EXPLORING PARTICIPATION IN A FIRST-GRADE MULTICULTURAL

CLASSROOM DURING TWO LITERACY EVENTS: THE READ

ALOUD AND THE LITERATURE DRAMATIZATION

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A DISSERTATION

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Date

To the Associate Vice President for Research
and Dean of Graduate Studies:

I am submitting herewith a dissertation written by Claudia Christensen Haag entitled
"Exploring Participation in a First-grade Multicultural Classroom during Two Literacy
Events: The Read Aloud and the Literature Dramatization." I have examined the final
copy of this dissertation for form and content and recommend it be accepted in partial
fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in
Reading.

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We have read this dissertation
and recommend its acceptance:

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Accepted

Leslie M Thompson
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Associate Vice President for Research
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DEDICATION

To my husband, Richard, for always believing in me;

To my sons, Adam and Cody, for unconditional love and support;

And to Lori for inspiration and friendship.

What do we mean when we say, "That is an excellent teacher?" For me, an excellent teacher is one who knows the difference between relating to things and relating to people. Both need great skill; the greatest skill lies in how we relate to people. (Heathcote, 1984, p. 18)

ABSTRACT

EXPLORING PARTICIPATION IN A FIRST-GRADE MULTICULTURAL CLASSROOM DURING TWO LITERACY EVENTS: THE READ ALOUD AND THE LITERATURE DRAMATIZATION

Claudia Christensen Haag, B.A., M.A.

Doctoral dissertation, December 1998

This study was undertaken to uncover participation patterns during two literacy events, the read aloud and the literature dramatization, in a multicultural first grade classroom. The population included one first-grade teacher, 2 high verbal students, 2 low verbal students, and 2 ESL students. Questions guiding the research were what constituted participation in each event and how participation differed from one event to the other.

Data were collected for a 16-week period. Categories and codes were identified for both the read aloud and literature dramatization events. In the analysis, structures of participation were enumerated. Next, read aloud behaviors or the dramatization behaviors were analyzed. Finally, evidence of constructing story knowledge was analyzed.

Findings indicated that the teacher was receptive to student turntaking and response, she guided and directed both events through verbal and nonverbal modes, and

she elicited response in constructing story knowledge. The teacher showed more director talk, was more explicit with directives, and guided through her participation as an actor and a critic in the dramatizations. Eliciting response to construct story knowledge was higher in the dramatization for one area, negotiates story but was higher in the other two categories, analyzes story and links/connects story, in the read aloud event.

All 6 subjects had an increase in verbal participation in the literature dramatization behaviors compared to the read aloud because of the expansion in dramatization behaviors to include director, critic, and actor participations. Under constructing story knowledge, talk surrounding all three categories (negotiating story, analyzing story features, and linking or connecting the story) was frequent and deliberate in the read aloud event. In the dramatization event, the only category to have high participation rates was negotiating story, where students were asked to recall or improvise lines.

The read aloud event allowed for talk surrounding constructing story knowledge, providing the foundation for the dramatization scripts that were collaboratively negotiated with the teacher. In literature dramatizations, all students, but especially the ESL students, were allowed a wider array of participation opportunities, and during the one analyzed event, both ESL students increased their quantity and quality of participation.

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CHAPTER I

INTRODUCTION

Educators, theorists, and researchers alike extoll the positive effects of classroom drama on language and literacy development (Bolton, 1979; Britton, 1993; Clay, 1986; Holdaway, 1979; Pellegrini & Galda, 1993; Rosenblatt, 1978; Stewig, 1983; Way, 1967; Wolf, 1992). Research studies supporting these claims, however, are often difficult to compare due to the wide variety of constructs measured along with the variations of subjects' ages, socioeconomic status, and cognitive development (Galda, 1984: Massey & Koziol, 1982; Siks, 1983; Wagner, 1988).

However elusive the effects of drama are to study and define, drama is seen by many as a powerful force in a child's life and education (Edmiston, Enciso, & King, 1987; Galda, 1984; Stewig & Buege, 1994). Drama gives all children, not just the highly verbal child, the opportunity to use both verbal and nonverbal communication to expand narrative competence. For the English as a Second Language (ESL) student, drama provides an alternate means to participate actively in the regular classroom. Acting out stories, or literature dramatizations, is a form of drama that can be easily incorporated in the elementary classroom. Literature dramatizations draw first on the child's own experiences and extend this knowledge into the unknown with the introduction of new contexts from children's literature.

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A more common literacy event that is recognized for its positive effects on language and literacy development in the primary grades is the read aloud (Britton, 1993; Cochran-Smith, 1984; Heath, 1982; Strickland & Morrow, 1989; Wells, 1986). In Becoming a Nation of Readers: The Report of the Commission on Reading (Anderson, Hiebert, & Wilkinson, 1985), the commission stated: "The single most important activity for building the knowledge required for eventual success in reading is reading aloud to children" (p. 23). Read alouds are used to expose children to a variety of language styles, to help them discover the meaning of new words, and to give them a broader perspective of their world (Maxim, 1993).

A major part of the whole group experience, whether it be a read aloud or a literature dramatization activity, is learning how to participate. An important part of early school success lies not only in having experiences with books but also in learning the nonverbal behaviors associated with group reading experiences (Cochran-Smith, 1984). For those students who have attended preschool and kindergarten, the implied rules of participation for whole group literacy events are well-established by first grade but may be a foreign participant structure for children who have not had previous classroom experience in American schools. Knowing how and when to participate becomes an important key to success in both the read aloud and the dramatization event.

Purpose of the Study

This study was undertaken in an attempt to uncover patterns of participation for high verbal participators, low verbal participators, and also the English as a Second Language (ESL) students within two classroom literacy events, read aloud and literature dramatization. One teacher, 2 high verbal students, 2 low verbal students, and 2 ESL students composed the study population. Three central questions guided this research:

1. What constitutes participation in a read loud event?

2. What constitutes participation in a literature dramatization event?

3. What is the difference in participation between a read aloud event and a literature dramatization event?

Review of the literature reveals a variety of quantitative studies promoting drama's positive effects in learning, but there are few qualitative studies looking at the drama process itself (Massey & Koziol, 1982; Wagner, 1988). This study was an effort to expand the research base on the drama process within an elementary classroom.

Definition of Terms

The following operational definitions were used in this study.

Creative Drama--an improvisational, nonexhibitional, process-centered form of drama in which subjects are guided by a leader to imagine, enact, and reflect upon human experiences (McCaslin, 1984). Other terms used for this form of drama include:

improvisational drama, informal drama, educational drama, developmental drama, spontaneous drama, and drama with children.

ESL student--the English as a Second Language student. A student whose native language is other than English.

Literacy event--activities in which written language is integral to the nature of students' interactions and their interpretive processes and strategies (Heath, 1982)

Literature Dramatizations--the acting out of a familiar story or parts of a story. Dramatizations may include story interpretation (the retelling of the original story) and improvisation (using the basic story to expand and extend the thematic material) (Stewig and Buege, 1993). Also called dramatizations and dramas.

Participation--categorized under verbal and nonverbal domains: Verbal Participation--any uninterrupted verbal utterance or turn taken by a the teacher or student during a read aloud or literature dramatization event. Also called turntaking. Nonverbal Participation--(a) any appropriate gestures and/or body movements that portray character's emotions or actions from a story being read aloud or enacted or (b) any nonverbal social participation showing attentiveness to text and/or teacher and/or peers during both events.

pz microphone--a microphone that picks up sound throughout the classroom.

Read Alouds--a whole group activity where the teacher reads a book or poem aloud and the class is encouraged to discuss and interact with the teacher and the text throughout the session.

Turn Taking--any uninterrupted utterance is called turn taking.

Limitations of the Study

The researcher was the primary instrument of data collection and analysis. Audio and video taping were used and both may affect data. All interviews and journal entries were self reported data. The amount of cultural diversity in the classroom depended on the particular classroom's population for the 1995-96 school year.

Assumptions

It is assumed that all self-reported data given in the interviews contained honest responses. Also, it is assumed that student participation observed during the study reflected genuine response and was not negatively or positively skewed due to the researcher's presence.

Overview of Methodology

Observations occurred over a 16-week span: 4 weeks in the fall and 12 weeks in the spring, for a total of 23 visits. Data collection borrowed from ethnographic methods;

data were triangulated through audio and videotape recording, interviews with the

teacher, site documents, field notes, and journals kept by the researcher and the teacher

(Patton, 1990).

CHAPTER II

REVIEW OF THE LITERATURE

The first section is a review of current theoretical perspectives affecting the study which are social constructionism, second language learning theory, and reader response theory. The second section contains a review of literature for the read aloud and literature dramatization events including the nature and definition of these events and current research. In the final section, participant structures and how these structures affect whole group participation in the classroom are addressed.

Theoretical Perspectives

Social Constructionism

Vygotsky (1962, 1978) theorized that thought development is determined by language, that language learning is a social act, that play is an important part of language learning, and that speech and action are vital in learning. According to Vygotsky, language and learning take place first on an interpsychological (within social transactions) plane, and later move to an intrapsychological (within the individual) plane. A child actively participates in making sense of the world through social negotiations with an adult or knowledgeable other. Scaffolding interaction, whether by a teacher or a peer in the expert role, provides a support system for the child within his or her "zone of proximal

development," which Vygotsky (1978) defined as "the distance between actual development level as determined by independent problem-solving and the level of potential development as determined through problem-solving under adult guidance or in collaboration with more capable peers" (p. 6). In discussing Vygotsky's theories, Berk and Winsler (1995) contend that within the zone of proximal development, the teacher or knowledgeable other can be effective in scaffolding by engaging students in interesting and culturally meaningful collaborative problem-solving (joint problem-solving); by promoting a process where participants may start off a task with different understandings but build shared understanding through collaboration (intersubjectivity); and by responding warmly and positively, so students are willing to participate and take risks (p. 27).

Vygotsky (1978) considered play as a critical factor in child development, stating:

> play creates a zone of proximal development in a child. In play a child always behaves beyond his average age, above his daily behavior; in play it is as though he were a head taller than himself. (p. 102)

Vygotsky (1978) posits that play, acting as a transitional stage in development, allows the child to separate meaning from objects (separate the signifier from the signified), leading to the beginnings of literacy. Play, then, becomes a precursor to literacy where the child will begin to manipulate symbols to create meaning.

Vygotsky asserted that meaning is socially negotiated through multiple sign systems, nonverbal actions as well as oral and written language. The importance of nonverbal gestures in communication is addressed in educational theory but is not given

the same emphasis as verbal communication. Byers and Byers (1972) describe the interrelatedness of verbal and nonverbal communication and contend that in order to participate in the classroom and in the world, children will need to understand how to use both forms of communication. Bremme and Erickson (1977) explain that all cultural and socioeconomic groups have wide and varied behavior, both verbal and nonverbal, for performing interactional work. Gardner (1985) points to the unique benefits of drama in comparison to other art forms. In drama, children are allowed to experience the rewarding social aspects of language and nonverbal communication. Drama allows both verbal and nonverbal participation, broadening the scope of response to literature. Non-mainstream/ non-native English-speaking children as well as mainstream students benefit from the expanded forms of expression permitted in drama (Wolf, 1992).

