brenda: and then support it with the phonics and I think but for Daniel, it might work better.

Susan: Yeah, I, another reason I have been reluctant for that in the past is that it was sort of, I had grandparents that were kind of like trying to make that happen when I was teaching him, ah when he was, and it's been a while,

Brenda: Yes.

Susan: over a year or two probably. Um, there was a lot, you know people my grandpar, or my dad and his, and his grandma were labeling things around the house and…

Brenda: Yeah, but that didn't work for you?

Susan: Ah, well it didn't, no and I think that it was actually sort of (laugh) kind of making it worse, like is was making his feel like performance anxiety a little bit.

Brenda: Yeah, yeah, cause everything was that way?

Susan: Yeah and you know I'm teaching him phonics and he's, ah, yeah, he's like being presented whole words.

Brenda: And, and you know it may be (sigh) like I was showing you how to do things. Maybe if you show him how to do it, and, and you can…okay, I look at this word, from the, I'm gonna go, I know that word says "cannot,"

Susan: Uh huh.

Brenda: c-a-n-n-o-t and…

Susan: Uh huh.

Brenda: so I know that and oh, I cannot, I cannot wait until daddy's home,

Susan: Uh huh,

Brenda: so, that I think.

Susan: but putting it into kind of both?

Brenda: things

Susan: Yeah.

Brenda: to do, you can, I, I believe there's not an either/or.

Susan: Right.

Brenda: I think there's an and/both

Susan: Yeah.

Brenda: and that when I had to marry it all together, and let's just see, oh, this is really not necessary. He doesn't really need this, but he really needs to work on this.

Susan: Uh huh.

Brenda: So, um, that and you kind of sense what's going on

Susan: Uh huh.

Brenda: and like, um, catnip, have you ever gotten, have you ever had catnip for a cat and then, you got a YouTube for 30 seconds and you say "This is what catnip does to a cat." It makes em

Susan: It?

Brenda: s words

Susan: Yeah.

Brenda: and he does that and they train it up

Susan: Hm? Uh huh.

Brenda: that cat, that's what you know, that we're gonna use, so that I think that as he sa, then he'll start seeing, oh yeah, ca, and it's gonna come faster because he has context.

Susan: Right, yeah.

Brenda: It may be just a little bit more.

Susan: Or, even just, I think that even, um, with the idea of doing it backwards from the story and let's add to it could help him.

Brenda: Yeah, um, and then, and then, I've done these.

Susan: Danny, just yet.

Brenda: Love that when they get engaged with the words, then they become their words, initial words and just, um,

(VCD: Kids and adults talking at the same time)

Brenda: I tried to think.

Susan: Hey Rachel!

Brenda: The, um.

Susan: Nachos. What?

Daniel: We're doing the thing, the word game, cause I liked it.

Susan: Oh, okay. Okay.

Brenda: Oatmeal. Oh, oh, great compound word.

Susan: (*laughs*)

Brenda: Oat meal. Oatmeal.

Susan: Yeah. Nachos.

Brenda: Nachos?

Daniel: This is that.

Susan: Nachos. Yeah.

Daniel: We did Nacho Libra.

Susan: Nacho Libra.

Daniel: And now do this punching somebody for my nachos.

Susan: I see.

Daniel: Give me my nachos!

Susan: Uh huh.

Brenda: Eh, I don't know, I just as, as, as a person who struggled to learn to read myself.

Susan: Uh huh.

Brenda: I've just, I, I remember just kind of struggling over the verb phonics and actually, when I started getting ready to teach my own kids and ah, and started learning about phonics is

Susan: Uh huh.

Brenda: a whole world open up to me. I've never been taught phonics

Susan: Right.

Brenda: and you said you just learned to read, so you probably don't remember anything much?

Susan: Well, I, my mom, I can see where with Rachel, we used alpha, alpha phonics. Mom used them with me probably when I was, well actually she went back, ah, she, she taught me phonics after I had already learned how to read I think. I'm not sure how it was,

Brenda: Yeah.

Susan: I already just sort of figured it out (laugh)…

Brenda: Yeah, yeah.

Susan: and then with Rachel, I started it with her when she was, well she had already learned quite a bit and so, I started alpha phonics with her when she was about five and we did about half of it and she said mom, I don't need this anymore, you know?

Brenda: Yeah.

Susan: So…

Brenda: Read?

Susan: Yeah.

Brenda: It got for those of us, can for our readings and you know it just doesn't come that easily and I know that.

Susan: Shhhh.

Brenda: I don't mind, really have fun, but just..

Susan: Are you listening?

Daniel : What?

Brenda: talk a little slower so that,

Susan: Yeah.

Brenda: that, that your mom and I.

Susan: Yeah, so that we can have a conversation. Okay?

Brenda: Um, and it was, it was, just whole word reading I suppose…

Susan: Right.

Brenda: and that really didn't work real well for me. I struggled with that

Susan: Yeah.

Brenda: and I think had I had some phonics,

Susan: Both.

Brenda: but I think if I had had both together,

Susan: Uh huh.

Brenda: Because I loved words.

Susan: Yeah.

Brenda: I had a great imagination, but I just couldn't read,

Susan: Right, yeah.

Brenda: and so I think it was, a combination of the both could have been so much more

Susan: Uh huh.

Brenda: would have caused me, because then I think that rather than just be like I had to sa,

Susan: Isolate.

Brenda: isolate it, yeah, cause I mean learning everything by whole word is really hard.

Susan: Yeah.

Brenda: Or that kind of, but at some point, it's kind of, it can help a little bit.

Susan: Like being able to see the word and yeah, I can see that that is useful. I know I mean that's a, as an adult that's that cause we don't, you're not decoding unless it's something that you know, it's this long that you haven't, you're not familiar with.

Brenda: And then the thing too is kind of like, this is one word syllable is that the more you read and the more you encounter those words, the more fluent you are.

Susan: Right. Hey guys, how about you play in the, in the rocket ship? Let me have that.

Brenda: Oh yeah. We need to leave that here.

Susan: Yeah, let's yeah. Rachel, come here please.

Brenda: Um, she, oh you've framed his little certificate.

Brenda: Okay, so I and, um, thinking about you know the goal, the statement, first principles, what kind of principle is that we're really learning here?

Susan: Uh huh.

Brenda: Whenever this kind of fluency, but fluent reading comes, because we're interested

Susan: Right.

Brenda: in what's gonna come next.

Susan: Right, yeah.

Brenda: And, um,…

Susan: Otherwise, what's the point?

Brenda: Yeah, yeah, so yeah and I, some kids may need some of this sometimes.

Susan: Uh huh.

Brenda: I, I just think that, I think that that my personal opinion is that Daniel can, can move on.

Susan: Yeah.

Brenda: I think he can. I think that although, it just kind of, it seems like they really without move pretty quickly.

Susan: I guess it just, it feels different because ah, he ah, I mean, I guess you know Rachel, teaching Rachel, she was able to make the jump

Brenda: Yes.

Susan: you know and so I can see clearly that she did need reading to keep going on, you know and I could

Brenda: Right.

Susan: give her something to read and she could read it and she could

Brenda: Understand.

Susan: make those connections and understand whereas, and, and he can understand what I read to him and, and once he's gotten through the big laborious process of redecoding, he can understand his, his story to find and especially, I mean I think that that's actually kind of a more recent development because I feel like maybe a year ago, just the task of decoding was just way down on him and sort of got in the way of comprehension of the story, so and I think it's, it's a little different than it was and he has matured and all you know like a lot, a lot of reasons, you know, um, but I don't remember where I was going with all of that. Um, ah, (cough) yeah, just being able to, I mean I felt like I kind of eluded to just do all of this the way that it says because I didn't want to like have a hole in the/his learning, you know

Brenda: (laugh) I, ah,

Susan: (laugh)

Brenda: You're petite, you're, you're a good parent. One that wants to educate your parent.

Susan: Well, I, I didn't want, yeah, I see I wanted to be able to yeah, but,

Brenda: At least we know.

Susan: but it's not knowing like how, because he's different than si, than Rachel, not knowing it's like (sigh) it's hard to know, like I mean, I could see very well that he was responding and understanding but, at the same time, I think like I don't know, like how much is he absorbing, you know. Um, how, how am I supposed to know that? (laugh). Is it just, just a matter of like I, I guess like having the freedom to just be able to not, just go by the book A, B, C, D. With Rachel, I did but she didn't need to do it anymore. It was apparent. I have, I haven't gotten that vibe you know with Daniel, like haven't been able to really know, like , it actually isn't that I, it's we don't flow. I don't, I don't know. I just don't, I don't read him as well I guess

um, so that's kind of where the question is and being able to just be open minded and maybe break outside of the box a little bit so…

Brenda: Yeah and I, you know I think some of what we've, I hope what we've been doing with the thinking like a designer

Susan: Uh huh.

Brenda: looking at those things and then if there are things that that you don't know like 1st principles, what are these, what are they

Susan: Uh huh.

Brenda: then, I'd be glad to share my knowledge and,

Susan: Uh huh.

Brenda: and some of it can, some of it should kind of hints that and it's

Susan: Yeah, she gives some pretty, I feel she gives pretty good examples at the beginning of the lessons (laugh) her.

Brenda: Yeah, she just doesn't tell you exactly what it is

Susan: No, no, just teaches, it shows you, tells you how to say it

Brenda: and how to,

Susan: or teaches.

Susan: present it

Brenda: without saying in this lesson,

Susan: You will learn this

Brenda: If you are learning this and this

Susan: Uh huh.

Brenda: is this part of where it is.

Susan: I think there's like a scope and sequence at the end of the book,

Brenda: Oh, let's see.

Susan: but I don't, I don't pay attention very much that I just want to get it done (laugh)

Brenda: Well, let's see. All right, well let's do that.

Susan: Well there's an appendix, yeah?

Brenda: Let's see. What does, what does she have in there?

Susan: Ah, yeah, I haven't even yeah, so yeah, it tells you what phonograms are taught and then, and then yeah.

Brenda: Let's see here. All right, Scope and sequence for Level 2. Review concepts, compound words.

Susan: Can you turn the lights off for a minute? Oh man, it is dark in there. (ring). Ah, I'm sorry, ah.

Brenda: Yeah, we're almost finished so your mom will be free to help you.

Susan: Yeah, let me, let me cook it.

Brenda: Show you how to do it.

Susan: Let me cook it in a little bit. You're fine.

Brenda: Okay.

Susan: Lun, lunch will be soon.

Brenda: Let's, yeah, within, I, I, five minutes.

