

Three-hour Training Plan

for

Let's Read *A House on Mango Street*

How to use this document:

- This workshop outline is written out much like a script. You do not need to say every line word for word and are encouraged to put ideas and directions into your own words. Each section includes directions and a description of the strategy.
 - The “What is it and Why Use It?” section at the beginning of each strategy provides the reader with a bit more context of the nature and objectives of this strategy.
 - *Text that is italicised represents language that could be read aloud to participants.*
 - Each strategy section ends with some suggested adaptation for *The House on Mango Street*.
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Essential Questions:

- What is drama-based pedagogy (DBP)?
- How can I use DBP to reach my teaching goals?
- How can DBP help to activate text-based learning?

Materials list: Colorful sticky note pads, large construction paper, and colorful makers.

Workshop Outline (180 minutes in total)

PART ONE: (85 minutes in total)

- 1. Welcome & Check-in (15 min)**
 - a. [Welcome](#): Short intro of facilitators + participants' self-intro (My name is _____. I am from _____. I teach _____.)
 - b. [Housekeeping](#) (Agenda, Objectives, Essential Questions, etc.)
 - c. Weather status Check-in
- 2. Warm-up, Introduction, Project Overview, Community Building (70 mins in total)**
 - a. [Story of My Name](#) (15 mins)
 - b. [Stomp](#) (or “Round of Applause”) (5 mins)
 - c. [Truth about Me](#) (20 mins)
 - d. [What is DBP](#) (5-min video)
 - e. [Poster Dialogue](#) (25 mins)

BREAK (15 minutes)

PART TWO: (80 minutes in total, 1 hour 10min)

- 3. Creative Thinking**

- a. [Role on the Wall](#)(20 mins)
 - b. [Sculpture/Clay](#) (25 mins)
 4. **Critical Thinking**
 - a. [Pass the Picture](#) (25 mins)
 5. **Closing ritual**
 - a. [... makes me think](#) (10 mins)
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PART ONE

1. WELCOME, HOUSEKEEPING (15 min)

§ WELCOME & HOUSEKEEPING

Quick intro of Facilitators (name, background, where you are from).

- Model: My name is _____. I am from _____. I teach _____. My weather status is...
- ESSENTIAL QUESTIONS
- Agenda & Overview of Day

PART ONE: WARMUP & BUILDING COMMUNITY

Description:

A key aspect of Drama-based Pedagogy strategies is about building community. In the context of teaching, we are looking at the community of learners. In this section, we are going to experience four strategies that support teachers and students to develop a sense of belonging as a community of learners.

§ Story of My Name (15 mins)

What is it and Why Use It?

This strategy asks students to share the meaning or story behind their first, middle, last/surname or nickname. This strategy requires active listening skills and verbal communication. Depending on the size of the group, this can be done in one group or smaller groups.

Although we have heard each other's names, we all know that names can mean much more than just a word. It is related to our sense of identity and belonging. In this first activity, we are going to tell s story about our names. You can choose your first, middle, last name, or nickname. It can be about the meaning of your name, who gave you this name, etc. Or, you are welcome to share with us your interpretations of your name. What does the name mean to you today? Which can be different from what it meant yesterday and what it might mean

tomorrow. Or, even better, you can make up a story about your name. From the last activity, I can tell that all of you are wonderful storytellers! You have total control over what you wish to share with us.

[Possible variation: instead of telling a story, you may invite them to create a movement and sound about their name, and in a circle, all participants repeat the name, sound, and movement of each other.]

Now you have 2 minutes to think of the story of your name that you wish to share with the group. You may take notes.

Now, turn to the person next to you who is going to be your sharing partner. Decide on one person to share their story first. Each of you has 2 minutes to share. Please listen to your partner carefully. Because you will share their stories in the larger group later. First person, your 2 minutes start now.

After each person in the pair has shared, the full group comes back together to reflect on the activity. Depending on the level of comfort and time, once back in the full group each pair member can introduce their partner and share a brief description of the story they heard, or the group can move directly to reflection on the larger activity without additional sharing.

Reflection:

- *What did you notice about yourself as you participated in this activity?*
- *Where do our names come from? Did we see any common themes?*
- *If you've had the chance to name (or help someone to name) a new sibling, a pet, a doll, etc. what informed the choice you made?*
- *What do names tell us? Are they important? Why or why not?*

The House on Mango Street Adaptation:

- Review “My Name” from *The House on Mango Street*. Reading this chapter, what do we know about the main character’s name? What does the story of her name tell us about her?
 - “In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color. It is the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing. It was my great-grandmother’s name and now it is mine.” pg. 10
 - “At school they say my name funny as if the syllables were made out of tin and hurt the roof of your mouth. But in Spanish my name is made out of a softer something, like silver, not quite as thick as sister’s name—Magdalena—which is uglier than mine. Magdalena who at least can come home and become Nenny. But I am always Esperanza.” pg. 11

Transition:

Another important figure of Drama-based pedagogy is that it engages both the mind and the body in each investigation. In the next set of strategies, we are going to explore how can we learn through our bodies or through embodiment.