Second Language Acquisition Theory

For students learning English as a second language, language and literacy development and the ability to construct meaning in the second language follow the same process as with first language learners, except the ESL student must learn structural and the cultural factors that accompany the second language (Weber, 1991). Krashen (1982) discusses "comprehensible input," which he defines as language the second language learner can understand, plus a little more ("language + 1") (p. 21); allowing students to work within their zone of proximal development as they learn a new language. Another hypothesis put forth by Krashen is that of the affective filter (relating to a person's

motives, social environment, personality, and background schema). Krashen asserts that when people feel at ease and comfortable in their environment, they are much more likely to lower their affective filter and, thus, be able to take in comprehensible input (p. 25).

Reader Response Theory

In her reader response theory, Rosenblatt (1978) describes readers as performers of texts and points out that reading, writing, speaking, listening and thinking truly are arts, with the meaning created within. Rosenblatt emphasizes that the transaction between the reader and the text is context dependent, affected by the reader's background, emotions, and environment. Rosenblatt (1983, 1991) identifies two stances taken when reading a text: aesthetic reading, where attention is focused on experiencing the text and living through it at that moment; and efferent reading, where attention is focused on information the reader carries away from the reading. While the two stances are defined as separate entities, in reality they are more like "two ends of a continuum along which the reader's focus of attention moves" (Hickman, 1979, p. 17). Although some texts will be more conducive to one stance or the other, all texts, even poetry, can be read in the efferent or aesthetic stance. Each stance yields different transactions. In the case of the poem, the efferent stance will yield objective criticism, but the aesthetic stance will evoke response, allowing the poem to become a work of art, not just an exercise in literary criticism. Rosenblatt asserts that schools too often focus on the efferent stance at the expense of the

aesthetic, when a balance of the two stances within the curriculum would allow for a deeper, more active participation structure for students.

<div align="center">The Read Aloud: Nature and Definition</div>

"From the time of the earliest primitive fire circle to the Middle Ages--when minnesingers and troubadours sang their ballads--to the modern age of television, people have found delight in hearing stories and poems" (Huck, Hepler, & Hickman, 1993, p. 720). The read aloud, also called storybook reading (Morrow & O'Connor, 1995), is a time when a parent, teacher, or a reader shares a picture book or a piece of literature with a child or a group of children. How interactive the read aloud is depends on the reader and the size of the group listening to the story. The read aloud is credited with not only providing enjoyment, but also aiding in language and literacy skills. Whether the read aloud is with a small group or a large group, theorists and educators who advocate reading to children are found throughout child development and educational research.

Britton (1993) states that three important processes are at work when a teacher reads to the class. First is what Britton calls a communal experience, when the class functions as a single group. Second, there is listening to the English language in its written form, which is an integral part of children's learning to read for themselves. Britton notes that a reader's presentation can positively affect the students' interpretation of text through the use of gesture and changes in tone and voice. Third, through reading aloud,

the teacher is helping the student to gain life experience. In a narrow sense, the read aloud gives the student a desire to learn to read, but Britton maintains that it is the satisfaction from listening to experiences in books that nurtures the whole child.

Clay (1991) states that, from hearing stories read aloud, "The child learns more language in discussion, more book language, a range of new vocabulary, more about how pictures cue meaning, more about story structures that help with understanding how stories work, more about the enjoyment to be found in books" (p. 226). After studying the home interactions in comparison to school interactions, Wells (1986) proposes four principles for teachers or caregivers to strengthen language and literacy learning at school. Wells suggests that teachers treat what the child has to say as worthy of careful attention, that teachers do their best to understand what the child means, that teachers take the child's meaning as the basis for the teachers' response, and that teachers select and encode their messages to take account of the child's ability to understand (p. 218)

Au (1993) discusses the benefits of reading aloud to children, especially using "picture books with illustrations that directly support the text, and stories with predictable patterns and repetitive language" (p.149). For the ESL student, Au sees the sharing of literature as being a helpful scaffolding process as children begin to read on their own. Sharing the books first and then putting them in a center where they can be reread by the students is seen as an appropriate practice to help encourage all beginning readers.

Trelease (1989) states that parents and teachers need to read daily for much the same reasons that they talk to their children, "to reassure, to entertain, to inform or explain, to arouse curiosity, and to inspire--and to do it all personally, non impersonally with a machine. All those experiences create or strengthen a positive attitude about reading, and attitude is the foundation stone upon which you build appetites" (p. 2). He also states that the read aloud strengthens speaking, reading, and writing skills through improving "listening comprehension," declaring, "The listening vocabulary is the reservoir of words that feeds the reading vocabulary pool"(p. 2).

Read Aloud Research

A variety of studies promoting reading aloud for its positive effects on language and literacy development have been documented throughout the nation and around the globe (Cochran-Smith, 1845; Heath, 1982; Mason, Peterman, & Kerr, 1989; Rosenhouse, Feitelson, Kita, & Goldstein, 1997). Wells' (1986) longitudinal study with the Bristol Language Development Project showed that hearing many stories within the preschool years had lasting benefits that positively affected academic success. Cochran-Smith (1984) found that the story reading event in a preschool allowed for interactive negotiation wherein both the reader and the listeners were interacting to build or negotiate meaning around the book. She identifies three broad types of interaction during a storyreading: readiness for reading--learning appropriate listening, sitting, attentive behaviors for the

event; life to text--teacher bringing text to life by bringing out extratextual information and applying book information to outside world; and text to life--helping children discover the meaning the book held for them and for their lives.

Mason, Peterman, and Kerr (1989), in a study of how kindergarten teachers read to their classes, found that the teachers used various techniques to foster understanding before reading, during reading, and after reading. The teachers were seen to aid comprehension in the following ways: first, by taking on more responsibility for comprehension when the text was difficult, but allowing their students to take on more responsibility when the text was easy; second, by helping students to tie new text information to their previous experiences; and third, by allowing students to restate text concepts (p. 61).

In their article Interactive reading aloud to Israeli first graders: Its contribution to literacy development, Rosenhouse, Feitelson, Kita, and Goldstein (1997) relate that Israeli students growing up in less literate home environments had positive literacy gains when a storyreading program was implemented. Interactive storyreading led to increases in decoding, reading comprehension, and picture storytelling, with one of the greater positive effects on reading achievement being increased reading for pleasure.

In the Kamehameha Elementary Education Program (KEEP) in Hawaii, Kawakami and Au (1986) found that the interactional styles of Hawaiian children were different from those of mainstream students, and that this difference in participation structures hampered

literacy acquisition. The speech event, called talk story, did not follow the common dyadic interactions, but occurred in group format with much overlapping of speech and open turns. Teachers redesigned lessons to include talk story interactional patterns and to connect the book to the students' background. The researchers found that when the students were already familiar with the interactional patterns, they could direct their attention to learning to read instead of learning how to participate.

In discussing culture and literacy, Heath (1982) relates that familiar literacy events for mainstream preschoolers, including bedtime stories and the language and interaction patterns around sharing the book (learning to label and link the book's content to their world), helped prepare mainstream children for participation in school literacy events. Heath found that children from non-mainstream homes were at a disadvantage because these children did not know the participant structure for the typical literacy event as it was structured at school. In the two non-mainstream communities that Heath studied, the participation structures varied from the mainstream format and did not match the school's view of what participation in a literacy event should look like.

In a study of ESL students, Elley (1991) found that children, when exposed to an abundance of high-interest illustrated story books, either read to them by teachers practicing Holdaway's shared reading techniques or using a silent reading method, progressed at twice the normal rate as control groups over an 8-month period in second language learning and in literacy skills. His conclusion was that high-interest story reading

has an important place in second language learning. Through his research on ESL students, Elley identifies five critical differences between first and second language learning that will affect language and literacy development: (a) strength of motivation-- whether the child has a need to communicate and comprehend the second language; (b) emphasis on meaning vs. form--the native language is always learned continuously in a meaningful context, whereas second language learning often concentrates on form; (c) amount of exposure to language; (d) type of exposure to language; and (e) the quality of the language models.

<div align="center">Literature Dramatization: Nature and Definition</div>

In researching drama's effects in education, one runs into the difficulty of definition: a myriad of activities and definitions are listed under the term <u>drama.</u> Heathcote (1984) reminds us that drama, in Greek, means "to live through." Way (1967) writes that improvisational drama, which is usually called creative drama in the United States, means "to practice living." After a 2-year debate, The Children's Theatre Association of America (CTA) approved the following definition for creative drama: "an improvisational, nonexhibitional, process centered form of drama in which subjects are guided by a leader to imagine, enact, and reflect upon human experiences" (McCaslin 1984, p. 9).

Drama often is categorized as informal, or spontaneous, drama which emphasizes the process rather than the product; and formal or scripted drama, meaning a play or a polished production (Stewig, 1983). Although many drama authorities believe that informal or spontaneous drama should be given the highest priority within elementary classrooms (Bolton, 1979; Siks, 1981; Way; 1967), educators find that formal drama or the actual production promotes learning as well (McCauley, 1991; Wolf, 1992). In spontaneous drama, children often are asked to interpret or to improvise a story. Characteristics of an interpretation are, "successful and accurate interpretation, enactment, or recreation of the author's statement and intent"(Stewig, 1983, p.10). Improvisation is defined by Stewig as a process of going "beyond" the material. Both interpretation and improvisation can be used successfully in literature dramatizations.

Literature dramatizations involve the process of acting out familiar children's literature. Although either interpretation or improvisation may be used, in the beginning stages of literature dramatizations, the actual interpretation of the story is encouraged, because this allows for comprehension of the specific storyline. Children are encouraged to borrow literate words and phrases from the story as they act out all or part of it.

Paley's (1978) procedures for using literature dramatizations, which she called dramatics, include the teacher reading the story, the class discussing it, and, then, the entire class acting it out. The number of times the story is shared and discussed before acting it out depends on the story's complexity. As Bettelheim (1976) relates, "When the

story teller gives the children ample time to reflect on the story, to immerse themselves in the atmosphere that hearing it creates in them, then later conversation reveals that the story offers a great deal emotionally and intellectually at least to some of the children" (p. 59). Spolin (1986) defines the teacher's role as one of leadership: helping the students to focus, suggesting and questioning in order to aid plot and characterization, and asking for evaluation by the children of what went well and what they can do to improve the process.

Harste, Woodward, and Burke (1984) speak of communication systems that are strong for children, such as drama, and how drama can provide a natural link to weaker systems such as reading or writing. Britton (1993) says of drama, "In classrooms where drama is given prominence, talking, writing, reading, painting, movement, model-making, music-making both contribute to it and are generated by it" (p. 149). From her perspectives on language learning, Cazden sees drama as a useful medium for children's learning (1992). She draws upon her experience at the Bread Loaf School, sharing a vivid metaphor written by a student pertaining to the role of an actor in drama:

> The role of the actor is like breathing life into an origami bird: flat paper turned to wings with depth and flight, (in contrast to) the English-major (literary) analysis, which not only deflates the origami bird, but takes it apart to see how it works. (Cazden, 1992, p. 239)

Holdaway (1979) confirms a strong belief in the integral placement of drama in the classroom, when he writes that the arts provide a bridge between verbal and nonverbal modes of communication (p. 163).

Literature dramatizations allow increased opportunities for children in drama, as the dramatizations draw first on the children's experiences, and extend into the unknown with the introduction of new contexts within the stories. Interviewed by Dillon (1981) drama expert, Brian Way relates how drama expands the story book reading experience, taking the two-dimensional illustration of the book and expanding it to a three-dimensional illumination through the incorporation of drama (p. 358). Paley (1978) relates two major advantages to incorporating literature dramatizations into the classroom: (a) each child's opportunities for active participation are increased and (b) dramatic and narrative skills are developed together, reinforcing each other in a systematic way.