Daniel: Do I put it on the stove?

Susan: Um, I will make you some in a minute. It, what you, what you do…first of all, where? Did Danny go outside?

Daniel : No.

Susan: Danny?

Daniel: What?

Susan: Are you still in the rocket ship?

Daniel: Yeah, I'm in the dark.

Susan: Okay. Okay. You can heat up some water in a small, smallest pan on the back burner of the stove and it should take about five minutes to boil it and then you pour it in and let it sit for three minutes.

Brenda: You just learned how to do that?

Susan: Yeah, there you go

Brenda: (laugh) Teaching her to cook. So she, um, yeah, I mean, there's some, there's some, um, she's, some good things that she's doing I think that you can follow along with what she's doing and then think well how can I do this a little bit differently. Do I have to do it?

Susan: Well, I mean…

Brenda: Every activity that she's lined out for us?

Susan: Right, right.

Brenda: So, um, that you can redesign and say?

Susan: Uh huh.

Brenda: Okay, also, in addition to what she's saying as far as, um, um, ah, than you breeding more, maybe teaching it a little bit different way.

Susan: Uh huh.

Brenda: Um, just and I think more reading more and trying to find more practical use, cause

Susan: Uh huh.

Brenda: I don't see that she does a lot of writing.

Susan: No, there's not writing. I, they make, everything's broken up and I don't know if they have a writing curriculum that I use, I mean I just use the, um, I've been using the reason for handwriting and we do copy work, um, just individual

Brenda: and but kind of like what, I can, I'll, I'll help you when you finish it

Susan: but he's not, yeah, he's not created stories. He's not done any of that

Brenda: Yeah, or even as and I'll work with you on that

Susan: uh huh

Brenda: if you want me to and I'll show you and I'll teach you how to teach him to do cursive handwriting.

Susan: Okay.

Brenda: But you won't need to get, um,

Susan: Okay.

Brenda: so um, we can, we can, I work through those things with you, so that that that's the ah, only thing is that I really believe that there's a writing component

Susan: Uh huh.

Brenda: and kind of the, the input.

Susan: Uh huh.

Brenda: It really is a very powerful way to get kids engaged in reading as you can see.

Susan: Uh huh.

Brenda: So, I'm thinking that designing that into your daily lessons could be very effective.

Susan: Yeah, I can see that for sure.

Brenda: Yeah and, and maybe on Wednesday, we'll, I'll try to be here and may get over here a little early so I can make sure I get my equipment up…

Susan: Okay.

Brenda: and, um, we'll try the backwards lesson…

Susan: Yeah.

Brenda: starting with the reading and maybe looking over it, over and maybe you can, you know text me or email, text. If you email me, tell you've sent me an email cause I don't get email on my phones.

Susan: Okay.

Brenda: Oh, if that's not too much.

Susan: Uh huh.

Brenda: I can't have all my equipment blowing up with these things, so, um, if, let me know and we can, you can throw some ideas out at me,

Susan: Okay.

Brenda: and we can kind of brainstorm that, that together and look at some of your, your notes that we've talked about and see…

Susan: Uh huh. Uh huh.

Brenda: if you could find any of them

Susan: No, I know where they are. It's just…

Brenda: time.

Susan: slow and yeah, ah, I believe it or not, I did a lot of that this weekend (laugh)

Brenda: Oh, I bet you did.

Susan: (laugh) yeah, well but it's just, seems to just, sorry ah, sometimes my brain goes at a snail's pace and, and I think it's just like all of the things that are going on

Brenda: I…

Susan: They don't ah.

Brenda: you know and it's

Susan: They converge in, into the one sort of.

Brenda: Yeah, and it's and it's dent.

Susan: Well, yeah, yeah, ah, just a lot with the pool and ah, different appointments and things, but I think yeah, anyway.

Brenda: Yes.

Daniel: You said next week and this is next week.

Susan: No, we're not going to Elliott's today.

Daniel: I know not today.

Susan: I have to talk to her mom.

Daniel: Maybe in the?

Brenda: Okay. I'm gonna run downstairs to the, let me make sure these are off I'm gonna run to the rest room and then we can ah.

**Scene Two: Stepping Back**

**Site: Susan's home, two days later**

Susan: Um, let's see. Actually, honestly, I have not…

Daniel: Eh, eh, eh, eh (yawn.)

Susan: I was thinking about reading this story, but I think I was gonna skip some of this stuff. Um, I thought it was in the next lesson, but I think it's sooner. No, it is here. So yeah, I think that's what we'll do. (humming). So, I want you to do warm up for the la, for the story. I thought I would skip that and I feel everything, I mean it's just, it's the story is what we learned about yesterday, the consonant blends at the beginning and ah, I that that's, it's not necessary to do all this, but, but I lost my train of thought so we'll probably just do this. You ready?

Daniel: Uh huh.

Susan: What level is that?

Daniel: Level Five.

Susan: (*laughs*) Are you really ready? You want to read

Daniel: No.

Susan: Do you want to finish that or do you want to go ahead and read?

Daniel: I, I'll have some water

Susan: Okay. Ta da.

Daniel: That one is um, yucky

Susan: I don't think so.

Daniel: It's stale water.

Susan: It's stale

Daniel: I'll put ice in it.

Susan: Okay, you need some help.

Daniel: No.

Susan: You ready?

Daniel: Uh huh.

Susan: Okay, so there's two new words in the one and they are words that don't follow the rules, so we've learned so far. Okay? But I think you might know this one anyway. You know what that is…

Daniel: You.

Susan: Yep, smart. What do you think this one might be?

Daniel: You can.

Susan: That's a good guess. But you know how to spell, can't you? You know how can sounds? Right? It looks like. This is the, this is R.

Daniel: R.

Susan: and it follows different rules. It's a silent E and we're gonna learn about that later, but for now, you can look at the word. Don't you think?

Daniel: Uh huh.

Susan: Just like you did with your other sight words. So, otherwise, we know all the rules in these books. So would you like to read it?

Daniel: Uh huh. *Twist and Spin*. Stop. Twist and Stop. Ta op Top.

Susan:: St op, stop.

Daniel: Stop.

Susan: Good.

Brenda: Can ah…

Susan: Sure, definitely

Brenda: What, what does he look he's, they're doing?

Daniel: Stomping.

Brenda: Yeah, can you, you want to get up and do that?

Daniel: No.

Brenda: No (*laughs*).

Susan: Rachel would.

Brenda: Yeah, Rachel would. Okay.

Daniel: You can win.

Susan: You can win this and what's this one?

Daniel: Ta.

Susan: What's that? That's an exclamation. So, what does that mean?

Daniel: You can win this!

Susan: Good job Buddy.

Daniel: Twist.

Susan: Trust.

Daniel: Trust me, you…

Susan: Trust me. You are…

Daniel: The best fed fox.

Susan: Good. What are they doing?

Daniel: I don't know. Why I guess so, I like foxes but I don't like foxes like thi.

Susan: You don't like personified foxes?

Daniel: Yes, like human foxes.

Susan: Yeah. I understand. It's a little weird. Isn't it?

Daniel: Uh huh. The best sta, stunt.

Susan: And what's this sound in the middle, the vowel sound.

Daniel: Ta.

Susan: It's kind of funny handwriting isn't it?

Daniel: Sta stunt will, wa, win.

Susan: That stunt will win. You know your best, what's your best stunt?

Daniel: Um, let's see. I'm going to need some Buddy's help.

Susan: You have it's a two person stunt.

Daniel: Yes.

Susan: What is it?

Daniel: Wait, what is a stunt first?

Susan: Hmm

Daniel: Is it a skit?

Susan: Move, your best move. I've seen you and Rachel break out pretty good.

Daniel: I got a best move.

Susan: Okay, let's do it.

Daniel: Come on.

Susan: And she's about eat you.

Daniel: It's the crazy cat. Rrr, rr, rr, rr.

Susan: Yeah, that's not, that's, that's the people, yeah. Let's go? (*laughs*) Okay, let's see your stunt.

Daniel: It's the crazy rrr, rrr, rr.

Susan: Is that your stunt?

Daniel: Yes, the crazy cat.

Susan: Are you embarrassed?

Daniel: No.

Susan: Well let's do one.

Daniel: It's the crazy cat, ra, ra, ra.

Susan: All right, I'll be right back.

Brenda: Do you know, have you ever heard of stunt man?

Susan: Ah, yeah.

Brenda: What does he do?

Susan: He make, he um, does dance and stuff.

Brenda: They're in the movies, and you know if you see a movie where like the star falls off the horse, or, or jumps of a really high mountain or something, usually it's not the real star, he, he may not know how to do that safely.

Susan: We saw…

Brenda: The guy named a stunt guy.

Susan: We saw some when we went to the circus. Do you remember that?

Daniel: Uh huh.

Susan: What was your favorite one?

Daniel: The um, one that ate fire and the roller skating.

Susan: Oh, you did. You went to the circus with Papaw, the Shriner circus. I didn't see that one. They had fire and what else did they do?

Daniel: Um, I don't, they…

Susan: roller, you said something about oh, yeah, let's go get. Let's not mess with that Buddy.

Daniel: Look at this.

Brenda: Uh huh, picked a scab.

Daniel: I always like scabs. Stunt 1, stunt 1, wa, will be, will de…

Susan: Is de a word?

Daniel: Will be, will be…

Susan: Uh huh.

Daniel: The pigs, the pigs.

Susan: Stunt 1 will be the pigs.

Daniel: Sta.

Susan: Remember, this is one we don't, we don't have to sound it out.

Daniel: Said fox.

Susan: Here.

Daniel: But I like scabs.

Susan: What are the pigs doing?

Daniel: They're doing flips and splits and flips. Stu unt, stunt 2 will be the ba dogs and pa, the then…

Susan: and then…

Daniel: You will do better.

Susan: And then you will be …

Daniel: Up next.

Susan: Good. Can you read it out, read it since you've already sounded it out, let's read it.

Daniel: Ah, Stunt Two will be the dogs and then you will be next.

Susan: Good.

Brenda: Really good Simeon.

Susan: Is that funny?

Daniel: Said the little birdie.

Susan: (*laughs*)

Daniel: Birdie with the mouse.

Susan: This doesn't look like a stunt. This looks like a party.

Daniel: No. It's shaking booties. You…

Susan: What's the new word that we just talked about? You are…

Daniel: Are up.

Susan: You are up.

Daniel: You are up, sa…

Susan: Said.

Daniel: Said fox. Swing with the song.

Susan: Swing with the song (*laughs*).

Daniel: That is not a stunt.