§ STOMP (5 min)

First step is to warm up our body. We will stay in a circle for this warmup activity called STOMP.

The directions are very simple. Everyone locate your right foot and point to it. Great. As your body is willing and able, STOMP with your right foot. Terrific. Now locate and point to your left foot. As your body is willing and able, please STOMP with your left foot. Now explore how it feels and sounds to stomp with your right and then left foot. Terrific.

This is how we play STOMP. Our job as an ensemble is to see how quickly we can pass a “STOMP” from your right to left foot, then to the next person, and around a circle.

So, let’s give it a try.

Teacher starts the stomp and passes it all the way around.

Okay. It seems like we all understand the strategy now let’s see, how fast can we do it. Ready? Set? Go!

Teacher starts it again and times it. Announce time.

Awesome. Can we beat that time? Anyone have suggestions on how we might go faster to beat our time?

Teacher takes suggestions.

Okay, let’s try it again. Would someone else like to start? Great.

Possible variation: If time allows, challenge the team to go in the opposite direction. It can be useful to practice left then right if desired before going around the circle.

Reflection:

- *How did it go?*
- *What strategies did you use to be successful?*
- *Think - Pair - Share: (thinking about the strategies we just named) turn to someone next to you and talk about how this strategy might be a metaphor for OR represent something you are doing in your life right now.*
 - *For example, this game stomp is a metaphor for what I try to do when I teach -- I try to have my students work together towards a common learning objective. (let them talk for a bit...share out a few examples)*

§ TRUTH ABOUT ME (20 min)

Great work everyone. For this next strategy, I invite you to stay in this large standing circle.

Our next strategy is called “Truth About Me.” This is a great one to use with new groups as it creates students to connect with one another to build a community of learners.

Teacher passes around sticky notes, one to each student.
Students use it to mark their spots in the circle.

We invite you to participate at whatever level you feel comfortable and encourage you to invite your students to do the same.

Now I will explain the rules of the game: One person stands in the center and says: “My name is _____ and the truth about me is _____.” If other folks in the circle agree with the statement, they move quickly to a new “spot” in the circle. The last person to get to the circle stands in the center and starts the sequence again.

Side-coaching:

Make sure to discuss safety measures. How might we make sure that we are all safe as we participate in this activity? Construct a few guidelines for success with the group. Such as no running. To participate at whatever level you feel comfortable means that you can always choose to step in or not. People at the center can ask to switch out with someone. etc.

Let’s have a practice run. My name is XXX and the truth about me is that I like oranges. If this is also true about you, you are going to leave your space and find a new space that is empty in the circle.

Great. Now, XXX (people in the center), you can use the same prompt “My name is XXX and the truth about me is that...”

Side-coaching:

If someone ends back in the center for a second time, have them choose someone who hasn’t been in the center to go. Play, ideally, until everyone has had a turn in the center.

Reflection Questions

- What did you notice about yourself as you participated in this activity?
- What are some of our group characteristics? Where did we have a lot of commonalities? What were our differences?

The House on Mango Street Adaptation:

- Instead of using the truth about the students themselves, switch to the truth about characters from the book. To prepare for the game, make character cards for the characters, and review them before playing the game. Play for a bit. Pause after each round to check for understanding.

§ WHAT IS DBP Video (5 -min)

Insert the video here

§ POSTER DIALOGUE (25 min)

What is it and Why Use It?

Poster Dialogue asks participants to use words, images/symbols to respond individually and reflect collectively to a series of open-ended prompts. The prompts invite participants to make personal connections between the topics to be explored and their lived experience. The facilitator uses this strategy to assess participant knowledge and opinion.

Directions: Prior to the activity, write open-ended statements/questions at the top of a poster-sized piece of paper or spread out on a whiteboard/chalkboard—one prompt per page or area of the board. Play music.

Prompts based on the book *The House on Mango Street*:

- *What is a place that you call home?*
- *What roles do neighborhood and community play in shaping who we become?*
- *What identities, if any, are permanent and which do we have the power to change?*
- *How does a person's environment shape their identity?*
- *How do gender expectations define a person's experience of the world and dreams for the future?*

So that everyone can focus on reading and responding to these prompts, we'll put on some music and move through this strategy silently. We'll give you 5-10 minutes to visit the posters. I encourage you to visit each poster twice, so you can read and respond to new prompts that might have been added. If you see a response that you agree with, or is close to your response, feel free to put a checkmark next to it. Any questions? Let's get started.