Another educational benefit of literature dramatizations lies in the connections that can be made among events; the conflicts that may be solved, the goals that may be attained, and the all-important connection that may be made between the story and one's own life (Sebesta, 1993). The element of magic that is often interwoven within the dramatizations, allows children the flexibility of explaining things that are beyond their present logic (Paley, 1981). This "living through" the story allows the student to internalize the story (Pellegrini & Galda, 1982). For the ESL student, this "living through" of a story may be one of literature dramatizations' most powerful features. In Paley's book, Wally's Stories (1981), she relates how one of her ESL students, Akemi, is able to take chunks of language from their class dramatic literature dramatizations and use them in her interactions with peers.

<u>Drama's Placement in the Curriculum: A Cultural Issue</u>

Despite the urging of theorists, researchers, and educators to use drama in the classroom, American elementary teachers rarely use it systematically in their curriculum (Stewig, 1984). One reason for drama's low placement in American education, especially the elementary school, may be cultural. Clay (1986) notes a different cultural focus for the arts in education in the United States in comparison to New Zealand, the arts relegated to nonacademic status in the United States, while they are seen as constructive processes that are incorporated throughout the academic areas in New Zealand schools. Clay states, "I see every reason to assume that a call on the part of the teacher for a child to construct a response, whatever form that response takes (reading, talking, writing, constructing a village, or painting a drama backdrop) requires the child to relate, link, remember, call up, relearn, monitor, problem-solve, and all those other powerful mental activities which help children and adults to adapt and create new solutions"(Clay, 1986, p.767). Because of the nonacademic view of the arts, drama 's placement in the elementary curriculum in the United States is peripheral, a fun addition to be used on occasion at the teacher's discretion.

Drama Research

Researchers note the positive effects of drama in a variety of academic disciplines: linguistics, speech communication, theatre arts, cognitive and developmental psychology,

education, and psycholinguistics (Wagner, 1988). Kardash and Wright (1987) integrated the findings of 16 quantitative drama studies. A total of 36 "effect sizes" were drawn from 16 drama studies with children (kindergarten-7th grade), then analyzed, with the results showing that drama has a moderate but positive effect (mean size of .67) on children's achievement in four areas: reading, communication, personal perception, and drama. For the purposes of this study, the positive effects of drama on communication, or oral language will be reviewed.

Research in oral language clearly shows that "language is learned through purposeful use and that the context of the situation influences the nature of the talk produced at any one time" (Edmiston, Enciso, & King, 1987, p. 219). Drama's positive effects on oral language are shown in several quantitative studies (Pellegrini, 1984; Saltz & Johnson, 1974; Smilansky; 1968; Stewig & Vail, 1985; Vitz, 1984) and a few qualitative drama studies(McCauley, 1991; Paley, 1978; Wolf, 1992). Difficulties in analyzing and comparing findings in these studies stem from the great diversity in the nature of the studies, some using a specific creative drama activity to accomplish a concrete language development goal, and others employing language growth and fluency measures among an array of general measures (Massey & Koziol, 1983). Another difficulty arises in the way individual researchers define terms.

Smilansky's 1968 pioneering study on the effects of drama, specifically socio-dramatic play, on the development of disadvantaged 3- to 6-year-old Israeli children found

significant gains in both oral language and social behavior. Socio-dramatic play is defined as the incorporation of imitative role playing of children, where they take on different roles and interact with each other in terms of a situation they have created (for example, visiting the doctor's office). Smilansky also states that "disadvantaged" Israeli children engaged in less dramatic play and demonstrated role-playing of poorer quality than "advantaged" children. Heath (1985) argued that studies that apply universal definitions of make-believe to children may misinterpret the behavior of children of different cultures (p. 151). Heath's concern about culture may add a new limitation to the explanation of data across diverse populations.

Pellegrini (1984) and colleagues (Pellegrini & Galda, 1982), in a series of experimental studies, examined a wide variety of language and cognitive skills affected by dramatic play. Subjects in the various studies ranged from preschool to second grade children. The researchers found that playful reenactment of stories, termed a form of dramatic play in this study, provided significant gains in story comprehension for the younger children, but the gains disappeared by the second grade. Pellegrini and Galda discuss the reason for this difference in their 1993 article for <u>Reading Research Quarterly</u> entitled "Ten years after: A Reexamination of Symbolic Play and Literacy." They state, "Consistent with the theories of both Piaget and Vygotsky, symbolic or dramatic play seems to serve a developmental function during the preschool period and its influence, consistent with developmental theory, wanes as children progress through school "

(p. 28). Edmiston's (1993) qualitative research broadens the definition and uses of story dramatizations. He states that allowing students of all ages the opportunity to respond to literature through the collaborative act of drama permits for a variety of responses from all participants resulting in "deeper consideration of a theme, so that responses may become more complex" (p. 258). This type of response goes beyond the objective of retelling the original story, as was the purpose in the Pellegrini and Galda studies, thus expanding the scope and educational value of dramatizations.

Sachs (1980) found that the verbal interaction with peers that is characteristic of talk during thematic fantasy play (children enacting themes and events not related to their everyday experience, such as enacting a fairytale) allowed for the use of literate language, enabling children to construct narrative structures. Galda (1984) cited the "dramatizing of a story" as resulting in greater understanding of cause and effect and the motivations and emotional responses to characters (p. 114). One of the first empirical studies to explore the relationship between second language learning and creative drama suggests that drama can indeed be effective in stimulating syntactic growth in students of limited English proficiency (Vitz, 1984). These quantitative findings concur with Paley's (1981) description of drama's positive effects for one of her ESL students, Akemi, who was able to take chunks of language from classroom dramatics activities and use them in her interactions with peers. Wagner (1988), in her review of drama studies, found that present research has yet to capture "the drama of Drama" and stated that she would like to see

more qualitative studies of the process itself (p. 46). The following qualitative studies identify drama's positive effects in learning.

McCauley's (1991) dissertation study explores the heuristic of Performing Text, the dramatization of written material for an audience. She discusses the three salient features of Performing Text: oral reading; repeated reading; and drama. In her ancillary findings, McCauley relates important multicultural considerations of Performing Texts centering on the ESL student. McCauley finds Performing Texts to be a powerful tool for learning "not only the language of school texts, but also the gestures, the paralinguistic aspects of our language"(p. 99). Other positive aspects of Performing Texts for all learners, but especially beneficial for the ESL student, include whole group involvement, a low anxiety atmosphere, and no risk of failure, allowing each child to work in his or her own "zone of proximal development" (p.100).

In Wolf's (1992) dissertation study, two activities are compared, round robin reading and the interpreting and performing of text through reader's theatre. Her subjects were third- and fourth-grade students in a multicultural urban classroom of remedial readers. Wolf concludes, "In reader's theatre, the children in the classroom did not act like readers, but they became readers-making collaborative decisions, analyzing text, practicing their skills and performing their interpretations"(p. xi).

Participant Structures

Philips (1972) described participation structures as face-to-face interactions in a certain social setting that have their own set of rules, regulations, and responsibilities for the participants involved. Philips studied Native American students, observing home and school participation. She found that whole group interactions, where the teacher did most of the talking from a leadership role and called on individual students to answer, were often met with silence or embarrassment by the Native American students. These students were observed to be much more comfortable participating in small group settings and also collaborating with the teacher on a one-to-one basis as both participation formats were culturally familiar to them.

Heath's (1983) ethnographic research depicts two non-mainstreamed groups, Trackton and Roadville, using language and participating in literacy events in ways different from those used in the mainstream classroom. Although both groups of children from these two cultural groups were proficient language users, neither possessed the communicative competence needed for the school setting. The cultural interactional differences between school and home affected students' participation in the classroom setting.

In his longitudinal study, Wells (1986) found differences in the style of home language interactions compared to language interactions in the school setting. In the

home, children were seen to be major initiators of questions; at school, the teacher was seen to be the major initiator of questions. Wells notes that, in schools, the participant structure often has the teacher doing too much of the talking and using an abundance of closed-ended questions.

Michaels and Cazden (1986) found that teachers had an easier time following and extending the language pattern used by students whose language patterns matched their own. African American students in the study used an episodic pattern or topic association pattern, and this sharing pattern proved more difficult for the teacher to follow and extend. The researchers hypothesized that the practice children gain by clarifying, expanding, and focusing their discourse to meet the teacher's literate notions about how information should be organized helps bridge the gap between children's home-based oral discourse and the more literate discourse strategies valued in school.

In teaching Haitian children in a preschool setting, Ballinger (1992) found that when the adult dos not share the same culture or the same socialization experiences as the students, entering into relevant conversations and controlling student behaviors can be challenging. Haitian teachers' success in initiating conversations and in controlling classroom behaviors appeared to be caused by their strong use of reprimands tempered with statements of friendship. Haitian teachers were seen to emphasize the values and responsibilities of group membership. Similarly, Cazden, Carrasco, Maldanado-Guzman, and Erickson (1981) found that much of the teacher effectiveness with Mexican American

students seemed to be related to the teacher's interactional style. Questions asked reflecting the teacher's knowledge of students' families communicate a sense of caring.

As Kawakami and Au (1986) noted in their research on talk story, Shultz, Florio, and Erickson (1982) found that a cross-cultural mismatch between teacher and students can be one explanation for why some children have interactional difficulties in the classroom. Their research on the different types of participatioin structures for home and school showed that participation differed according to the number of people talking at one time, roles played by the participants (whether they were of equivalent roles), and the number of conversational floors (either one or more than one) that could be going on at the same time. The researchers identified three aspects of communicative knowledge that have powerful implications for students' success in participating in the classroom. These are knowledge of the accepted ways for people to interact in various social settings, possession of the verbal and nonverbal performance skills needed for producing appropriate communication behaviors, and possession of interpretive skills that are mandatory to make meaning of social interactions with others in given situations.

Mehan (1982) writes, "What is involved, then, in competent participation in the classroom community? What do students say and do when they are judged as 'effective' or 'successful' in the eyes of other members of the classroom community, especially the teacher?" (Mehan, 1982, p. 65). As Mehan's question posits, how students are viewed by their teacher and classmates will affect their participation within the whole group

classroom literacy events and how students participate within the classroom setting will be

directly influenced by students' home participation patterns.

CHAPTER III

METHODOLOGY

In this study, the differences in participation between read aloud events and literature dramatization events were examined. The three central research questions were:

1. What constitutes participation in a read aloud event?

2. What constitutes participation in a literature dramatization event?

3. What is the difference in participation between read-aloud and literature dramatization events?

Research Design

The research design was qualitative. Because the goal was to understand the participation structures of two whole group events, the read aloud and the literature dramatization, it was necessary to become a part of the classroom experience through prolonged observation.

Selection of Site, Teacher, and Classroom

Because of the nature of the study, the site was selected on informed choice rather than the sampling procedure (Goetz & LeCompte, 1984). The site selected was based

upon the following criteria: first, the school had to have an ESL pull-out program; second, the school had to be an elementary campus; third, the school had to have a teacher who would be willing to try a more systematic use of drama within her classroom; fourth, the school administration had to be willing to have a researcher in their school for several months; and fifth, the school needed to be close enough to the researcher's residence to commute to the site with ease.