Susan: It's not, no, I guess it's not. Anyone can do that (*laughs*).

Daniel: Stomp with the ba.

Susan: That's a d.

Daniel: Da, pa, put drums.

Susan: Stomp with the drums.

Daniel: Blahhh (banging) How do you do that?

Susan: Let's do it really fast (drumming) Do it like this. Do it close to you. You did, you did it.

Daniel: Yay. Oh!

Brenda: What is that?

Daniel: Look at that kitty.

Susan: He's playing a tether ball. That kitty looks like he's bowling.

Daniel: Du, du ra, ra ra. Slip said.

Susan: You know that one. Just look at it

Daniel: Dend.

Susan: Flip and spin.

Daniel: Flip and spin. Meow.

Susan: We read this one at the beginning.

Daniel: Twist and Flips.

Susan: What's this middle part?

Daniel: Flips.

Susan: Good. Let's do this one.

Daniel: Hop up is this.

Susan: What's this word right here though? What does that mean?

Daniel: Up.

Susan: Hop up. You did it right, but then that's a period, so it's just one sentence.

Daniel: Hop up

Susan: So there's a pause right? Hop up.

Daniel: Ta, sa, this is the book. The beg.

Susan: What's the vowel sound?

Daniel: Bing

Susan: Big.

Daniel: Big.

Susan: This is big.

Daniel: The g's have changed.

Susan: Have they?

Daniel: Yeah, in the first one, they were like a circle and then down and this one.

Susan: Yeah.

Daniel: They're like a circle.

Susan: I think that they might actually, I've not noticed but I think that I know, I'm not sure about in this one, I think they are printed, I know they're different. I'm thinking, I'm pretty sure in the first books, the tech, the um, reading books that we were at, the g's look like that, but I don't know, it can be confusing.

Daniel: And, and…

Susan: This is the big.

Daniel: End.

Susan: End.

Daniel: Said fox.

Susan: Good, can you read it, can you read this part again?

Daniel: This is the big hop up. This is the big end said Fox.

Susan: Good job.

Daniel: The pigs stunt will wa, when .

Susan: the best stunt will win.

Daniel: Grasp his hand. Stand on top. You can win.

Brenda: Excellent.

Susan: See the guy up there.

Daniel: Yeah, a frog.

Susan: Okay, hold one sec.

Daniel: (Howling.)

Brenda: You did so well reading that last little bit there, Daniel.

Susan: Uh huh.

Daniel: We are not.

Susan: Or not.

Daniel: The end.

Susan: Good job.

Daniel: I can't wait to go.

Susan: I know you've been talking about that a lot.

Daniel: I know, and I can't stop talking about it. It stuck in my head.

Susan: Good job. What do you think about this story?

Daniel: Um, it is very, the fox man is very weird.

Susan: I know you don't like that.

Daniel: Hello.

Brenda: Oh, Daniel. That was, he was, he'll have an extreme close up.

Susan: (*laughs*) Good job, Buddy. Do you want to do, you know what, I think we do your progress chart for this one. If I can, there it is. So, you can do two, because we didn't mark yesterday. Do you want to fill your chart? You want to fill your, fill your maze to the end? You have, you can do Lesson Two and Lesson Three.

Daniel: Can I have a green marker?

Susan: A green one.

Daniel: How about we lose this one?

Susan: Should be a crayon.

Daniel: Ah, no we don't.

Susan: Well, we have the dry erase I'm sure about that. It should be here. I don't know where it went, it must.

Brenda: But these, now these are sharpies.

Susan: Yeah. Here it is. Is that working? Here a crayon will probably work better. That looks really nice though. I think it might smear or do something funny. You can do Lesson Three. We do Lesson Three as well.

Daniel: Ah, I hate doing Lessons.

Susan: You hate doing.

Daniel: I love doing lessons.

Susan: Well, you have to decide.

Daniel: I'm just kidding.

Susan: You just really want to do your video game thing, don't you?

Daniel: Yes, I do.

Susan: I understand.

Daniel: You know how much I like video games.

Susan: I do.

Daniel: I want more video games.

Brenda: So what are you doing on your video game?

Daniel: Um, I'm playing at it.

Susan: No, I thought you were talking about this.

Brenda: On your, on your game that you're creating.

Daniel: Oh, I um, (*Cat meow*.)

Brenda: Whoops.

Susan: He's a, he's a, he is a terribly um, decrepit and ornery cat.

Brenda: He just wants to be close.

Susan: He does. He's, he's and he's not gotta be close because he…

Daniel: I haven't got what it's about yet, but I'm thinking of what it's gonna be like…

Susan: You're, is this a new one or another one of what we're doing?

Daniel: Another one other than the one I was doing. This is Level Five.

Susan: Does each level have a different um, theme?

Daniel: Uh huh. Well no, in the castles, they have a different theme

Susan: Okay.

Daniel: But in this, but he's in the castle, and he's dodging fireballs right now. So…

Susan: Is the fox in it still/

Daniel: Ah, no.

Susan: Okay.

Daniel: I'm playing myself in that one.

Susan: So, so, you're the guy?

Daniel: Uh huh.

Brenda: Is there a fox in it?

Daniel: Yeah, I made a little game but um, I'm gonna do that.

Susan: Good girl. Okay.

Brenda: Is that a little man?

Daniel: Uh huh.

Susan: And this, can I borrow your pencil for a minute?

Brenda: Is that what that is?

Daniel: Yeah.

Brenda: You want to write it?

Daniel: No.

Brenda: (*laughs*) So, how many do you have there now? You have two what?

Daniel: Two men.

Brenda: Right where, write "two men" here.

Susan: You can write that.

Brenda: You can write that. Two.

Susan: We worked on two yesterday.

Brenda: Oh, good.

Susan: The word two.

Brenda: Eh.

Daniel: Um, big a?

Brenda: Well, um, okay. Two man. Is that right?

Daniel: Ah, they, it's not two men. It's basically a one man. It's just like switched.

Susan: The man jumped over the…

Brenda: The man, oh, okay.

Susan: Over the hurdle, and he's over to the next part.

Brenda: He's the other one.

Susan: Yeah.

Brenda: So, what are these?

Daniel: Fireballs.

Brenda: Fireballs.

Daniel: Now that's fireballs are the um, the same ones. They just come in there.

Susan: So, they're separate fireballs but the same guy.

Daniel: Uh huh.

Susan: Okay.

Brenda: So, he moves from one of the little bunkers to the other?

Daniel: Uh huh, because he's in the boss level.

Susan: In a boss level.

Daniel: Uh huh.

Susan: Where's the boss?

Daniel: The boss is at the Level Five in the castle.

Susan: Do you draw him?

Daniel: Yeah, I draw him.

Susan: Can you put, can you put him on there?

Daniel: Uh huh.

Susan: Let me, can I see him?

Daniel: Eh, eh, I don't know about that.

Susan: You don't want to draw him on there.

Daniel: Yeah, I can draw that.

Susan: What does he look like?

Daniel: He is a rock monster. That's all I, that's all I can draw. Wait, now I got an idea.

Susan: I bet you could write the word Boss. I bet you could sound it out and write it on there. You know the sounds to that one. Hey baby, don't mess with that. She had that there on purpose.

Brenda: Oh.

Susan: Are you finished with this?

Daniel: Uh huh.

Susan: Okay.

Brenda: Here ,and I can move it.

Susan: Um.

Susan: You don't have to tell it to me, but I just wondered if you could remember.

Daniel: Yeah.

Susan: Can you go get? Um,

Brenda: So, what is that? Some of your Minecraft stuff?

Daniel: No.

Susan: That's just a video game.

Daniel: I mean, I'm gonna get to go to Elliott's and do Minecraft.

Susan: Yeah.

Daniel: I can't wait to go. Right mom.

Susan: I know. You've been talking about it a lot (laugh). Yeah, he's, he's been creating a video game. He plays out a level, erases it and plays out the next level.

Brenda: Oh.

Susan: So it's a, it's a planned thought. Can you um, Daniel, can you go get from downstairs, your level 1 reading out of the office for Mrs. Brenda for me?

Daniel: Okay

Susan: (whispering) *Before he started anxiety medicine, he wouldn't draw. But he refused to draw and about two or three, about two weeks into it, he just said that he was inspired by Rachel to draw a picture and picked it up and starting going and ever since then, he's…*

Brenda: (whispering) *Awesome.*

Susan: Thank you. Hey, you got all of it. Good job.

Brenda: Wow.

Susan: It's a lot. Let's see if there's anything loose in here that needs to be, I often have random, miscellaneous bills and, (*laugh*)

Brenda: Oh, oh.

Susan: Things that I just…

Brenda: Personal, personal stuff.

Susan: Yeah. Checks and..

Brenda: Oh, yes.

Susan: Who knows what could be in there. Oh, I suppose we should put these away.

Brenda: Yeah, and if, ca, could, could I borrow them for…

Susan: Of course.

Brenda: A little bit.

Susan: I think this is it.

Brenda: Okay, and,

Susan: Oh, there's one more of these.

Brenda: Okay.

Susan: Do you need all of them?

Brenda: Well, ah, yeah, I'm just gonna look, look through ma, maybe I can, yeah, I can put 'em in that satchel and I'll just carry the case.

Susan: Okay, do you, um, do you want me to track down the other, the other reader?

Brenda: Ah, it's, it's okay I think, I think it'll be all right.

Susan: What, which did you do all that already?

Daniel: Uh huh.

Susan: You're fast.

Rachel: There's my key.

Susan: That's a short story.

Rachel: It's supposed to be a list

Susan: Oh, is it?

Rachel: Uh huh.

Susan: I'm sorry I didn't read that well. Well it didn't really say that it should be a list. (laughing)

Rachel: What's so funny about it?

Susan: I think your list is funny in a good way.

Rachel: How is it funny?

Susan: It's just the way that you said it. Okay, so that's how, if that's how short you're through writing is, you can go ahead and finish the, the copy work. (*laughs*) When you get done with her and then Math. Here, Baby. Uh huh. Well, I need to sit there.

Rachel: Well, I have a kitty.

Susan: You can bring her into your room

Brenda: So, what are we going, what are we doing today?

Susan: Okay, so yesterday, I guess I kind of have get my brain about it, but I was thinking of going ahead and trying the, ah, the backwards. We didn't do that yesterday. Yesterday, we, um, we worked on some, tiles, um, we did some spelling with the tiles. Um, I just kind of was, testing him out a little bit, because I was looking at the, the fact that the scope and sequence, I think it was some of the, the spelling and looking at what each of the lessons would have said that it taught and then I was, just kind of thought maybe, I could try to get my mind around what of that he really needed to, like what he could skip and what he kind of needed to focus on. So, we did a little experimenting with, with spelling with the tiles, and then,

Brenda: How did that go?