Directions: Once the task is complete, assemble the pages in the same space in front of the full group. Facilitate the groups' meaning-making process to synthesize meaning on individual posters.

I'm going to read some of these responses out loud, and I invite you to listen, and think about what words and ideas come up more than once. After I read these out, I'll ask you to synthesize the ideas from these posters by answering the following prompts:

Individual pages:

- *Which words/responses got the most check marks on the page or did you hear the most as I read what was written?*
- *What common themes can we see from these responses?*
- *What does this group value or think is most important in relationship to this topic?*

Comparing pages:

- *Are specific words/phrases appearing on multiple pages? Why do you think this happened?*
- *Any similarities do you see between the two? Differences?*
- *What do these ideas have to do with each other or our larger inquiry?*
- *What can we learn about ourselves as a group from these posters?*

BREAK - 10 Minutes

PART TWO: CREATIVE & CRITICAL THINKING

Description:

In this section, we are going to look at how we can use DBP strategy to encourage creative and critical thinking in learning. Imagination is the cornerstone of creativity and the cornerstone of DBP.

Educational theorist Lev Vygotsky reminds us that when we imagine we think beyond ourselves, that is, to make new meanings based on what we know. With the following three strategies, we are going to look specifically at how visual art and embodiment can play an important role in meaning-making.

§ Role on the Wall (20 min)

What is it and Why Use It?:

Role on the Wall is a strategy that invites students to infer meaning about a character and to visually map the relationship between characteristics (emotions) and actions (behaviors) onto a simple outline of a human figure. By inviting students to analyze context clues, the group collectively explores and constructs a more complex understanding of the character's motivation.

Directions:

- Draw a large outline of a head/shoulders or human figure on paper; leave plenty of space to write inside and outside the figure.
- Name the character for the group and provide any necessary context. Invite the group to name out words, phrases, or messages that this specific person might receive. Write student responses on the outside of the figure.
- When a "message" is offered, invite participants to think about where it comes from. Connect messages to the messenger visually on the paper through color or a line and encourage students to find multiple answers. Types of responses can also be grouped together on the paper (for example: positive on one side of figure, negative on the other) to provide further visual organization.
- Next, ask students how the character might feel inside, based on the outside messages, and write those feelings on the inside of the figure with another color.
- Finally, ask students to connect specific "outside" messages to the inner feelings, and draw lines between those connections on the figure.

Reflection:

- Is this a realistic portrait of _____? Why or why not?
- Does this character/person ever shift or change? Is there something that could make a change?

***The House on Mango Street* Adaptation:**

- Character analysis

Use this strategy as a visual tool to explore character's journey and transformation in a selected vignette from the book. Read the text/vignette together. Then use the strategy to explore what events, people or actions impact this person the most? Why? Ask students to pull in textual evidence from the author's words to support their ideas and arguments.

- intention (inside) v.s. action/impact (outside)
- Emotion (inside) v.s. cause (outside)

§ SCULPTURE/CLAY ... (25 min)

What is it and Why Use It?:

Sculptor/Clay is a strategy in which students work together to visually represent a word, idea or character, with one individual serving as the “sculptor,” who moves the other individual/s serving as the “clay,” into position. This activity allows students to safely practice physical interactions and to explore how to build an effective visual representation of their thinking using another person’s body.

Directions:

How do sculptors make meaning through their art form?

Offer some visual art language such as, space (positive and negative), balance, composition, levels (high, medium, low), etc.

With this strategy, instead of thinking and talking about a topic, we are going to think and communicate in pairs and express our thoughts and feelings as sculptors. In your pairs, each person would take turn to become sculptor or clay. The sculptor is going to use their partner’s body as the clay to express their thinking.

Ask the students to conduct a “**boundary check**” with their partners:

Before start sculpting, communicate with your partner and do a “boundary check,” which means you will each share with your partner your “Green Zone” and “Red Zone.” Red Zone are places on your body where you don’t want other people to touch. Green zone are places on your body where you are OK for other people to touch. You don’t need to explain why this is a red or green zone. Please respect each other’s boundaries.

Pick a word/character that is familiar to the group, and then ask the student volunteer,

- **What are your general boundaries? (verbally confirm with the students: I hear that your general boundaries are ...)**
- ***May I start sculpting you?***

Once personal boundaries have been confirmed and consent has been given, move the person carefully and appropriately into position, model how to use physical contact to sculpt a person; show final sculpture of the word then invite volunteer to relax.

Adaptation:

- Near touch version

Ask: May I sculpt you again?

Once consent has been given, use imaginary puppet strings attached to the volunteer (or clay)’s body to raise or lower different parts of body, without actually touching, to make the exact same image; show sculpture then invite volunteer to relax.