For the purpose of this study, a first-grade classroom with an ESL population was preferred. A relationship with the school was initiated in 1992-93 when the researcher was an English as a Second Language (ESL) teacher at this campus. In this district, the ESL program was a pull-out program where students would come to ESL class for a prescribed period of time designated by the state according to level of language proficiency as assessed by the student's score on the LAS test. The students would also spend part of the day in a regular classroom. The researcher worked closely with the teacher from each grade level who had ESL children placed in his or her homebase classroom. Based on the researcher's knowledge of the campus, the faculty's positive concern for ESL students, and the criteria being met, this site was chosen for the pilot and dissertation study. Ms. H., the teacher chosen to participate in this study, was the first-grade ESL designate teacher for the school. After gaining consent from the administration (see Appendix A), Ms. H. was asked to collaborate on the pilot and dissertation study, and she enthusiastically agreed.

School Description

The school was built in 1985. Because enrollment grew quickly beyond the space limits of the campus itself, two mobile units housing four classrooms were placed near the west side of the campus. At the time of the study, four of the fifth-grade classes were in the mobile units. The school itself was surrounded by a large suburban community comprised of medium-sized homes, several apartment complexes, along with a large medical complex and a hospital, nursing home, and doctors' offices. Approximately 749 students ranging from kindergarten to fifth grade attended this school. Student ethnicity data for the 1995-96 school year was reported as follows: 77% White, 10 % Other, 9% Black, and 4% Hispanic. ESL students from a nearby school were bussed to the campus in order to have enough students to allow for a full-time teacher and aide for the district's ESL program to be located here. The ESL pull-out program served 34 students for the 1995-96 school year.

Teacher Description

Ms. H. worked hard to provide interesting, successful learning experiences for all of her students. Ms. H. was a teacher who showed interest in incorporating more drama in her own classroom as a learning strategy.

She had been teaching first grade for 6 years and had recently completed a master's degree in Early Childhood Education from a nearby state university. She was

chosen not only for her willingness to participate in the pilot and dissertation study but also for her reputation as a master teacher with an excellent teaching record, as attested to by the principal, assistant principle, and fellow teachers. Ms. H. indicated that she already was using drama sporadically throughout the year but would be interested in incorporating drama on a more systematic basis.

Classroom Description

Ms. H.'s classroom was set up to facilitate cooperative learning activities. Children's desks were clustered into groups of four or five facing each other, allowing for small group interaction. There was a rectangular area at the front of the room, with a large rocking chair and floor space marked off with a tape border. During whole group read alouds and discussions, the students sat around the teacher and were close to the teacher, books, and materials being shared.

On both sides of the room, there were learning centers set up which the students learned to use collaboratively while the teacher was attending to small groups in rotation. A round table in the back corner of the east wall was used for teacher-led small group meetings. The teacher used heterogeneous groupings and changed their membership frequently, allowing the children to enjoy a variety of personalities within a small group setting.

A large art/activity table was placed along the west wall and students were encouraged to use the art supplies, not only during class projects, but also during rainy day recesses and center time. Labels for all centers, along with class rules and center rules, were posted throughout the classroom, and children were encouraged to "read" the walls of the classroom. Bean bag chairs and a small bookshelf were in the front eastern corner of the room, and children were encouraged to read in any part of the room that was not being used when they had completed their work or during center time. A variety of children's books and games could be found in the shelves lining the eastern wall, and the front chalkboard tray was lined with books dealing with the thematic unit that was in process. Children were encouraged to share with the class books they brought from home or their local library.
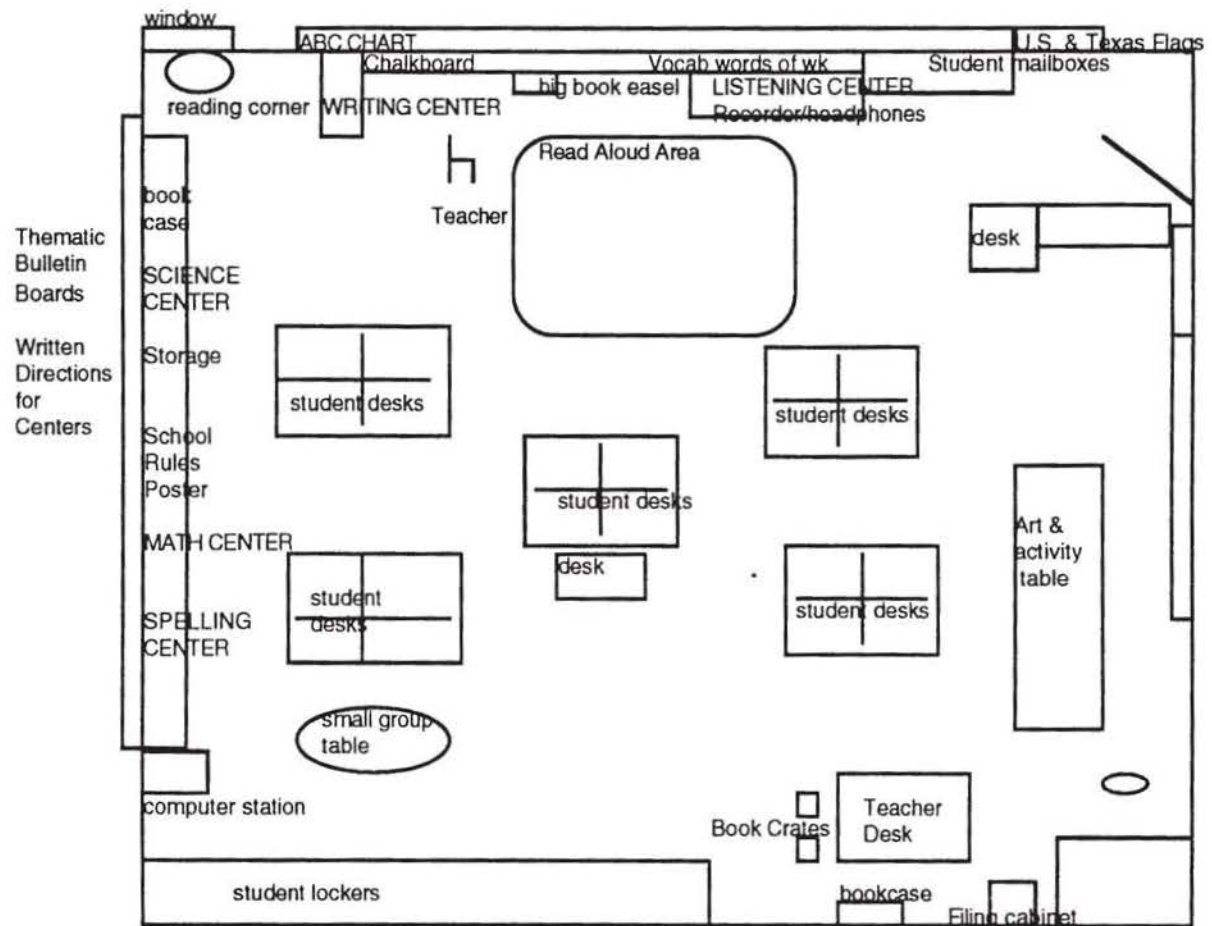
Figure 1 Ms. H.'s First-Grade Classroom

Selection of Subjects

The population in Ms. H.'s classroom at the beginning of the study included 19

students but expanded to 22 students by January, 1996. For the purpose of this study,

however, only the 19 original students were considered for subject selection. Permission

forms were signed for all students allowing consent for audio and video taping (see

Appendix A). The ages of the children ranged from 6 years. 0 months to 7 years. 3

months. All children had attended kindergarten, and 3 children also had been through a year in a developmental first grade. The ethnic affiliations within the class for 1994-95 were as follows: 15 Caucasian (within this group were 2 ESL students, 1 from Albania and 1 from Germany), 2 Indian (both in ESL program), 1 Mexican American (ESL), and 1 Asian (ESL).

In order to select the 6 subjects who would be closely observed throughout the study, all 19 children were observed for six morning sessions over a 4-week period. During the read aloud sessions, the researcher took verbal participation counts of all students. Because the students frequently talked over one another or chimed in together, participation counts were approximations rather than exact tallies. At the end of the 4-week period, an informal interview with the teacher was held to discuss each of the student's participation behaviors. The teacher classified all students as either high, medium, or low verbal responders and also shared information on each child's participation behaviors in general. Using the verbal participation counts from the six read aloud sessions along with the teacher's general evaluative comments, a male and female student were selected for tracking in each of the following categories: high verbal participation students, low verbal participation students, and English as a Second Language (ESL) students (see Table 1).

Table 1

<u>Subjects' Profile</u>

Name	Participation Classification	Age	ESL/Spec. Classes	Ethnicity/ Home Lang.
Carter	High	6	none	Caucasian/ English
Annie	High	6	none	Caucasian/ English
Christian	Low	6	none	Caucasian/ English
Katie	Low	6	none	Caucasian/ English
Jay	Med	6	ESL/ Level 3	Asian/ Thai/English
Mimi	Low	7	ESL/ Level 3	Caucasian/ Albanian/ English

Carter was selected as the high verbal participation male subject. For the six read alouds, he had an average of 10 verbal participations per session. The teacher commented on Carter's general participation characteristics by saying he was a high participator during read alouds and also that Carter knew how and when to participate. The 3 highest

female students in the classroom had much lower verbal counts than the male students, having an average of 4 to 5 verbal counts per session. The teacher related that this year was unusual as she usually had more verbal girls. Her observation concurred with the pilot study findings. The teacher suggested not tracking the girl who scored an average of 5 verbal counts per session because she was experiencing serious emotional difficulties after the loss of a parent, and her participation was erratic. Of the 2 girls scoring a 4, it was decided collaboratively to track Annie. Annie was deemed to be a good female counterpart to Carter, because Ms. H. reported that Annie's general participation patterns showed that she knew how and when to participate. For the low verbal male subject, Christian was selected. Christian had an average of 3 participation counts per read aloud session but was seen by the teacher as low on the participation side. She noted that he was a physically active child and sometimes had difficulties staying focused during read aloud time. Katie was selected for the low verbal female subject to track. Katie had an average of 2.5 verbal counts per read aloud session. This was Katie's first year in a new school and also the first time she had been in a classroom without her twin sister. Katie was seen by the teacher to be shy and very quiet during class group time.

Of the 6 ESL students, Mimi, a girl from Albania, was chosen for tracking, because she was the only female ESL student who was a part of the class for the entire year. She had an average of 2 verbal participations per read aloud session. Jay, a child from Thailand, was chosen from the 4 ESL boys. He had an average of 6 verbal

participation counts per read aloud session. He was chosen over the 3 other boys because of his level of language proficiency. Both Mimi and Jay were considered to be at an intermediate level of English language proficiency. According to the district's language assessment guidelines, with current Language Assessment Scales (LAS) test scores, both students were at a Level 3. The range of scores for this particular test show a level 1 as being a non-English speaker and a level 5 being a fluent English speaker. For the purpose of this study, a research decision was made to track only ESL students who were at a level 3 or above, to ensure a better comprehension of storylines during the read aloud and drama sessions.

<div align="center">Discussions around Drama Data Sources and Researcher's Role</div>

Although Ms. H. was already familiar with using informal drama within her classroom, research on drama was shared with her and different possibilities for literature dramatizations were discussed. Ms. H. was allowed to decide about how to present the dramatizations. Some children's literature books were shared by the researcher with Ms. H.; however, in most cases Ms. H. chose the children's books to go along with her thematic planning. During the pilot study, both Ms. H. and the researcher read Paley's text <u>Wally's Stories</u> (1981) and discussed Paley's descriptions of literature dramatizations (dramatics). A chapter about drama in Cecil and Lauritzen's (1994) text, <u>Literacy and the</u>

Arts for the Integrated Classroom: Alternative Ways of Knowing also was read and discussed.