Susan: Um, I think it went pretty well. Um, I mean, I, I learned that he can, he can do a little more than I thought, um, but what did you, did you enjoy that Daniel?

Daniel: Uh huh.

Brenda: So, redesigning a little bit.

Susan: Well, ah, I, experimenting maybe. I'm not sure if I'm comfortable saying I was redesigning.

Brenda: (laughing). Just that intimidate you.

Susan: Yes. (laugh) It does. So, um, yeah, so we did that and then we did for his um, we, we worked on this, you know he did the consonant blends with the beginning and the end on Monday and, um, yesterday, ah, I try to do it, we, ah, we did a little game, that they already in the, in the activity section. Um, try to do what we talked about with you know me saying the word and then doing a little bit of trying to connect it to something. Um, he still really, like being able to recognize it as a whole world, whole word, but that didn't really click in that, in that situation. Um, still, you know decoding it, he did well, but it's, you know each individual. Um, but…

Brenda: 'Cause I'd say he's ba, he's been doing that for how long?

Susan: Oh, oh, for a long time.

Brenda: Yeah.

Susan: Yeah, um, so maybe it's just a do it for a little while and see, but I think, I think we have a pretty good time in reading yesterday, didn't we? Was it better?

Daniel: Uh huh.

Susan: So, so yeah, that's we did yesterday and then I was thinking that we might work on, um, this story today. Um, let's see. Actually, honestly, I have not.

Daniel: Eh, eh, eh, eh.

Susan: I was thinking about reading the story, but I think I was gonna skip some of this stuff. Um, I thought it was in the next lesson, but I think it's in the, no it is, it's in this lesson. So yeah, I think that's what we'll do. So, I want you to do warm up for the rest of the story. I thought I would skip that and I feel like everything, I mean it's just, the story is what we learned about yesterday, the constant blends at the beginning and, ah, I think that that's not necessarily to do all of this, but I lost my train of thought, so we'll probably just do this. You ready?

Rachel: Uh huh,

Susan: What level is that?

Rachel: Level Five.

Susan: Are you really ready? You want to read?

Rachel: Dims.

Susan: Do you want to finish that, or do you want to go ahead and read?

Rachel: I, I'll have some water.

Susan: Okay. Ta da!

Daniel: That's stale.

Susan: I don't think so.

Daniel: It's stale water.

Susan: It's stale.

Daniel: I put ice in it.

Susan: Okay, you need some help.

Daniel: No.

Susan: You ready?

Rachel: Uh huh.

Susan: Okay, so there's two new words in the one and they're words that don't follow the rules that we've learned so far. Okay? But I think you might know this one anyway. You know what that is?

Daniel: You.

Susan: Yep, smart. What do you think this one might be?

Daniel: You.

Susan: Uh huh.

Daniel: Can.

Susan: That's a good guess. But you know how to spell pain, you know how can sounds, or it, it looks right? The is the, this is r.

Daniel: /r/.

Susan: And it follows different rules. It's a silent e and we're gonna learn about that later, but for now, you can look at the word, don't you think? Just like you do over here, other sight words. So otherwise, we know all the rules in these, but so would you like to read it?

Daniel: Uh huh. Twist and Spills. Stop, we stand stop. Ta, Top. Stomp. Stomp.

Brenda: Can I? Ah,

Susan: Sure, definitely.

Brenda: What, what does he look like he's, they're doing?

Daniel: Stomping.

Brenda: Yeah, can you, you want to get up and do that?

Daniel: No.

Brenda: No.

Susan: Rachel would.

Brenda: Yeah, Rachel would. Okay.

Daniel: You can when it's…

Susan: You can do this and what's this one? What's that? It's an exclamation, so what does that mean?

Daniel: You can win this!

Susan: Good job!

Daniel: Twist.

Susan: Trust.

Daniel: Trust me. You.

Susan: Trust me. You are.

Daniel: The best.

Susan: But this is, this is a word that you know.

Daniel: Said Fox.

Susan: Good. What are they doing?

Daniel: I don't know. Why okay, so, I like foxes, but I don't like foxes like this.

Susan: You don't like personified foxes.

Daniel: Yes, like human foxes.

Susan: Yeah. I understand. It's a little weird isn't it?

Daniel: Uh huh. The best stunt.

Susan: What's this sound in the middle, the vowel sound? Yeah, it's kind of funny handwriting isn't it?

Daniel: Ah, un, stunt, wa, wheel, when.

Susan: That stunt will win!

Daniel: You know your best, what's your best stunt?

Susan: Um, let's see.

Daniel: I'm going to need somebody's help.

Susan: You have, it's a two person stunt?

Daniel: Yes.

Susan: What is it?

Daniel: Well, what is a stunt first? Is it a hit?

Susan: A move.

Daniel: Oh.

Susan: Your best move. I've seen you and Rachel break out pretty good ones.

Daniel: I've got my best move.

Susan: Okay, what's that?

Daniel: That'd be funny, huh. Come on.

Susan: She's about to eat you.

Daniel: It's the crazy cat. Ra ra ra ere r.

Susan: That's not good. Let's put her in the garage. Okay, let's see your stunt.

Daniel: It's the crazy. Ra, ra, ra, ra.

Susan: Is that your stunt?

Daniel: Yes, the crazy cat.

Susan: Are you embarrassed?

Daniel: No.

Susan: Well, let's do one.

Daniel: It's the crazy cat. Ra, ra, ra, ra.

Susan: Alright, okay. I'll be right back.

Brenda: Do you know, have you ever heard of a stunt man?

Daniel: Ah, yeah.

Brenda: What does he do?

Daniel: He make, he. um, does dance and stuff.

Brenda: They're in the movies and you know if you see a movie where like the star falls off the horse or, or jumps off a really high mountain or something, usually it's not the real star, who he, he may not know how to do that safely, it's a guy named a stunt guy.

Susan: We saw someone at the circus. Do you remember that?

Daniel: Uh huh.

Susan: What was your favorite one?

Daniel: The, um, when they ate fire and the roller skating

Susan: Oh, you did. You went to the circus with Papaw. The Shriner's Circus. I didn't see that one. They ate fire. What else did they do?

Daniel: Um, I don't, they…

Susan: The roller, you said something about roller…let's go get it.

Daniel: I really…

Susan: Let's not mess with that Buddy.

Daniel: Look at this.

Brenda: Uh oh.

Susan: Oh boy.

Brenda: Hit the scabs.

Daniel: I always like scabs. Stunt one, stunt one. Will de, will d.

Brenda: Is d a word?

Daniel: Will be, will be.

Susan: Uh huh.

Daniel: The pigs, the pigs.

Susan: Stunt one will the pigs.

Daniel: Ah, ss.

Susan: No, this is why we don't, we don't have to sound it out.

Daniel: Fed, fox.

Susan: Here.

Daniel: But I like scabs.

Susan: ? (00:12) What are the pigs doing?

Daniel: They're doing flips and flips, sta unt, stunt to he'll be the da.

Susan: (*whispering) What's this?*

Daniel: Dogs.

Susan: Uh huh. Good.

Daniel: And ba, the, then.

Susan: And then?

Daniel: You will do and ba.

Susan: And then you will be?

Daniel: Up next.

Susan: Good. Can you read it out? Read it since you've already sounded it out, let's read it?

Daniel: Ah, stunt two will be the ba, the dogs and the, then you will be next.

Susan: Good.

Brenda: Really good Daniel!

Susan: Want some?

Daniel: Say to the birdie. It was something the birdie with the mouses.

Susan: This doesn't look like a stunt, this looks like a party.

Daniel: No. (laugh) it's *sayed* You,

Susan: It's a new word that we just talked about. You are...

Daniel: You are up.

Susan: You are up.

Daniel: You are up, sa ah,

Susan: Said.

Daniel: Said fox, sa, swing with the sa, song.

Susan: Swing with the song. This thing.

Daniel: That is not a stunt.

Susan: That's not, no, I guess it's not. Anyone can do that. (laugh)

Daniel: Stop with the ba,

Susan: That's a /d/

Daniel: ba, da, druns/

Susan: (*whispering*) Stop with

Daniel: Blah. (*banging*) How do you know what that is?

Susan: Move close so you can see Rachel. Okay. You get it?

Daniel: Yeah. Oh.

Susan: What is that?

Daniel: Look at that kitty.

Susan: He's playing a tether ball. That kitty looks like he's bowling. Slip said you know that one, just look at it.

Daniel: Send.

Susan: Flip and,

Daniel: Spin,

Susan: Flip and spin. You read this one at the beginning.

Daniel: Twist.

Susan: Good.

Daniel: And flip.

Susan: What's this middle part?

Daniel: Flex.

Susan: Good. Let's see.

Daniel: Hop up. Is this?

Susan: What's this part right here though? What does that mean?

Daniel: Up.

Susan: Hop up. You did it right, but then that's a period. So, it's just one sentence.

Daniel: Hop up. Ta, this is the bed, big.

Susan: Big.

Daniel: Big, the g's would change.

Susan: Have they?

Daniel: Yeah, in the first one, they were like were a circle and then down and this one, they're like a circle.

Susan: I think that might actually, I've not noticed that but I think that I know, I'm not sure about this one, I think they are printed, I know they're different. I think, I'm pretty sure in the first, the, the tech, the um, reading books that we read, the G's look like that, but I know it can be confusing.

Daniel: And, and.

Susan: This is the big.

Daniel: End, end.

Susan: End, said.

Daniel: Said Fox.

Susan: Good, you're gonna… Can you read it? Can you read this part again?

Daniel: This is a big hop up. This is the big end said Fox.

Susan: Good job.

Daniel: The big sta, stunt will wa, win.

Susan: Good, the best stunt will win.

Daniel: Grasp his hand. Stand on top. You can win.

Brenda: Excellent. You did so well reading that last little bit there, Daniel.

Daniel: Ah, are not.

Susan: Or not.

Daniel: The end.

Susan: Good job. I know we're talking about that a lot.

Daniel: I know I can't stop talking about it in my head.

Susan: Good job. What do you think about this story?

Daniel: Um, it is ver, the fox man …

Susan: I know you don't like that.

Daniel: No.

Brenda: Oh, Daniel. That was, he was like an extreme close up.