- No touch version

Ask: May I sculpt you again?

Once consent has been given, shape your body into the sculpture and show it to the volunteer. Then, the clay shapes her/his own body into the same form; show sculpture then invite volunteer to relax.

Ways to put students into pairs:

This can be done randomly or students can make two concentric circles and the people who end up across from one another become partners. Give students a prompt. One person in each pair will be the sculptor and the other will be the clay. Ask groups to choose a sculpting technique that feels most comfortable.

Ideally, the pairs work silently and simultaneously. After they finish, the sculptures remain frozen and the sculptors walk about their newly created gallery. The sculptors are asked to describe what they see and make inferences and connections between the sculptures and the initial prompt. Afterwards, the sculptor and clay switch roles and the cycle of creation and reflection are repeated.

Reflection:

- *What did we just do?*
- *How did it feel to be the clay? How did it feel to be the sculptor?*
- *What body shapes did we see in our statues? How did these shapes represent similar/different ideas?*
- *How did our sculptures connect to our larger inquiry or question?*

The House on Mango Street Adaptation:

- Sculpt an image of the word _____ (keywords from the book)
- Sculpt an image of how you think adults view teenagers & vice versa
- Sculpt an image of XXX (a character from the book)
- Explore characters' emotional transition within a specific vignette from *House on Mango Street*
 - Choose a specific moment from the story (a transformative moment), Sculpt what the character looks like on the outside and then from the inside.
 - Choose a specific moment from the story (a transformative moment), Sculpt what the character looks like before and then after the moment

PASS THE PICTURE (25 mins)**What is it and Why Use It?:**

Pass the Picture helps students engage in close observations of visual texts to form conclusions and reconcile multiple viewpoints. This is a great strategy to promote empathy, critical thinking, and questioning because it examines a single issue or concept from multiple vantage points asking students to think through an issue from many different angles.

DAR Introduction (5 mins)

DAR is a thinking routine where we use artwork as provocation to think about our OWN values about teaching/learning - not to try and guess or figure out the artist's intent.

- Show anchor chart of visual vocabulary
- Use one image from the following strategy as an example.

- Read the image (DESCRIBE),
- Make interpretations (ANALYZE)
- Reflect on our own ideas about teaching (RELATE- to our own teaching).
- Side coaching:
 - When student jumps to analyse, encourage them to provide visual evidence (describe) by asking "What makes you say that?"
 - Remind participant that we aren't "guessing" what the artist's intent is, we are reading the image, making interpretations, and then reflecting on our own ideas about teaching.

Directions:

Get into groups of 4-6 and identify an elbow partner to work with. Each pair should select 1 image from the print outs they want to start with. They will share a single image and have 1-2 minutes to discuss their observations using DAR. After pairs have had time to discuss the first image the instructor says “Pass the picture” alerting students to pass the image to the next pair clockwise and receive a fresh image. Once every pair has examined each image individually the small group (of 4-6) lays images out in the center of the circle, looks at the collection and discusses how they relate to one another.

Reflection:

- *What unites all of these images? Are there issues or themes they are exploring?*
- *What is each artist’s perspective? How do you know?*
- *What stories are being told? Which perspectives are being left out?*
- *What other information would you like to know?*

The House on Mango Street Adaptation:

- Images from Chicago neighborhoods: people, places, environments?
- Artwork from Carmen Lomas Garza, Mexican-American Painter
 - **Background info about the images** [Institute of Texan Cultures:](https://texancultures.utsa.edu/wp-content/uploads/2019/08/Carmen_Lomas_Garza_4th-6th_01272018.pdf)
https://texancultures.utsa.edu/wp-content/uploads/2019/08/Carmen_Lomas_Garza_4th-6th_01272018.pdf
 - **Artist:** [Carmen Lomas Garza](https://nationalmuseumofmexicanart.org/artists/carmen-lomas-garza)
<https://nationalmuseumofmexicanart.org/artists/carmen-lomas-garza>



SCLOSING RITUAL: It Made Me Think (10 min)

Thank you for building community, and thinking creatively and critically with us today. The purpose of a closing ritual is to create a reflective moment on the day's work and to have something to take away with us before the end. For our closing ritual for today, let's come back to our large circle.

Participants gather and form a large circle.

Now, I want you to think of one word or a very short phrase that describes something that intrigued or inspired you during the workshop or something that was thought-provoking or memorable. You will share it by completing the phrase "_____, it made me think." Let's have some time reflecting on things we have done together today, and whoever is ready can start sharing.

Have a moment of thinking and reflecting, and the facilitator can model by starting the sharing, or they can invite participants to start.

Some examples might be:

- Thinking creatively, it made me think.
- DAR, it made me think.
- Embodying a concept, it made me think.