For the dissertation study, the decision was made to move into more response and problem solving during the dramatizations, so the researcher shared research from Wolf's (1992) and Edmiston's (1991) dissertation studies. Wolf's article "Language in and around the dramatic curriculum" (1995) and Edmiston's chapter in Journeying: Children responding to literature entitled "Going up the Beanstalk: Discovering Giant Possibilities for responding to literature through Drama" (1993) were thoroughly read and discussed for ideas about how they could relate to Ms. H.'s class.

Data Collection

The following data collection methods were used: (a) participant observations-audio taping/video taping; (b) fieldnotes and journal entries for each session; (c) collecting site documentation; and (d) interviews. Observations were scheduled for twice a week for 14 weeks spanning both semesters: 4 weeks in the fall, 10 weeks in the Spring. As can be seen in Table 2, some sessions had to be changed and 2 weeks were added to the schedule to compensate for missed sessions. A total of 23 visits were made.

Table 2

Data Collection Procedures/Timeline

Data	Wk 1	Wk 2	Wk 3	Wk 4	Wk 5	Wk 6	Wk 7	Wk 8	Wk 9	Wk10	Wk11	Wk12	Wk 13	Wk14	Wk15	Wk16	Total
Visits per wk.	1	2	2	1	2	1	1	2	2	2	2	1	2	1	1	1	24
Fieldnotes		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
Journals	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
Audiotape		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
Videotape		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
Interviews				x				x								x	
Site Documents	x				x					x							

Research Tools

Research tools for this study included a notebook for field notes, a journal for observation comments, tape recorder with pz microphone (a special microphone that picks up sound throughout the classroom), video camcorder with tapes, a camcorder tripod, and a 35mm, automatic focus camera. Site documents (curriculum notebooks, thematic planning notes, parent information letters, and school demographic and informational pamphlets for new parents) also were shared with the researcher during the study. Four methods of data collection were used to triangulate the data (Patton, 1990).

Participant Observation

Prolonged observation in the classroom was critical to understanding participation patterns within the read aloud and literature dramatization events. During the weeks of the study, the researcher became both an observer and a participant in the classroom. Much as Bogdan and Biklen (1992) relate, the researcher was, "somewhat detached, waiting to be looked over and hopefully accepted" (p. 88). During the first week, the teacher introduced the researcher to the class as a teacher from a nearby college who wanted to learn more about teaching, and who would be taking notes, tape recording, and watching the class during their read aloud time as they learned new things.

In Ms. H.'s classroom, the language arts schedule included a teacher-directed whole group session, a small group time, and learning centers time, where children were given assorted activities from which to choose. Whole group time usually included a read aloud session, when a children's book that tied into the theme being studied or the

children's own stories that they had written and turned into a class book were shared. It was during this whole group session that literature dramatizations were added as each study progressed. Typical daily observation schedule was as follows:

9:00- 9:30--Read Aloud/Lit. Dramatization session
9:30-10:30--Language Arts Period
10:30-11:10--Lunch period
11:10--------- End of Observation

"Show and tell" took place on the first day of observation and notes were taken on the various children, describing their appearance, their sharing behaviors, and personalities and participation behaviors. Audio taping the read aloud sessions began during the second week, so the students would get used to the researcher's daily regimen of taping the pz microphone to the blackboard and turning on the tape recorder before sitting down to record observations. The children appeared interested in the microphone for the first session, when many of them stared at it during the read aloud session, but they ignored its presence by the third week. The video camera, set up on a tripod at the side of the classroom, was also added during the second week. Some of the students would look at the camera during the beginning moments of the read aloud or drama sessions, but they quickly became absorbed in the activity and stopped looking at the camera. After review of some of the previous tapes showed that it was necessary for the researcher to hold the camera during some of the later dramatizations in order to capture the actors' movements.

Some of the students would watch the camera movements from time to time but readily turned their attention back to the teacher and the activity at hand.

During the whole group time, the researcher was an observer and seldom became involved in the actual activity. An exception to this was during the literature dramatization of "It's George," which is the analyzed event in Chapter VI. The dramatization ended with the students in the story being photographed for the newspaper, and one of the children told Ms. H. that the researcher had a real camera and should really take their picture, which, with the teacher's consent, the researcher did.

After observation notes from the whole group sessions were completed, the researcher then focused on helping students at their desks and talking to them during center time. This was an opportunity to build rapport with the students and converse with them in small groups and on a one-to-one basis. At times, the teacher was relieved from lining the students up and taking them for restroom breaks or to the cafeteria for lunch, or reading a story after lunch, to give her a few minutes to record her thoughts in her reflection journal (Patton, 1990). To solve the dilemma about how a researcher should choose to participate (Bogdan & Biklen, 1992; Patton, 1990), the decision was made to have the researcher act like a teacher's aide, at times, because the children had been exposed to specials teachers and student teachers in their classroom experience.

Field Notes

During the pilot study, a need for a field note form that allowed capture of verbal

tallies, seating arrangements during read-aloud sessions, and beginning notes on

verbal/nonverbal participation in a rapid manner was needed. The field note form was

created for this purpose (see Appendix B).

Because 6 subjects were being observed closely, two field note forms, each with

three columns, were placed together on the desk as the researcher observed, making it

easier to record observed participation for all 6 students at the same time. Field notes were

also used to add extra comments as each of the sessions was viewed on video.

Journals

Both teacher and researcher kept journals on the sessions, and the journals were

used during informal interviews to compare observations from two perspectives. In this

manner, "Inside/Outside" viewpoints of the sessions were shared (Cochran-Smith & Lytle;

1993). (See examples in Appendix C.)

Interviews

Informally, interviews were held once a week to discuss data and go over journal

entries. These informal conversational interviews (Patton, 1990, p. 288) were not tape

recorded. Three times during the study--3 weeks after the study began, at the midpoint,

and at the end--Ms. H. and the researcher sat down during the lunch hour for a more

formalized interview using the "Interview guide approach" (Patton, 1990, p. 288).

Phases of Data Analysis

Phase 1--Pilot Study (8 weeks, Fall 1994)

The pilot study helped frame the research questions and shed light on beginning patterns of participation. Since the same teacher participated for the pilot and the study reported here, the pilot study had to be viewed as a stage in this research project. The pilot study was planned and implemented during the 1994 spring and fall semesters at Texas Woman's University. During the pilot study, the purpose was twofold:

1. to observe one teacher as she systematically began to incorporate literature dramatizations at her own pace into her read aloud session and

2. to examine differences in student participation within a first-grade classroom between two whole group events, read alouds and literature dramatizations.

During the pilot study, all 6 subjects participated more actively in the literature dramatizations than in the read aloud sessions, with significant increases seen in the low verbal subjects' and ESL subjects' participations. Three observations from the study are as follows:

1. The teacher and researcher had assumed that the dramatizations would take more time than the read aloud events but found that dramatizations actually took less time than a regular read aloud.

2. The teacher noted that although first graders in general were fairly inflexible to changes in their schedule and lives, she found them learning to adapt to changes through drama. The researcher noted that the teacher's flexibility in her classroom schedule increased during the study.

3. The teacher's broadened perspective of what students were absorbing was noted as an incentive for using more dramatizations. In several cases, the teacher was able to see her students' abilities in a broader scope with the incorporation of the dramatizations.

Many questions, however, were left unanswered for both the teacher and researcher. It was decided collaboratively that in order to capture a richer description of the drama process, the same teacher would be observed with her new class of first graders for the dissertation study the following year. The plan for the study was as follows:

1. Include both school semesters, with observations twice instead of three times a week, to allow for a broader picture of the drama process, and to allow observation of changes in student participation throughout an entire year.

2. Audio and video tape both read aloud sessions and story enactment sessions in order to be consistent and to capture verbal and nonverbal participation in both settings. In the pilot study, only the literature dramatizations were video taped.

3. Analyze transcripts for language patterns and changes in participation patterns.

Phase 2--Dissertation Study

For each classroom observation, a field note form (see Appendix B) with verbal and nonverbal participation noted, along with an approximate frequency count of the verbal participations for the entire session, location of each student in the read aloud circle, and any other verbal or nonverbal behaviors that the researcher was able to note visually was prepared. Frequency counts for verbal participation were recorded on the field note. The verbal unit of analysis, turn taking, was any uninterrupted utterance. The nonverbal participations were noted as completely as possible on the field note form. Frequency counts for nonverbal participations in both events were saved for the selected analysis, because it was difficult to view all nonverbal participations accurately without close analysis of the video tape. Journal entries containing a brief summary of the read aloud or literature dramatization behaviors along with contextual notes (what had happened previous to the session, comments from Ms. H. or her students, or projects/themes that were going on) were kept and added to the fieldnote notebook behind the forms for each session in order to give a total picture of participation for each visit.

A research decision was made to use the selective transcription process after data collection was through. The video tapes of each session were also viewed weekly and notes added to field note data. These reviewing sessions and added notes allowed for selection of representative samples for the analysis phase.

Coding Procedures. Content analysis, "the process of identifying, coding, and categorizing the primary patterns in the data" (Patton, 1990, p. 381), was the next step. Through inductive analysis (Patton, 1990), beginning categories and codes were identified (see Appendix D) and thoughts on each of subjects' participation patterns were noted. These notes, along with the field notes, journal entries, and interview information, were used to refine beginning categories. Although the researcher did not start the coding process with what Miles and Huberman (1994) call a "start list" of codes (58) but used a more inductive method for the beginning phases, a myriad of studies were reviewed to learn how other researchers had coded discourse events and to see if any of the patterns that were seen in these data compared to other researchers' categories for similar events. Dickinson's (1989) study on shared reading held the closest organizational categories to the emerging codes from this research and several of his codes were adapted under different categorical headings for this research. (Adapted codes are marked with an * in figures; see Appendix E.)

Phase 3--Selection and Microanalysis of Representative Samples

After all data were collected, tapes were viewed and reviewed to select tapes for analysis. The beginning evolving categories and codes (see Appendix D) were used to look for matching and discrepant cases. In order to choose the tapes for analysis, all data were reviewed using the following criteria:

Read Aloud Event Criteria.

1. A regular-sized picture book or anthology story was to be used. No big book read aloud sessions were transcribed due to the chiming factor and difficulty in separating verbal comments for participation counts and coding.

2. The story had to be of high quality for storyline/topic value/age appropriateness (Huck, Hepler, & Hickman, 1993).

3. The chosen session should follow the teacher's typical read aloud patterns as noted from the corpus of data.

4. The session should have high verbal participation and a variety of talk from the students as a whole. In order to compare read aloud participation with a literature dramatization, the researcher wanted to use a session with an abundance of viewable/codable participation.

5. The researcher needed to have a good view of the 6 subjects and to be able to view both verbal and nonverbal teacher/student interactions.

Literature Dramatization Event Criteria.

1. The literature selection should meet the above read aloud criteria.

2. Students should be seen acting out parts in group, as a class, and also in separate parts.

3. The dramatization should include improvisation rather than mere recitation of character lines from a book.

4. Researcher must be able to see students' facial and body movements when performing.

Using the above criteria, a read aloud and a literature dramatization were chosen. The following steps were followed for each event:

1. Transcriptions. First, using the audio tape, the event was transcribed. Using field notes and the video tape, the transcript was edited to make sure verbal and nonverbal behaviors for the teacher and the students being tracked were fully transcribed. The field notes for each session were also rechecked and matched to the transcripts to make sure the final transcription copies were as accurate a picture of each event as possible. Within the parentheses giving nonverbal behaviors, description of changes in teacher expression and tone of voice also were noted.