Susan: Okay, good job, Buddy. Do you want to do, you know what, I think we can do your progress chart for this one if I can find the pen. So, you can do two because we didn't mark

it yesterday. Do you want to fill out your chart? Do you want to fill your, fill your maze until the end? You have, you can do Lesson Two and Lesson Three.

Daniel: Can I have golden one?

Susan: A green one.

Daniel: How about we look at this book.

Susan: Let me get a crayon.

Daniel: Ah, no we don't.

Susan: No, we need the dry erase marker not that, but here. I don't know where it went.

Brenda: But these, no, those are all sharpies.

Susan: Yeah. Here it is. Is that working? Here. A crayon will probably work better.

Daniel: Well…

Susan: That looks really nice though. I think it might smear just on the thumb. You can do Lesson Three. We did Lesson Three as well.

Daniel: Ahh. I hate doing Lessons.

Susan: You hate doing?

Daniel: I love doing lessons.

Susan: Well you have to decide.

Daniel: I'm just kidding.

Susan: You just really want to do your video game thing, don't you?

Daniel: Yes, I do.

Susan: I understand.

Daniel: You know how much I like video games.

Susan: I do.

Daniel: I want more video games.

Brenda: So, what are you doing on your video game?

Daniel: Um, I'm playing.

Susan: You're playing, no, I thought you were playing on this.

Brenda: On, on their, on your game that you're creating.

Susan: Oh, I, um, whoops, I'm sorry.

Daniel: They were not.

Susan: He's, he's a, he is a terribly, um, he crept and oh...

Brenda: He just want to be close.

Susan: He does, he's, he's and he gotta be close because he is

Daniel: I haven't got what it's about yet, but I'm thinking of what it's supposed to be like

Susan: You're, is this a new one or another level of what we're doing

Daniel: I know the one I was doing is Level Five.

Susan: Does each level have a different, um, theme?

Daniel: Uh huh. Well, no, in the castles, they have a different theme.

Susan: Okay.

Daniel: But in this, but he's in the castle and he's dodging fireballs right now, so…

Susan: Is the fox in it still?

Daniel: Ah, no. I'm playing myself.

Susan: So, you're the guy?

Brenda: Is there a fox in it?

Daniel: Yeah in the maze little game, but, um, I'm gonna do that.

Susan: Good girl. Here.

Brenda: Is that a little man?

Daniel: Uh huh.

Brenda: Huh?

Daniel: Uh huh.

Brenda: It was, can I borrow your thing for a minute? Is that what that is?

Daniel: Yeah.

Brenda: Okay, what's the word? Good. You want to write it?

Daniel: No.

Brenda: (*laughs*) So how many do you have there now? You have two what?

Daniel: Two men.

Brenda: Right, you got two men here.

Susan: You can back that.

Brenda: Two.

Susan: We worked on two yesterday.

Brenda: Oh, good.

Susan: The word two.

Brenda: And eh.

Daniel: I'm Luther.

Brenda: And.

Daniel: Big A.

Brenda: Well um, okay two.

Daniel: The bank.

Brenda: Is that right?

Daniel: It's not 2 men, it's basically a 1 man, it's just like switch

Susan: The man jumped over the

Brenda: Man, okay. So…

Susan: Hurdle and he's over to the next part.

Brenda: He's the other one.

Susan: Yeah.

Brenda: So what are these?

Daniel: Fireballs.

Brenda: Fireballs.

Daniel: Now those fireballs are the, um, the same ones. They just come in there.

Susan: So they're separate fireballs but the same guy?

Daniel: Uh huh.

Susan: Okay.

Brenda: So he moves from one of the little bunkers to the other.

Daniel: Uh huh, because he's in a boss level.

Susan: You're in a boss level.

Daniel: Uh huh.

Susan: Where's the boss?

Daniel: The boss is at the Level Five in the game.

Susan: Do you draw him?

Daniel: Yeah, I draw him.

Susan: Can you put, can you put him on there?

Daniel: Uh huh.

Susan: Let me see. Can I see him?

Daniel: Eh, ah, I don't know about that.

Susan: Do you want to draw him on there?

Daniel: Yeah, I can draw that.

Susan: What does he look like?

Daniel: He is a rock monster, so I thought I could draw. Wait, now, I got an idea

Susan: I bet you could write the word boss so that you can sound it out and write it on there. You know the sounds to that? He already got to that. Are you finished with this?

Daniel: Uh huh.

Susan: Okay. Um, back.

Daniel: Okay.

Susan: Thank you.

Brenda: Are ya'll gonna do anything else with it?

Susan: With reading?

Brenda: Uh huh.

Susan: Um, yeah, well, we'll do a spelling.

Daniel: This is the boss.

Susan: Awesome. Here what does this say?

Daniel: I don't need to learn math when I'm trying to make my own video game!

Susan: Is this, is this math?

Daniel: Yes.

Susan: What does this say?

Daniel: Blocks.

Susan: Good job.

Daniel: But this is a video game.

Susan: That doesn't hurt anything and now you know.

Daniel: Yes.

Susan: That might be useful..]

Daniel: No.

Susan: You don't think it will be?

Daniel: No. You're killing me.

Susan: (*laughs*) All right, yeah, um, well we'll work on the spelling and we'll do, um, reading. We'll do that, ah, we haven't done the story yet, so that's…

Brenda: You're gonna do that.

Susan: That's, yeah, I'll read that. Actually, Rachel and I took turns reading it, so when he sits and listens and then he narrates, he tells me about it.

Brenda: Is it the giving tree or the little?

Susan: The, um, *The Giving Tree*, yeah, so um, and then um,

Daniel: I turned the oven on.

Susan: *The Giving Tree* is, um, he's doing copy work so and we kind of read it all the time. He knows, he probably knows that one, so…

Brenda: Can you read it? Do you think?

Susan: Um, I think so, but it wouldn't take much probably. It's probably the kind of, because he, well, yeah, like knowing what comes next. I mean I think he could recite it and then put…

Brenda: Put the words to it.

Susan: The words with, yeah. So um, that's another thing that that actually probably might do. Well, I wasn't planning on doing that today, but I mean we can. Um, yeah, so what, you have anything else that you think would be good.

Brenda: I am just trying to think in terms, of how to, how to, you know I mean, I enjoyed that it seemed to that toward the end of the story, he got more fluent. Did you notice that?

Susan: I did.

Brenda: Yeah, and so I mean think about how can we get him to think to be more fluent. What…

Susan: Fluent, fluent in the way, that way?

Brenda: I meant, yeah, at the very beginning and ya, in this, in this book, ah, because it has pictures, and it, have you, do you ever go and you talk about the pictures?

Brenda: First, so he knows about the actions and could actually narrate a story based on the pictures.

Susan: I have not done that. Well, I think we have done that with storybooks, just not, I haven't done it for school, I've just done it…

Brenda: Yeah, in general, but you know…

Susan: Just yeah.

Brenda: I think that maybe bringing what you do as…

Susan: Yeah.

Brenda: What you love…

Susan: Yeah.

Brenda: In reading, into reading instruction…

Susan: Yeah.

Brenda: Is, um, would really, you know, um, make that statement which is that you enjoy it.

Susan: Yes, yes.

Brenda: And I think at heart don't fret, it would be my suggestion that, that every day that you go in, not what do I need to cover…

Susan: Right.

Brenda: But how can I enjoy this, is and how or we even if doesn't look like what you think it's gonna look like.

Susan: Right, Yeah.

Brenda: And I know it's hard, it's hard to make a leap when you aren't real comfortable with making leaps

Susan: Yeah. I think, I think it's, it's, it's hard to yeah, it's hard to for me, I feel like I might have missed something (laugh) so, um,

Brenda: So is that, that was why you went to the scope and sequence

Susan: Yeah, uh huh. Yeah, I feel like I might I guess I don't trust myself very well (laughing)

Brenda: Well but you can use, you can use that to guide you so that you can

Susan: right

Brenda: are aware of what you're trying to

Susan: what I'm trying to do

Brenda: to teach

Susan: yeah

Brenda: and, and think about it in a lot of different ways other than just how have they used it here but how can I make that more fun

Susan: uh huh, yeah

Brenda: How can I make that something that we'll both enjoy?

Susan: right.

Brenda: Daniel, what do you like most when you do your reading? What's your most fun thing to do?

Daniel: to read

Brenda: That's your most fun thing? Yeah

Susan: to read what? To read the stories?

Brenda: To read the stories. Yeah, yeah. So what do you think would help you read the stories better?

Daniel: Um, pizza, video games, um, real video games.

Brenda: Think more. Think deeper.

Daniel: Xbox One.

Brenda: Ah,

Susan: (laugh)

Daniel: Ah, Nintendo Switch.

Brenda: Ah, think about

Susan: A bribe, not a bribe.

Brenda: Not a bribe, not like a

Susan: (laugh)

Brenda: Think about how, what are some of the things that you like that you think would help you read better or things that that you would like to do better while you're reading and how you might be able to do that better?

Daniel: Um, nothing.

Brenda: It takes time. Think about it and I'll talk to your mom and you think about it and then we'll come back and talk to you.

Daniel: Using mom as a giant marker and letting you…

Susan: If it's, if it's erasable, you could write things on my arm. I'll go, I'll go that far with you.

Daniel: And, and I'm going to like put your head, I'm going to have you when I am a grown up, I'm going to turn you into a human talking pencil and I don't want to put in my words and you're gonna do words for me.

Susan: (laughing)

Daniel: And then we give you food every time you read a book for me.

Susan: So you want me to read, so you want me to be your, your personal reader?

Daniel: Yes and you have to sound like me

Brenda: How about you sound like you?

Susan: (laugh) Careful Buddy. (sigh)

Brenda: You're very honest Daniel

Susan: (laugh)

Brenda: But I think maybe, cause that's what he like is the stories is to do that, this is obviously kind of the working and I think, you know from where they seem is that you, he probably knows it more than he thinks he knows it.

Susan: Yeah, I can see that.

Brenda: And the other thing is, is just of kind of with words, um, is that I've always found that like we did the other day is starting with the vowel that comes after it because then you don't guess at the end, you really know what the end is.

Susan: Okay.

Brenda: Like there was a word like had un in it…what was that word? Um,…

Susan: In his book

Brenda: Stunt.

Susan: Okay.

Brenda: The stunt and he, um, yeah and was like, but if we like, let's see here, if you like (desk)

Susan: Was it very?

Brenda: Like if that comes to you.

Susan: Yeah, we were having problems with this, I think because of the, um,

Brenda: Um, to the…

Susan: The slant, the italic…

Brenda: The italic writing.

Susan: Yeah, uh huh.