Using Cochran-Smith's (1984) transcript format as guide, the read aloud and literature dramatization transcripts to be analyzed were split into 2 major columns with the teacher's verbal and nonverbal participation transcribed in the left column and students' verbal and nonverbal participation transcribed in the right column. The researcher used Heath's (1983) transcription conventions with minor modifications (noted by *) for the fully transcribed interviews, read aloud events, and literature dramatization events. (See Appendix F.) See Appendix G for the fully transcribed read aloud event and Appendix H for the fully transcribed literature dramatization event.

2. <u>Coding the Transcripts/ Interrator Reliability Check.</u> Ongoing coding had begun with the pilot study and codes were continually being tested and refined. Three layers of participation were analyzed: structures of participation, read aloud or literature dramatization behaviors, and constructing story knowledge.

The structure participation codes included counts of turns taken, average number of words in a turn, gaining the floor through raising a hand, and also a teacher function of response code that coded teacher response function as accepts, corrects or rejects. The structures of participation codes were simply counted and recorded but the other two layers of analysis were checked for reliability.

Figure 2 shows the final categories and codes for the read aloud event. Read aloud participation behaviors included the teacher's directing behaviors and the verbal and nonverbal social participations found in the event. Constructing story knowledge included three categories: negotiates story, analyzes story features, and links/connects text. Figure 3 shows the final categories and codes for the literature dramatization event. The Literature dramatization participation behaviors include director, actor, and critic talk, along with the social verbal and nonverbal participations. Constructing story knowledge again included three categories: negotiates story, analyzes story features, and links/connects text. For a complete description of the coding process, along with a list of final categories and codes with definitions and examples, see Appendix E.

READ ALOUD DESCRIPTIVE CATEGORIES

READ ALOUD PARTICIPATION BEHAVIORS

TEACHER

BOTH

STUDENTS

Social Participation

DIRECTING

DIR1 -Procedural, Explanatory, Introductory, Informs

D2- Discipline Management

D3 - Nominates

READS - reads story

NONVERBAL

SOC1NV -Bids/Raise Hand
SOC5NV Vote/ Raises Hand
SOC6NV -Looks around /makes eye contact w/peers
SOC7NV -Nods yes/no
SOC8NV -facial/hand gestures as talks/reads
SOC9NV -Movement for better view
SOC10NV -focus on book/teacher/chart
ACT1/NV -physically portrays char/action

VERBAL

SOC1 - Bids Verbally

SOC2 -Talks w/ neighbor

SOC3 -Chimes*

SOC4 - Exclaims/claps/laughs

CONSTRUCTING STORY KNOWLEDGE

NEGOTIATES STORY

NS1 -Expands, Clarifies, Defines, Reviews, Recalls* Storyline

NS2 -Predicts*

NS3 -Problem Solves/ Adapts Storyline

ANALYZES STORY FEATURES

ANAL1 - Analyzes Character*
ANAL2 - Analyzes Event*
ANAL3 - Analyzes Print*/Illustrations

LINKS/ CONNECTS*

LNK1 - Connects to other books, previous learning, personal life, real world

*Adapted from Dickinson, 1989

Figure 2. Read Aloud Categories and Codes

LITERATURE DRAMATIZATION DESCRIPTIVE
CATEGORIES AND CODES

LITERATURE
DRAMATIZATION
BEHAVIORS

TEACHER

STUDENTS

BOTH

Director Talk

Social Participation

NONVERBAL

VERBAL

DIR1-Procedural,
Explanatory,
Introductory,
Informs,
Gives stage directions

SOC1NV-Bids/Raises
Hand
SOC5NV Vote/
Raises Hand
SOC6NV-Looks
around /makes
eye contact w/peers

SOC1- Bids
Verbally

SOC2-Talks w/
neighbor

DIR2- Discipline
Management

SOC7NV-Nods yes/no
SOC8NV-facial/hand gestures as talks/reads

SOC3-Chimes

DIR3- Asks for
Volunteers,
Nominates, Assigns
Parts

SOC9NV-Movement
for better view
SOC10NV-Focus on
book/teacher/chart

SOC4-
Exclaims/claps/laughs

CRITIC

CR1- Critques,
corrects,
evaluates storyline

ACTOR

NAR-Narrates story

ACT1-Verbally
portrays char/action
ACT1/NV-Physically
portrays char/action

CONSTRUCTING STORY KNOWLEDGE

NEGOTIATES
STORY

ANALYZES
STORY
FEATURES

LINKS/
CONNECTS

NS1-Expands,
Clarifies, Defines,
Reviews, Recalls*
Storyline

ANAL1- Analyzes
Character*
ANAL2- Analyzes
Event*
ANAL3- Analyzes
Print*/Illustrations

LNK1-
Connects to
other books*,
Previous
learning*,
Personal life,
Real world

NS2-Predicts*

NS3-Problem
Solves/
Adapts Storyline

*Adapted from
Dickinson, 1989

Figure 3. Literature Dramatization Categories and Codes

3. <u>Interrator Reliability Check.</u> Using the reliability formula in Miles and Huberman's (1994) text, overall interrator reliability was 77.1% for the Read Aloud Codes, and 88.6% for the Literature Dramatization codes. When coding did not match for a particular turntaking unit, both researcher and the evaluator discussed the discrepant cases and came to a consensus on most of the turns that were coded differently. Adjusted reliability scores were 95.1% for the Read Aloud Codes and 98.7% for the Literature Dramatization codes.

4. <u>Final Coding and Tabulation.</u> Once descriptive codes were tested for reliability, the transcripts were fully coded. Steps for coding the first facet, the structure of participation, included: (a) Counting and recording frequency of turns taken by teacher, students as a whole, and the 6 subjects; (b) counting words spoken during each turn taken and tabulating average words per utterance for the teacher, students as a whole, and 6 subjects; (c) counting the frequency of group responses and individual responses for the 6 subjects; (d) counting the successful and unsuccessful bids for the floor through raising a hand or verbal bidding for the 6 subjects; and (e) counting functions of response for the teacher under the codes of accepts, corrects or rejects.

For the frequency of turns and number of words per turn counts, the entire class's turns also were counted in order to identify if the 6 students followed in the study showed a typical frequency and length of turn in comparison to their classmates. All other codes were counted only for the 6 subjects and/or where applicable, the teacher.

For the read aloud or dramatization behaviors and constructing story knowledge codes, each turn was coded with all appropriate descriptive codes. Often a turn could have several codes. Nonverbal participation also was coded and counted. For this reason, the total participation counts in the descriptive data do not match the frequency of turns recorded in the structures of participation data.

Once all codes were recorded on the transcripts, they were put into summary tables and also into separate tables for each major category (see Chapters V and VI). The tables are followed by a descriptive narrative that includes examples from the transcripts along with data from the field notes, journals, and interviews to explain participation and to report the findings.

CHAPTER IV

DESCRIPTIVE DATA

The culture of a classroom and the events within it are complex and dynamic in nature. To frame the analyzed read aloud and the literature dramatization events, it is first necessary to provide a clear context of what a typical read aloud event and a typical literature dramatization event looked like in the culture of this particular classroom. Mehan (1982) stated, "Culture is not a purely cognitive or subjectivistic consideration. Effective participation in interaction requires that people produce behavior and be able to interpret behavior in a manner that is acceptable to others" (p. 64). He defined "interactional competence" as the ability to be an effective participant in the classroom and he advises researchers to "locate displays of competence in the talk, the gestures, and the other interactional work that people use to make sense of one another and to assemble the organized character of social situations"(p. 65). In this study, both the teacher's and the students' participations and "interaction competence" were viewed through the read aloud and literature dramatization events. Part 1 of this chapter is an introduction and an overview of the read aloud event and the literature dramatization event. Part 2 describes the evolving nature of the literature dramatization.

Part 1

Introduction to the Read Aloud Event

The read aloud sessions in this classroom followed Heath's (1982) definition of a

literacy event "an occasion in which a piece of writing is integral to the nature of subjects'

interactions and their interpretive processes (p. 93). Heath stated that these literacy events,

like speech events, have a definite structure and rules for interaction. This was seen to be

true for the read aloud sessions in Ms. H.'s classroom.

Participation Structures for a Typical Read Aloud Event

The read aloud event was structured into three distinct "phases" (Mehan, 1982):

the introductory phase, the actual read aloud phase, and the discussion phase. The typical

introductory phase started with Ms. H. calling all students up to the front area of the room

for a story. All students were gently reminded to "sit flat on their bottoms" and to make

sure they could see the book from their location before the teacher began to read. Ms. H.

would sit in the rocker or a chair and the students would surround her. She would look

around the group, making eye contact with her students, and would remind individuals

who were slow in coming down to the floor area that it was time for the read aloud. When

all students were present, the read aloud session would begin.

Definite rules of participation were followed and children not complying with these

implied rules were given a warning and told they might have to return to their desks if they

could not remember how to behave. Expectations were similar to those found by Cochran-Smith (1984) in her study of preschool read aloud behavior: coming up and forming a half circle around the teacher on the rug, sitting flat so others could see, facing the teacher, paying attention to the book and teacher during the read aloud, remaining relatively quiet during the reading portion of the event, not talking when another child had the floor, and giving the teacher their attention by looking directly at the teacher. Raising a hand to bid for the floor was used more at the introductory and the end discussion phase.

Overview of The Read Aloud Event: Will You Be My Valentine?

The actual read aloud that is analyzed in depth in Chapter V occurred in the middle of data collection on February 13, 1996. The book being shared, Will You Be My Valentine (Kroll, 1995), met all the criteria for the analysis as discussed in chapter three. The read aloud event followed the typical three phases: the introductory phase, the actual read aloud phase, and the discussion phase. The entire read aloud session was 22 minutes in length. In order to understand the excerpts used in the analysis, a summary of the story is given below.

In the story, Will You Be My Valentine (Kroll, 1995), an elementary class is choosing names and making valentines for one another. The main character, Thomas, has chosen Gretchen's name. Since she is his favorite girl in the classroom, he is excited and makes a beautiful valentine for her. When Thomas tries to play with Gretchen at school,

she rejects him. Thomas is crushed and decides to throw the valentine away. Thomas's mother gets involved and invites Gretchen over to play. Thomas is afraid Gretchen won't come, but she does and they have a fun time playing together. Thomas decides to pull the valentine out of the trash and give it to Gretchen on Monday at school, but another boy, Harrison, gives her a valentine first. Thomas is upset because he was supposed to give a Valentine to Gretchen, not Harrison. In the end, Thomas gives Gretchen the valentine anyway and she tells him that the little boy who gave her a Valentine got mixed up and he was supposed to give his valentine to someone else. Gretchen gives Thomas a secret valentine that she made just for him. The story ends with Gretchen and Thomas saying Happy Valentine's Day to one another.

Introductory Phase of the Read Aloud

Ms. H. began the read aloud session in typical fashion: students were called up to the rug area and given a chance to settle down before the she began talking. The book to be shared for the day was placed on her lap and she held up an ABC Valentine book that had been shared the previous day. She began the conversation by asking who could tell her what yesterday's shared book was about. Several hands flew into the air and a student was called on by name to answer the question. Carter, the high verbal male, corrected the student who was recalling the story by interjecting the correct name of the main character. The student corrected the name and continued to recall the storyline. After this first turntaking, the teacher asked the class as a whole how the character had felt at the

beginning of the story. This time only a few hands were raised and most students began to call out, "Sad," "Blue" to answer the question. None was corrected for not having his or her hand raised; the teacher merely accepted the answers by repeating them. Carter, who had been one of the few to raise a hand, left his hand in the air the entire time this discussion went on and was rewarded by being called on.

Carter	"It was an alphabet book!"
Ms. H.	"Very good, that's something we are going to talk about today. It was an alphabet story."

Ms. H. explained how a letter was found on each page of text and her conversation was connected to the activity that would follow the story being shared today. Students were given reasons to listen closely. They were told that they would be discussing the story as they went along, and that after the story had been read, they would be looking for words from the story that started with certain letters of the alphabet.

Read Aloud Phase

During the reading of the story, children were allowed the floor and hands were seldom raised. The implied rules of participation were that students wait for a pause in the reading, such as when the teacher shared the illustration before turning the page; wait for the teacher to ask a question; or wait for the teacher to ask for a group vote on what will happen next.

Discussion Phase

At the end of the book, a more formal sharing structure took place for the first part of the discussion, where students were asked about their favorite part of the story. Those students raising hands and keeping them up until called on were nominated to share with the class. A student tried to talk without raising a hand but was ignored, and a student with a hand raised was given the floor. During the second part of the final discussion where the teacher was connecting the book to the curricular goal of identifying words beginning with certain letters of the alphabet, much group chiming in went on and students responded chorally to her questions without raising hands.

Introduction to the Literature Dramatization Event

The Literature Dramatization event in Ms. H.'s classroom also followed Heath's (1982) definition of a literacy event. A poem or piece of literature were almost always shared first as the foundation for the upcoming dramatization event.

The literature dramatization event, like the read aloud event, was structured into three distinct "phases" (Mehan, 1982): the introductory phase, the dramatization phase, and the discussion phase. As in the read aloud, the typical introductory phase started with Ms. H. calling all students up to the front area of the room. Students followed the same procedure of sitting in a semicircle around Ms. H. as she explained or introduced the dramatization event. Students followed the typical participant structures of the read aloud

event for the beginning and discussion phases, but the dramatization phase differed because active participation was called for in acting out the poem or story. Unlike the read alouds, which remained fairly consistent throughout the year, the literature dramatizations evolved and increased in time allotted and in complexity of the dramatization.

Participation Structures for a Literature Dramatization Event

Participation during the dramatizations became more active as the nonverbal side of acting out the characters became an integral component of the process. Ms. H. would make individual parts into group parts or split the class into two or three sections and do the dramatization more than once in order to allow for full participation. All students were encouraged to volunteer, but were never forced to take on a part if they did not choose to do so. Ms. H. always planned for some group parts that allowed her shy students to perform with others instead of by themselves.

Overview of the Literature Dramatization Event: It's George

The literature dramatization chosen for analysis occurred in the middle of the data collection period, on March 8, 1998. The dramatization was based on the book, It's George (Cohen, 1988). The book and the dramatization event met all the criteria for the analysis as discussed in chapter three. For this particular event, Ms. H. read and discussed the story one day, made cardboard microphones and had the students practice

interviewing each other the next day, brought the group together to dramatize the story on the third day. The literature dramatization event followed the typical three phases; the introductory phase, the actual literature dramatization phase, and the discussion phase. The introductory and discussion phases were short, each 3 minutes in length. The literature dramatization phase lasted 21 minutes. In order for the examples to be understood, a brief summary of the story is given.

In It's George (Cohen, 1988), George is having difficulty learning to write. His one classmate, Anna Maria, who is considered to be smart, insists that George is D-U-M but his classmates try to help him. George excels in taking care of the class hamster and feeding the fish, but when the rest of the class is working on different class projects, George can't think of a project to do. George doesn't come to school 1 day and the principal visits the class and tells them that she has a surprise for them. They are instructed to watch the news after school. Two of the boys go home together and eat popcorn as they watch the news. The reporter tells how George, who visits an old friend every day before school, finds his friend on the ground. He had fallen off his rocker and his eyes were closed. George had called 911 and a rescue squad had come and taken the friend away. The reporter concludes the report by thanking George for being such a brave friend. The next day at school, during an assembly, the principal makes a speech about George and a reporter comes to take George's picture with his class. Ana Maria pushes other students out of the way and stands next to George saying, "He's in my class." The book

ends with George and his classmates looking at their picture from the newspaper, which is up on the bulletin board.

Introductory Phase of the Literature Dramatization

Ms. H. began the dramatization session in the same format she used for the read aloud event. Students were called up to the rug area and given a chance to settle down before the she began talking. She immediately began talking about how they were going to act out the story:

Ms. H.   Okay, you might have more than one part, but we're kinda
                gonna act out the story, It's George.

Students began to verbally bid for parts immediately.

S: I want to be George!
S: Yea
S: I want to be George.

Ms. H. continued to explain the procedures, comparing the dramatization to an earlier event:

Ms. H.   For example, when we did The Two Greedy Bears,
                (puts hands up like bear claws), I read the story and we
                just went straight through from beginning to end and it
                was over. Well, during this event, It's George, since
                there are so many different situations, . . . we might stop
                and talk about it for a little bit, and then go on and
                continue so you're really going to have to be listening
                so you can remember where we left off.

She related the fact that in the previous dramatization, Two Greedy Bears, they changed two to six Greedy Bears and suggests that they might have more than one

George and one Ana Maria in this drama. The class project from the previous day, making

microphones, is then linked to the drama.

MS. H.	Think back and see if you can figure out what we did this week that was kind of like part of the story, that we acted out.
S:	The microphones!
Ms H.	. . . The microphones! What did you do that day?

The action was linked to a real class event as the students discussed how they

would use their pretend microphones to interview their fifth-grade buddies on Friday.

Setting stage parameters was the next teacher action as she instructed the class to scoot

back into two rows so that a stage area was cleared at the front of the classroom. Once

the students were settled, the literature dramatization began. The whole introductory

phase took only 3 minutes.

Literature Dramatization Phase

During the dramatization of the story, students used raised hands and verbal bids

to volunteer for parts. Comments about the adapted storyline were added from the

"audience" members without having to raise hands, but in order to bid for parts, hands and

often verbal bids like, "I want to be Ana Maria!" were shared with much emotion. During

two parts of the dramatization, Ms. H. had the audience become group actors portraying

the students in George's class. As a class, they pretended to build puzzles and do projects

while one child, portraying George, stood at the chalkboard, not knowing what to make.

These group parts allowed all students to become part of the dramatization. The audience

became the class again at the end when Ms. H. improvised, and(in character as the teacher) said that the whole class would stay at school and watch the news together. She pretended to bring around bowls of popcorn and handed them out to the students. Then, she turned on the pretend television, and the students playing the reporters and George popped up and began to improvise their parts. Ms. H. asked the reporters questions to get the report started. The class joined in once more at the end, giving the reporters new questions to ask George. The dramatization ended with the class crowding around George for the class picture and one of the students shouting that the researcher should really take their picture with a real camera, which was done. The dramatization took 21 minutes.

Discussion Phase

At the end of the dramatization, the class was once again asked to sit around the teacher in the same fashion as a typical read aloud discussion phase. The students were asked to vote on whether they liked the book's storyline better or their dramatization storyline better, and all voted by raising their hands. The conversation was dominated by the teacher, with student comments being offered without raising hands. The teacher evaluated their dramatization by relating it to the original storyline and talking about how their storyline gave more information that the book had given. Students participating in the final discussion either evaluated some dimension of the drama or informed the teacher or class of their additions to the script:

Carter   And we went like this (shows how in the reporter role he
                leaned over to share the microphone with those members

	of the audience who had questions for George.)
Ms. H.	That's right and you would use your microphone
	every time you talked.

The discussion was short, only 3 minutes in length, but did allow for reflection on the drama process.

Summary

In summary, both the read aloud and literature dramatizations followed three phases. Although the introductory and discussion phases were quite similar, the central phases of the read aloud and literature dramatization were quite different in participation, because of the difference in simply talking about characters in the read aloud and actually becoming the characters in the dramatization. In order to analyze the differences in participation between the read aloud and the literature dramatization, both the read aloud event and the literature dramatization were analyzed separately. Chapter V contains further analysis of participation in the read aloud event. Chapter VI contains further analysis of participation during the literature dramatization event, and Chapter VII presents the difference in participation between the two events.

CHAPTER V

ANALYSIS OF A READ ALOUD EVENT

Chapter V addresses what participation looked like during one read aloud event for the 6 subjects and for the teacher. Analysis of participation during the read aloud event indicated complex layering of interactions between the teacher and her students. Three facets of participation were analyzed in order to clarify what constituted participation in this particular classroom.

In the first section, the first layer of analysis, which is the structures of participation, will be discussed. The second layer of analysis, which is the read aloud behaviors found in the read aloud event, is discussed in the second section. In section three is a presentation of the third layer of analysis, which is constructing story knowledge. The final section contains a summary of the read aloud participation for the teacher and subjects.

The read aloud event chosen for analysis occurred in the middle of the data collection period, on February 13, 1996. The book being shared, Will You Be My Valentine (Kroll, 1995) met all the criteria for the analysis as discussed in Chapter III. For help in understanding the excerpts used in this analysis, the book is summarized in Chapter IV.

Structures of Participation

The first layer of analysis dealt with structures of participation. These are frequency of turns taken, average word length of a turn, whether verbal participation occurred individually or in a group format, and how the subjects gained the floor. In Table 3, participation rates for the entire class are shown for the purpose of comparison.

Table 3

The Read Aloud Event--Turntaking: Teacher/Entire Class

Read Aloud Phases	Minutes	Teacher		Class	
		Turns	% per phase	Turns	% per phase
Introductory	3	18	15.3%	32	17.9%
Reading	14	56	47.4%	82	45.8%
Discussion	5	44	37.3%	65	36.3%
Total	22	118		179	
Participation Rate			39.7%		60.3%

Turntaking

Table 3 shows the frequency of turns taken for the three phases of the read aloud event. The teacher's turntaking count does not include her reading aloud, only her turns discussing the text.

Teacher/Entire Class. As Table 3 shows, Ms. H. took 118 turns to the students'
179 turns, a rate of 39.7% to 60.3%. The teacher turns do not include her reading aloud
to the class. The above data reflect the interactive format and the high participation rate
for the students as a whole.

In this event, students' participation turns mirrored the teacher's turns: 18 for the
teacher to 32 for the students in the introductory phase, 56 to 82 teacher to students
respectively, during the reading phase, and 44 teacher turns to 65 student turns during the
discussion phase. The teacher and students became equal participants or turntakers during
this event.

Turntaking: The 6 Subjects. Table 4 is set up to show the verbal turns taken for
the 6 participants. The percentage of participation per phase is given to allow the reader to
see patterns of participation for the individual subject.

Carter had 37 turns, which was 20.7% of the entire student turns taken. Carter's
individual participation per phase shows that he is a consistently high participator in each
of the phases. Carter takes almost twice as many turns, 37, as Christian, 19, who came in
second in frequency of turns, and over 9 times as many turns as Mimi, 4. The participation
of the 6 subjects did not mirror the teacher/student pattern as noted in Table 3, as all but
Carter had their highest participation during the discussion phase, not the reading phase.
Annie, Jay, and Mimi all scored 50% or more of their participations during the discussion
phase.