Brenda: Which yeah, that's really important point that, um, print, ah,

Susan: Varies.

Brenda: Varies, yeah and that you have to know that there are…well there it was right there. I don't remember, but if you, if you do this, and Daniel, Daniel come here a minute…I want, I'm, I'm trying to get, find some things for you to do. I'm gonna look at this word right

here. I know you read it earlier, but I want us to look at it this way. What is that, those two letters say?

Daniel: An.

Brenda: What's the, what's the vowel?

Daniel: You.

Brenda: So, what does it say with those two?

Daniel: U na.

Susan: What is the short sound?

Brenda: What is the short sound of U?

Daniel: Ya.

Brenda: Let me show you something. Let me ask you this. Give me this. Let's find, you know this word. I think you know this word, and this is…all right what's this?

Daniel: Un.

Brenda: Okay, I'm gonna do something. All right, what if I did this? It's not a real word, but what is it?

Daniel: Unt.

Brenda: Okay. Now, this is still not a real word, but what, what is that?

Daniel: Hunt.

Brenda: Good. All right. Now this is real word.

Daniel: Stunt.

Brenda: Okay. Let, you want to do it. Let's do another one. All right. Ah,

Daniel: And

Brenda: Okay. That's not a real word, but and don't

Daniel: And

Brenda: Uh huh, and just look at it and say, because I know you can. Okay, okay so that was altogether.

Daniel: Tan

Brenda: Okay. Now, ah, now sound that out.

Daniel: Sand

Brenda: That's it. You can do it. You can do it and that's what you might, a suggestion.

Susan: Uh huh.

Brenda: If you encourage him, I know he can do it, and, and what I can just call it thumbing.

Susan: Just being able to.

Brenda: Let him do that.

Susan: Okay, on his own?

Brenda: On his own and, um, and then, you know like even as, like these tile things here that you can, you can play that game with em.

Susan: And we did a little bit of that yesterday.

Brenda: Um, doing something like…

Susan: Yeah.

Brenda: And there's am.

Susan: Uh huh. Daniel come play with some of these tiles for me.

Brenda: Okay, what are those two letters say?

Daniel: Am.

Brenda: Okay, would you pick another? Well, let me give you um, ahhhh, open this. Oh, here you go. Do this one. All right, okay. There are three letters up there. I want you to choose one and put it in front of that and read that word for me. One of those three. Okay, now. Read that whole thing. Don't tell me…

Daniel: Am

Brenda: You can do that

Daniel: Bam (laugh).

Brenda: I like that. Okay, now switch it out and, and do another one. What, well put that up there. Yeah. Okay, now.

Daniel: Ram.

Susan: Good.

Brenda: You're so good.

Daniel: Moooooooo.

Brenda: Really, you're really good. All right so you have a last one.

Daniel: Ham.

Brenda: Mmm.

Daniel: Give me some ham.

Susan: Uh huh. You don't even like ham do you?

Daniel: I like ham.

Brenda: Oh, how about this. How about this? Daniel, what about if I changed the, this one to this one, what is that word? Put that down there. Tell me what that word is.

Daniel: Yam.

Brenda: Do you like that?

Daniel: Ewe!

Brenda: (laugh) Do you know what that is? What is a yam?

Daniel: Um, glasses. Ewe.

Susan: Yam is a sweet potato. I think you know, I think he knows that.

Brenda: Do you like sweet potatoes?

Daniel: Yeah, I'll show what I like when I see a potato.

Susan: He's had a sweet potato with a lot of little, um,

Brenda: Sugar and stuff on 'em.

Susan: No, there's one in there that needs to be probably tossed out that has a bunch of…

Brenda: Oh.

Susan: Ah, eyes that have grown out.

Brenda: So. That's funny.

Susan: It's a yam.

Brenda: A yam. Okay. That Daniel, bring that over here. I'm gonna have you. Ah, let me, this is science thing.

Susan: Come here.

Brenda: Okay. I don't know. Do you want to do that? Have you ever done that? Put it in the…

Susan: Row, yeah, yeah.

Brenda: You know what if you put this in water, I think, don't you think what would happen? If we put it in water.

Susan: I would sprout.

Daniel: I don't know.

Brenda: This part would grow roots and this part would grow leaves, branches. So rather than a yam, it becomes I'm gonna write this word for you. I'm gonna use this word. All right, we're gonna, you know just help me with it a little bit. All right whether I, what I have there so far.

Daniel: Am

Brenda: Oh, you're really close. Oh, you're right. I and what is that? You.

Daniel: And

Brenda: Yeah, don't sound it out yet. So, what was the word you said it was gonna become?

Daniel: Um

Brenda: It's going to become um,

Daniel: Potato.

Brenda: A potato. It will eventually but it's called a plant. So, I'm helping, let's see if I have, I don't know if you have all the tiles out.

Susan: We should. Yeah

Brenda: Okay, what would an,

Daniel: Eh.

Brenda: What, what is that word?

Daniel: Ant.

Brenda: Ant, all right. I'm, I'm missing a sound for this. Let me say this sound, this word for you. Plu ant.

Daniel: Plant.

Brenda: What am I missing?

Susan: What am I missing here?

Daniel: P.

Brenda: Well there's the P. What else pllll…oh, I think I see it…plll

Daniel: L, uh huh.

Brenda: Yeah, can you find it for me?

Daniel: Uh huh.

Brenda: Where is it?

Daniel: The L is tiny in this one.

Brenda: Okay. Can you put it where it belongs? Okay. Now what's that word?

Daniel: Plant!!!! Ahhh!

Brenda: Okay. I didn't and it's I'm gonna show you.

Daniel: I love plants.

Brenda: All right, in cursive that, that, all right come over and write on the board. Okay help me. Tell me what letters? Ah, give me the letter names.

Daniel: P…

Brenda: Uh huh.

Daniel: L, a, n, t.

Brenda: What did I write on the board?

Daniel: Plant!!!! Now it's blant.

Brenda: I've just, you can ta, I think and all right, Daniel, come here I want to try this again with you. Let's look at this. (chair) If I, if I cover up everything that those two word letter, What is that? What do they see?

Daniel: Un.

Brenda: Un.

Daniel: Unt.

Brenda: Just say it.

Daniel: Tunt.

Brenda: Now say it.

Daniel: Stunt.

Susan: There you go. Good job!

Brenda: Okay and ah, Daniel, would you help your mom do something when you're reading?

Daniel: Uh huh.

Brenda: If there's a, when a word is one of those like, okay, do you I, I bet you know that one now.

Daniel: Next

Susan: Good job

Brenda: I know you know lots of words. All right.

Susan: Yeah.

Brenda: Let's see here. Oh, this one is, what about this one? Ah, can you say it without?

Daniel: Swing.

Brenda: You can say it. Good job! What about this one?

Susan: See.

Brenda: What about this one? Ah, think real hard, just say it out loud.

Daniel: Stop.

Brenda: Ah, you can. Okay. And I'm gonna read these 2 words. With the, do you remember what that one is?

Daniel: (tapping) Drums.

Brenda: Yeah, okay. If, if you, if you can't remember, look at that. What does that say?

Daniel: (whispering)

Brenda: That's right and what does that say?

Daniel: Ums, rums.

Brenda: And?

Daniel: Drums

Susan: Good job honey!

Brenda: Good.

Susan: Sit with me.

Brenda: Let's see ah, let's see ah, this one. This one.

Susan: Well that's kind of.

Brenda: Woo, woo.

Daniel: Grass.

Brenda: Ah!

Susan: (laughing)

Brenda: Do you know that's a hard word? Oh my gosh, Daniel. You are, you are so smart. I know that you are. All right!

Daniel: Can I have a frapp if I do this? (laughing)

Brenda: Whatever it takes. Hopefully, I'll do it for you. All right.

Daniel: Yay.

Brenda: Okay, that was awesome. Okay. Ah, okay, you did, I don't, I don't make you read it again if you don't want to unless you want to show off and read it again for us.

Daniel: Grass.

Brenda: Oh, you show off!

Susan: (laughing)

Brenda: Okay. All right. Do you want to keep reading?

Daniel: His. Hand.

Brenda: Good job.

Daniel: Said.

Brenda: Well, oh, ah, let's think. Let's think. Let's not guess. Let's think. Okay, what is that little piece you see in the middle? You know it. Okay. You know that part. Okay. All right now, what's that whole word.

Daniel: Sand.

Brenda: Good job.

Susan: Almost, did that said stand. You said sand.

Daniel: Stand.

Brenda: Oh okay. My ears are not as good as yours.

Susan: That's okay.

Daniel: Spot.

Brenda: Oh yes and this is that little word that is.

Susan: We just talked about.

Daniel: You.

Brenda: Uh huh.

Daniel: and when

Susan: There you go Buddy. That's great.

Brenda: Or you have,

Daniel: Or not.

Brenda: Oh, you want to preview what is coming up next?

Daniel: Dog.

Brenda: Oh, don't sound it out. We're gonna look at it. Look at it and say the whole word.

Daniel: Dramp.

Brenda: You're really close. What's the vowel? What's the vowel and it's sound?

Daniel: Drop.

Susan: Good job Buddy.

Brenda: Yeah, you can do this. You can do this. Hey Daniel, can I give you a hug?

Susan: (laugh)

Daniel: Ahh!

Brenda: You know when, when, when my little boys worked so hard, I just had to give 'em a big hugs.

Daniel: Can I get a hug? I like hugs.

Brenda: I know and I love giving 'em!

Daniel: I like turtles.

Brenda: (laughing) I like turtles too. (sigh) He's not far.

Susan: Yeah.

Brenda: He's so smart.

Susan: I think the encouragement thing is just the, telling if you can do it that's ? (00:30) helpful and I like that and it seems like it makes more sense to go from the vowel out.

Brenda: Yeah.

Susan: Hmm.

Brenda: Yeah and,

Susan: Because it kind of started from the beginning, he maybe gets a little, sometimes if he's trying to decode, he gets, he gets a little lost.

Brenda: Uh huh.

Susan: Kind of forgets like okay, well how was, have the end and what was the beginning and with it going out.

Brenda: Yeah.

Susan: Putting/adding one to the next.

Brenda: Because this is thinking about it, it's not sounding it out because when you think about it, he's gonna be forced to think about. He knows, you've been putting a lot of good stuff in here and this allows him to pull for himself what he knows is really there.

Susan: Right.

Brenda: And, and that, for you to know is really good.

Susan: Yeah. (laugh)

Brenda: Yeah, I mean I think that's, you know, that's a lot of it and then, there was something I didn't see in her book that I think is really good that, that she, um, some of these things when she's doing kind of the reading comprehension.

Susan: Uh huh, the interactive stuff.

Brenda: Yeah, ah, that what I'll do is maybe if I can pull it altogether for you by Monday, although that's our last take one, it's still, it's important for you to need to know this that, um, this activating prior knowledge is a really important reading comprehension skill and what that does is it kind of familiarizes you with what might come next, so that it's like if, like if I'm gonna plan my day, it's like I know that okay, I'm gonna go the grocery store and I know kind if I visualize it in my head, and so here, let's see today, we will read a letter written by…oh a letter. I don't know, maybe they haven't done a letter before.

Susan: Ah, Daniel has…let's see…no, Rachel, but Daniel hasn't.

Brenda: Yeah, and you know and even before, you know, has been, I would read the instructions and then say oh, okay, we're gonna do a letter. Maybe before they do that, maybe, I'll pull a letter out that I've gotten in the mail and let him open it up, or you know, um, we can…do ya'll ever like write thank you notes. Have ya'll have? No

Susan: I have a lot of thank you notes that I've done. Look, at these really great ones, I should have sent this out.

Brenda: (*laughs*) But, but you know, you know what I'm saying so…

Susan: I do. Yeah,

Brenda: So that

Susan: But we have, we have some probably just, like around that someone else has written to me. (*laughing*)

Brenda: Yeah, so yeah, um, and then you can sort of tell him, ah, yeah, there's um…Today, you'll read a letter written by Todd. Todd received a robot a gift. Oh, I bet Daniel, I bet you would like to receive a robot.

Daniel: Yes, I would.

Brenda: Uh huh, but the robot causes a lot of trouble and so, um,

Susan: We usually, I usually do that.

Brenda: And that?

Susan: And not today, but

Brenda: Yeah, but, you know, and I think that that can and then, ah, read the *Broken Robot.* And so, she's questioning, she's putting questions there before you do it and that shows him that reading is not just word calling.

Susan: Uh huh, right.

Brenda: That it's really, ah, and which is what he loves, cause that's what he really likes and so ah, the way she's, she's not really telling you exactly wa, what this is, but these are good ways to interact with text, because that's where he really wants to go. Great readers like you and Rachel, probably do this without thinking. You probably ask yourself as you're reading along, you, you're thinking, oh you know, what do the story, what we're gonna do next. Let me see. Is that kind of the way?

Susan: Well sure.

Brenda: Ah, well, you say well sure cause you're a good reader. Most people don't. Poor, pep, poor readers don't interact with the text, and so this is what, what…

Susan: I think he does when he hears it.

Brenda: Yeah, but you…

Susan: But no, when he's, he's good…okay.

Brenda: What, what this is doing, what when you see what she's asking you to do to really think this not just for me to get him to understand in this once incidence, but I'm setting a good skill for him to do, even if you articulate. See you know, when I'm reading, you know, I

say I'm thinking about hm, I'm thinking about what's gonna happen next. I, ah, what do you think might happen next. So, as you're doing that, then you're starting to set a model for him and you can actually say that's what I do as a reader.

Susan: Yeah, and that, those are actually things that we do. Again, when I read to him, those are discussions that we had about, about whether we're, what I'm reading to him and he'll answer back, but I haven't really done it with his small books, with the little books that he,

Brenda: They're on his level and so you're setting that how.

Susan: How you're gonna…well that make, yeah, it makes sense. You just haven't really thought about it. I mean except for, I mean I've done.

Brenda: Of course, you've done.

Susan: I've done it the way that she's, I mean that's, I've kind of followed it step by step, but I haven't really thought about it happening.

Brenda: Yeah, and, and if you think about it, then what happens in my opinion is that that empowers you to do whatever you want to be without having to be locked into what somebody.

Susan: Hm, right that makes sense.

Brenda: Sa, so.

Susan: Right

Brenda: Kind of my,

Susan: I have an understanding of what I'm trying to accomplish. I can feel free to explore how.

Brenda: Right, right.

Susan: Yeah.

Brenda: And those are first principles.

Susan: Okay

Brenda: These are really first principles of reading comprehension and again, you know to design, I know you hate that word, but you really are.

Susan: (laugh) I don't hate the word, I'm just,

Brenda: You just, you can't embrace it yet. But you fit, I think you see that maybe there's an inkling you could.

Susan: Yes, yes, I do.

Brenda: I'm not putting words in your mouth.

Susan: No, you're not. No, I think it's sort of, it's new, but it's not un-useful, it's not like I mean I think it, it's just, it's something that I will continue to think about and explore and hopefully (sigh) embrace a little bit as I go.

Brenda: And when you don't know first principles, or when you don't feel comfortable, how can you?

Susan: Right, well that makes sense, yeah, cause you gotta know what to build on.

Brenda: Yeah, yeah, so ah, ah this is, but this is why some of this can be really beneficial and, and being really transparent with Daniel about what you're doing, ah, and how you're thinking about it, cause sometimes modeling is good. Daniel is so bright that he will start understanding really what you're doing and start relying on it, in a, in a, you're making visible and making transparent what reading's all about, 'cause he just loves the reading. He loves that and, and my feeling from having, from observing him over a period of several months, is that with just a little bit, he's going to, to, um, ah, get over that stumbling block of decoding as you start understanding it better as well.

Susan: Okay. Well that's, that's encouraging but you have that perspective that I guess I just sort of have to (sigh) I'm sorry. Rachel, is that your alarm dear?

Brenda: No, it's probably my phone. Daniel, in, in my purse in the living room, my phone is there, can you just push it so it'll stop making that noise

Daniel: Uh huh.

Susan: Thanks (laughing). Oh man. Yes, I guess I ah, I just don't have a whole lot of confidence in myself, in my ability to do that, so I think I am, eh, ah not saying that it's not growing. It definitely is really because I feel like having, ah, honestly, I mean I wouldn't have really known this, but I don't think I had a lot of openness and freedom in my choices in teaching. When we first started, I didn't really realize that though. I didn't think that that was the case, so I (laugh) I think I recognize a lot of things in the way that I think that are very just, you know ABCD, by the book and it's very challenging to break out of that, so…

Brenda: Yes.

Susan: (laugh) Um, I, yeah, I guess I wasn't super, like in, introspective because I didn't really know that that was thing and (laugh) before. Um, so I definitely think that it just, it's just very it's, it's a slow process of,

Brenda: It is, it is.

Susan: Yeah, uh huh.

Brenda: It's not gonna happen overnight.

Brenda: I think eh as, as we're talking I, I was thinking about, um, I see, I don't think, it was one of that stories that I shared with you from the literature, but it was about a guy named Quist who was an architect teacher and then the young, young woman that he was working with and she was designing this incredible thing and, and it was kind of like she was going by the

book and they were sketching and everything cause that's what architects do and we do it with words cause we kind of design as literacy people and so he just kind of took the pen and just kind of did and talked to her a little bit and then all of sudden, she's said like "Oh, I've never thought to do that." And he says, "Well, you just didn't know." Ah, maybe those weren't exactly, but my sense of it and so you're like the girl that you only know what you know and if you don't anything else, how, how could you be expected to do anything differently? So um, I mean that's, for me, just that's kind of purpose of this research is, is there a way that this kind of thinking, we can transfer to homeschool mom who's has a son or a daughter who doesn't get it right away, you know who's loves in a smart and write, and for whatever reason is um, ah, is, is na, needs something and so this is kind of what, what we're doing.

Brenda: Yeah, and that's really, you know it's like that's what we, but I'm, I, I see how he's just, you know picking up, he's so wants to that he's, he'll, he'll do, I think he will follow you wherever you go.

Susan: Yeah, yeah, I think so too.

**Scene Three: Stepping Out**

**Site: Susan's home, four days later**

Susan: To process, so him, him doing better with his medicine and having a little bit of break though with reading and then feeling better…ah, is that talking to you?

Brenda: Yeah, I'll, I'll take care of it now.

Susan: So you're needing a battery?

Brenda: Yeah, it's probably saying I'm gonna shut down cause you're not doing anything.

Susan: Oh.

Brenda: That's okay.

Daniel: What was that beeping sound?

Brenda: It's the camera talking to us (beep).

Susan: I knew that personally, it was like weighing on me a lot because it was sort of the, sort of the thing or one of the things (laugh) going on in my life that was sort of the focus, but like realizing how much impact it was having on me and sort of like and, and has and will continue. I eh you, (sigh), it's just I haven't quite processed so it's, it's a lot but I felt a little bit, kind of swept away by like kind of pull, I've been pulled outside a little bit, outside of the whole situation that I've just been sort of wading through (laugh) and um, it's a different, a different emotional perspective so yeah.

Brenda: Thank you.

Susan: Sure. Um, do you want, what do you want to do?

Brenda: Well um, show, have you got a lesson prepared? Are you prepared to do a little bit more?

Susan: I do. Um, actually, I left the notebook that I was, um, writing things in, in my husband's car, so I think I can remember what I was planning on doing today, but, um, I'm gonna have to be sort of trying to, actually, I'm maybe what we'll do is read.

Daniel: Them Sam, I am.

Susan: Good job!

Brenda: Wow, that was really good and I heard some good expression too.

Susan: Yeah bubby. Okay, I'll tell you what? We'll do another, well you can go play for 5 more minutes and then we'll work on the next part. There's only like four more sounds that we have to learn to finish the whole book.

Daniel: But I don't want to play, instead a TV show.

Susan: Well, you can play with your toys or you can play on the swing.

Daniel: Oh me, I'll go to bed.

Susan: Okay, you're just gonna lie on the table while I figure this out for later? Okay, can I have my glasses. Then I won't be able to do my work. Don't roll off please. It won't be fun. (moving)

Daniel: Hello.

Brenda: Hello. (more moving)

Susan: You're a little challenging to work around bud, just a little bit.(laugh) (kid singing in background)

Brenda: Are you reading that book too?

Daniel: Ah, no. It's just one of my favorite books to read.

Brenda: It is your favorite, one of your favorite books to read.

Daniel: Well, it's one of my favorite books.

Brenda: Wow, I can see why.

Daniel: It's a pop-up book too. It's called *The Little Prince.*

Brenda: Hm, that's a beautiful book.

Daniel: Yeah, they um, and like people who are really good at water colors. (shuffling, kid talking) I can make the stars pop up. I can make the stars pop.

Brenda: You can. Let me see. Oh my look at those stars rising and around the guy. He's working mighty hard.

Susan: Have you read *The Little Prince*?

Brenda: It's been years. It's been years. It's been years.

Susan: It's a really beautiful. It's an interesting choice for a favorite book. I've always thought (laugh). It's, it's pretty. I mean it's, it's a beautiful story. It's a little bit, a little different.

Brenda: I think I remember that. I don't remember it exactly, but I remember it being a little odd.

Daniel: Yeah, have you seen the movie?

Brenda: No.

Daniel: The movie is really cool.

Brenda: Is it?

Daniel: Uh huh.

Brenda: Well I think that's a really special one though, that book. Was it a gift?

Daniel: Uh huh. (*singing*)

Susan: Nice, smelly foot in my face.

Daniel: My favorite book.

Brenda: Wow, that's pretty amazing.

Daniel: Look at the sun. Get out here Little Prince, I don't need you. I am so mad at you. (*growling*) But the hunter and fox is kind of weird. Look at this hunter. He was so weird.

Susan: I didn't remember the hunter.

Daniel: Well, um, they have, you know how books and movies don't, aren't that much related.

Susan: Yeah, but we've read that together and I, I've forgot about that.

Daniel: There was a hunter who lived in Cadillac. There was hunter who eat a snack.

Susan: You're just making that up.

Daniel: There was a hunter who loved to eat pizza. There was a hunter who loved to eat green beans. There was a hunter who just,

Susan: Was not, did he like green eggs and ham?

Daniel: Yes, I do like them, Sam I am. I do not like them Little Prince. I'm playing with this little snake. Come up to eat me sliddery snake. Come up to eat me slidder, sliddery, sliddery snake and here the deaf, what Little Prince does and nobody cared. The end.

Susan: All right Buddy.

Daniel: Is it, now will you smell my stinky feet?

Susan: Yeah, but that was at,

Daniel: Um, but I thought you like my stinky feet? I thought you loved 'em, Mama.

Susan: No, not really.

Daniel: They're beautiful and their own kind. There we go my star guy.

Susan: Okay. Get off there. Come on.

Daniel: Okay.

Susan: Can you please sit in that chair?

Daniel: But I like it over here.

Susan: I know you do, but it sort of throws me off.

Daniel: It won't ever throw you off anymore.

Susan: Well, I don't know and that, I mean it makes me uncomfortable.

Daniel: Okay, then I'll sleep on the floor.

Susan: Well, I need you to come over here and sit beside me so that you can move the tiles.

Daniel: Okay, I'll bring it over.

Susan: But she has the video set up. Let's do it on the table.

Daniel: They can see me in their dreams.

Susan: It's a video recorder. So, do you remember this word. I can't remember if we've done, if we've done it or not.

Daniel: Or.

Susan: Almost. Okay. So what are the sounds? Do you remember all the sounds of this one?

Daniel: Ah, a, ah.

Susan: Ah, right. It makes ah, here in this, in this word. Okay, so what does that say?

Daniel: Pa, par.

Susan: Yeah, well yeah. That's right. Uh huh. Gonna do another one that has a couple more sounds in it, so you have what's that say?

Daniel: R, r.

Susan: R. uh huh.

Daniel: Ark. Dark.

Susan: Good, good job.

Daniel: Stark of dude.

Susan: Do you remember what that says?

Daniel: Um, give me a.

Susan: What?

Daniel: Not me. May. May!

Susan: Yes, good. So what if you did that?

Daniel: Say.

Susan: Good job. And what's this one? We just did this one a minute ago.

Daniel: Tur, turn.

Susan: What's this?

Daniel: Eh, what's that sound?

Susan: Ah, A, just like,

Daniel: A, a,

Susan: For now, the ones, one of the sounds. I think there's probably more, but it's A.

Daniel: A.

Susan: M ay.

Daniel: And.

Susan: What's that?

Daniel: Peared.

Susan: What does that say together?

Daniel: Tur, trip er,

Susan: Tra, We just did it.

Daniel: Train.

Susan: Yes, good. How would make rain?

Daniel: Um.

Susan: Can you make rain with those?

Daniel: R.

Susan: Can you, can you do it yourself for me?

Daniel: But that would be boring.

Susan: No, it wouldn't. Will you please be serious?

Daniel: Okay, um.

Susan: It's pretty easy.

Daniel: Ah.

Susan: I think you can do it. No, for real Buddy.

Daniel: I'm doing it by color and making a tree, like you said.

Susan: No, can you make rain. Can you make rain from train? How many sounds are in, how many sounds are in train? You want to count 'em like we did.

Daniel: 151

Susan: You want to count 'em like we did earlier?

Daniel: Four.

Susan: Yeah, almost.

Daniel: Five.

Susan: Actually wait. You're right. Yeah, you're right, four sounds. Can you put the N back?

Daniel: Yeah, no. No.

Susan: Do you want to finish green eggs and ham? You're really close.

Daniel: No.

Susan: Hey look at me. There are a lot of words left, but you know almost all of them.

Daniel: Boom.

Susan: Perfect. So, let's make, let's look at the sounds.

Daniel: /t/ /r/, ă…

Susan: ā.

Daniel: Train.

Susan: A, ah, um, what if you took this, what if you took this away, what happens?

Daniel: Rain.

Susan: Yeah. You already kind of know that I bet. Okay. Let me, so…

Daniel: Nice.

Susan: We need. Oh, this is new one, like a real new one. Not really, just review. Okay? So we did ark, dark. This is one. This is a new sound. Can you say that?

Daniel: Eh.

Susan: Okay.

Daniel: /r/.

Susan: And you don't know all those sounds right now, but the, where's o?

Daniel: o.

Susan: Yeah, it's o. No, it's just o. Yay.

Daniel: It is o.

Susan: (*laughs*) It's amazing.

Daniel: Ah, o,

Susan: Usually, they have about,

Brenda: A gazillion.

Susan: Yeah, okay. So, ō if it says ō, what does this say? ō, that doesn't, wait, hold on a minute. What does that say? Well, I mean I, it spells something different than what, um.

Daniel: Is it up?

Susan: What's that say?

Daniel: Oat.

Susan: Can you make boat? Boom.

Daniel: I was going back into the secret place.

Susan: Can you put it back?

Daniel: No, I got this before anybody else has.

Susan: Okay, I think there's.

Daniel: When we were on Lesson One.

Susan: Well, we still need to keep it on the board, so we don't lose it.

Daniel: Okay.

Susan: Um, I think there's one more that we haven't worked, we worked on it at at the beginning on Friday, but we haven't really read it in a book yet, so cranberry delight. How many sounds it has? A lot.

Daniel: Yes, a lot

Susan: And remember what is it, let's see, what is, can you spell Rachel for me?

Daniel: (*singing*) Rachel.

Susan: Good job. Okay, so it says…

Daniel: With a p.

Daniel: Has been dead.

Susan: Alright, here's one. This last word and then we're gonna, we can read the whole book. We can, we'll start where we left off. Okay, we talked about this on Friday, but we haven't seen it yet. All right. Can you remember it? Just say it.

Daniel: Tree.

Susan: Almost, we just talked about this sound, the last sound.

Daniel: Tree.

Susan: I.

Daniel: Try.

Susan: Yes, try. Uh huh. How about…

Daniel: Them, how about them?

Susan: How about this? What does that say? Uh huh. Good job

Daniel: Fry. Today, we're gonna get some fries.

Susan: Do you want to finish your book?

Daniel: Some nice little chicken and some corn on the cob.

Susan: You want to finish your book?

Daniel: Yeah. That poor thing.

Susan: Alright, I'm gonna take it outside.

Daniel: That poor cat.

Susan: I know it's very pitiful. He's, he's quite…

Daniel: Okay. Pause this and then we're going to get the whole thing done. Okay and know you paused it in . Green eggs and ham.

Susan: Hey, Buddy. If you want to read from the beginning, you can, but if you would like, we'll just read and just start where you, where you left off and I'll start with the very beginning.

Daniel: No, I'll start at the very beginning.

Susan: Awesome

Daniel: *Green Eggs and Ham*. By Dr. Seuss. I kind of thought you'd do it, so I basically know all the words.

Susan: Yeah, I know.

Daniel: I am Sam. I am Sam. Sam I am. I do not like that.

Susan: What's it say, got it.

Daniel: That's Sam I am.

Susan: Uh huh.

Daniel: That's Sam I am. I do not like that Sam I am. Do you like green eggs and ham? I do not like green, the Sam I am. I do not like green eggs and ham. Would you like them here or there? I would not like them here or there. I would not like them anywhere. I do not like green eggs and ham. I do not like them Sam I am. Would you like them in a house? Would you like them with a mouse? I do not like them in a house. I do not them with a mouse. I wouldn't.

Susan: You know that one. I will. Just look at it. Don't guess.

Daniel: Would.

Susan: I do.

Daniel: Oh, I find. I was right here. I do not like them here or there. I do not like them anywhere. I do not like green eggs and ham. I do not like them Sam I am. Would you, would you

them in a box? Would you eat them with a fox? Not in a box. Not with a fox. Not in a house. Not with a mouse. I would not eat them here or there. I would not eat them anywhere. I do not.

Susan: I.

Daniel: I would not eat green eggs and ham. I do not like them Sam I am.

Susan: You ever feel like, like this guy and I'm trying to feed you different food.

Daniel: No.

Susan: Well that's good.

Daniel: I feel like this guy.

Susan: I feel like you're running away like that guy

Daniel: Would you, could you in a car? Eat them. E at them. Here they are. I would not, could not in a car. You will…

Susan: You.

Daniel: May like them. You will see. You may like them in a tree. (laugh) I would not, could not in a tree. Not in a car. Not you let me be. I do not like them in a box. I do not like them with a fox. I do not like them in a house. I do not like with a mouse. I do not like them here or there. I do not like green eggs.

Susan: No, I do not like them?

Daniel: Anywhere. I do not like green eggs and ham. I do not like them Sam I am. A train, a train, a train.

# VITA

Brenda K. Murphy is founder, owner, and president of SALA, Inc., a multi-faceted educational services organization for K-12 students and their families. Mrs. Murphy and her husband founded SALA, Inc.'s predecessor corporation in the late 1990s to provide alternative educational options for students who fell through the cracks of traditional academic option and their families. Services include microschools, tutoring, non-traditional curricula, psycho-educational assessments, and mentoring, consulting, and running an umbrella school for homeschool parents. SALA serves families across the country and around the world. She has presented at numerous national and state conferences and workshops on a broad range of educational and homeschooling topics.

Brenda holds a master's degree in Business Administration. Upon acceptance of her dissertation, she will have earned her Doctor of Philosophy in Education from The University of Tennessee.