Table 4

The Read Aloud Event--Turntaking: 6 Subjects

	High Verbal		Low Verbal			ESL
Read Aloud Phases	Carter	Annie	Christian	Katie	Jay	Mimi
Introductory	9	1	5	3	0	1
% turns per phase	24.3%	10%	26.3%	18.8%	0%	25%
Reading	14	4	5	6	3	1
% turns per phase	37.8%	40%	26.3%	37.5%	42.9%	25%
Discussion	14	5	9	7	4	2
% turns per phase	37.8%	50%	47.4%	43.8%	57.1%	50%
Total Turns	37	10	19	16	7	4
Overall Participation Rate Compared to Class Turns	20.7%	5.6%	10.6%	8.9%	3.9%	2.2%

Average Words per Turn: The Teacher

To give a clear picture of participation, it was also necessary to consider the average words spoken per turn. Table 5 shows average words per turn for the teacher and the students as a whole, and Table 6 shows average words per turn for the 6 subjects.

Teacher/Class. Ms. H. averaged 12.4 words per turn for the entire read aloud event and the class averaged 3.5 words per turn. Ms. H.'s verbal turns were almost 4 times the length of student turns.

Table 5

The Read Aloud Event--Turntaking: The Teacher/The Class

Read Aloud PHASES	Teacher	Class
Average words per turn	12.4	3.5

Below is an example of a typical teacher/student interaction:

Ms. H.	All right, tell me about the calendar, what do you see?
S:	It's on the wall.//
Christian:	//Valentine heart! (pointing)
STS:	February!
Ms. H.	It says February (points to calendar in book illustration) You see a Valentine Heart.
S:	February, up there
Ms. H.	It's February up here, you're right. Here is a great question. Who knows what day Valentine's Day is on in this book?

Ms. H. allowed several students to respond to her questions, but as can be seen in the example, her comments were much longer due to her questioning and repeating of student responses.

Average Words per Turn: The 6 Subjects. Average words per turn varied for the 6 subjects as Table 6 indicates. Annie and Carter both scored above the class average of 3.5 words per turn, whereas the other 4 subjects were below the class norm in this area.

Table 6

The Read Aloud Event--Average Words Per Turn: The Subjects

	Subjects					
	High Verbal		Low Verbal		ESL	
	Carter	Annie	Christian	Katie	Jay	Mimi
Average words per turn	3.8	4.4	1.9	2.0	1.7	1.5

A comparative example giving each of the 6 subjects' longest turn taken is given below:

Carter: Um, because um, it was, first it was Thomas's idea and Gretchen wanted to do it and now it's Gretchen's idea. (recall/interpretation of character's actions)

Annie: But in the book it says he . . . he um likes everything she does (interpretation of character's actions)

Christian: It's T for Thomas (ABC order knowledge)

Katie: I think she likes me now. (chiming/mimicking line)

Jay: What about reading? (question about interpretation of what character likes to do)

Mimi (w/group) No! No! (answer to question about ABC order)

Both Annie and Carter interjected individual comments during the read aloud phase that were much longer than the short one- or two-word responses usually given by students during the introductory and discussion phases. Jay's longest comment was only three words long but did show careful attention to text, as he is questioning what the character in the story would like to do. As can be seen in the examples shared, even the longest comments for the low verbal and ESL students were short question/answer type comments.

Individual vs. Group Response: The 6 Subjects

Another structure of participation dealt with whether verbal participations were individual or group participations. This structure of participation was analyzed for the 6 subjects in the study. Table 7 shows the subjects' verbal participation by phases. Totals for the entire event are given at the bottom of the table.

High Verbal Subjects. Carter participated in group format for the introductory and discussion phases, but made only individual comments during the actual reading phases. Carter's verbal participation totals showed that he shared more individually but was also participating in group response, with a count of 23 individual and 14 group participations respectively. Annie, like Carter, chose to participate with individual comments during the reading phase, saving group participations for the beginning and ending phases of the read aloud.

Table 7

The Read Aloud Event--Individual vs. Group Response: 6 Subjects

| | Subjects | | | | | |
| | High Verbal | | Low Verbal | | ESL | |
Read Aloud Phases	Carter	Annie	Christian	Katie	Jay	Mimi
Introductory Ind./Group	2/7	0/1	4/1	1/2	0/0	0/1
Reading Ind./Group	14/0	4/0	3/1	4/2	2/1	0/1
Discussion Ind./Group	7/7	2/3	3/6	4/3	3/1	0/2
Total Ind./Group	23/14	6/4	10/8	9/7	5/2	0/4

Low Verbal Subjects. Christian commented as an individual and as part of the group throughout, although his comments often were not aimed at the teacher. His verbal participation showed that his individual in comparison to group participation levels were almost equal, with 10 individual comments and 8 group responses. Most of Christian's group responses came during the discussion phase. Katie's participations included both individual responses and group responses during all phases. Her total verbal participations, like Christian's, were fairly equal with 9 individual comments and 7 group responses.

ESL Subjects. Jay did not participate verbally at all during the introductory phase. During the reading phase, he had 2 individual comments and 1 group comment. He became a bit more active during the final discussion, choosing to make individual responses 3 times and chiming in with the group for a choral reading of words 1 time. Although Jay's participations were low, he shared over twice as many individual comments, a total of 5, to group comments, a total of 2. Mimi, on the other hand, verbally participated only four times during the entire read aloud event, and all four were group responses: 1 during the introductory phase; 1 during the reading phase; and 2 during the final discussion phase.

Gaining the Floor: The 6 Subjects

Verbal and nonverbal behaviors for the 6 subjects' turns were screened to see how many times they bid for the floor. During this read aloud event, only nonverbal bids through raising hands were made. Table 8 shows the subjects' bids for the floor and also their success rate.

High Verbal Subjects. Across the data, Carter raised his hand 3 times, twice during the introductory phase, and once during the final discussion phase. All three times, he was rewarded by being called on to respond. Annie never raised her hand during the entire read aloud event.

Low Verbal Subjects. Christian raised his hand twice, once to share during the reading phase and once in the final discussion phase. However, in both cases,

Table 8

The Read Aloud Event--Bidding for the Floor: The Subjects

		High Verbal		Low Verbal		ESL	
	Carter	Annie	Christian	Katie	Jay	Mimi	
Read Aloud Phases	Bid/TR*	Bid/TR	Bid/TR	Bid/TR	Bid/ TR	Bid/TR	
Introductory	2/2	0/0	0/0	1/0	0/0	0/0	
Reading	0/0	0/0	1/0	1/0	0/0	0/0	
Discussion	1/1	0/0	1/0	1/1	0/0	0/0	
Total Bids/ Successful Bids	3/3	0/0	2/0	3/1	0/0	0/0	

*TR=teacher response

he put his hand down before the teacher noticed him. Katie raised her hand 3 times during the read aloud event, once during each phase. She raised her hand tentatively in the introductory phase to share right before the teacher began to read but was not called on. Katie raised her hand and called out her response at the same time, not waiting to be called on, during a pause in the reading phase. During the final discussion phase, the teacher explicitly asked students to raise their hands if they wanted to share their favorite part, and Katie raised her hand up high and kept it up until she was called on.

ESL Subjects. Jay did not raise his hand to share during the read aloud event. Mimi also chose not to raise her hand for the entire event. It was impossible to interpret whether Jay and Mimi's lack of participation was because they did not understand the hand raising participation rules or because they simply did not choose to raise their hands and share.

Function of Response: The Teacher

A structure of participation for the teacher involved function of response to student comments, including accepting, correcting, or rejecting student responses. Not all of the teacher/student interactions called for response, but when Ms. H. did react to individual student comments, she had a high acceptance rate, scoring 33 accepted responses or a 91.7% acceptance rate (see Table 9).

Table 9

The Read Aloud Event--Functions of Response: The Teacher

Response Type	Number	%
Accepts	33	91.7%
Corrects	2	5.5%
Rejects	1	2.8%
Total	36	100.0%

Ms. H.'s natural format was to repeat the response given in an affirming tone, or to accept and expand upon the response.

Students:	Happy! (recalling a character's feelings)
Ms. H.	Very happy. Carter? (he has his hand raised)
Carter	It was an alphabet book.
Ms. H.	Very good, that's something we are going to talk about today.

She seldom corrected or rejected responses, scoring a 2 and a 1 respectively for these categories. Her corrections were given in a respectful tone, making sure the student's feelings were not hurt. For example, one of the new ESL students, in looking at an illustration, responded with, "Oh my God!" and another student reprimanded him, "Tyler!" but Ms. H. softly said, "Oh my gosh," simply giving the student the accepted form. Ms. H. realized that in learning the English language, students hear phrases such as "Oh my God!" The ESL student had learned that the phrase showed emotion, so he had actually used it in the correct context. Ms. H. just let him know that the accepted school phrase was, "Oh my gosh." Ms. H.'s high frequency of accepting responses correlated with the high amount of responses she received when she asked questions during the read aloud.

Read Aloud Behaviors

The structures of participation show how frequently the subjects and teacher participated. In order to view what type of participation took place, certain descriptive

behaviors were analyzed during the read aloud. Read aloud behaviors included directing the read aloud, a teacher participation, and social verbal, and social nonverbal behaviors, recorded for both teacher and subjects. Each category will be explained giving examples from the data. For a complete list of categories, codes, and definitions, see Appendix E. Frequency numbers in the descriptive data do not match the frequency counts in the structures of participation tables, because a turn taken could be descriptively coded under several categories at the same time.

Read Aloud Behaviors Participation: The Teacher

Table 10 shows Ms. H.'s participation for the read aloud behaviors. Both verbal and nonverbal participations are recorded along with participation rate percentages given.

Ms. H. used procedural and explanatory talk to direct her students through the read aloud event. For example:

Ms. H.   That's something we're going to talk about today. It was an alphabet story. On every page we found a letter (showing illustration) of the alphabet. Now, I'm going to read you a different valentine story today, but I need you to do a couple of things while the story is going on. Listen to the story and we'll talk about it as we go and we'll answer some questions, but then when the story is finished, we're going to look back at the story and see if you can remember any words that started with an "A" a "B" and a "C."

The above example shows procedural talk and shows Ms. H. linking to previous books and previous learning. Ms. H. connected the book to a book read previously, to the theme of the week (Valentine's Day), and also to a curricular goal, identifying words

Table 10

The Read Aloud Event--Read Aloud Behaviors: The Teacher

Read Aloud Behaviors	Teacher	Verbal %	Nonverbal %
Directing the Read Aloud			
Procedural/explanatory/ Introduces/Informs	26	41.9%	
Discipline/Management	6	9.7%	
Nominates/Verbal	8	12.9%	
Reads the book	22	35.5%	
Nonverbal Social Behaviors			
Nominates/Nonverbal	5		10.6%
Nods yes/no	6		12.8%
Facial/hand gesture as talks/reads	36		76.6%
Total Verbal	62	56.9%	
Total Nonverbal	47	47%	
Total	109		

beginning with certain letters of the alphabet. Procedural and explanatory talk was her

highest verbal participation area for read aloud behaviors, scoring 41.9%.

Ms. H. made discipline and management statements infrequently, usually just to

warn particular students to calm down. Discipline statements were 9.7% of her verbal

participation for read aloud behaviors.

Ms. H. nominated students to talk by calling their name or pointing to them. She used both verbal, 12.9%, and nonverbal methods, 10.6%, interchangeably and sometimes simultaneously called a name and pointed.

Ms. H. read the story in 22 separate turns, usually stopping and discussing the story as she turned the pages, but also stopping in the middle of a page to discuss a part she thought needed clarification or to elicit prediction or analysis responses about the characters or events. When considering her 118 comments around the reading turns, one can see how much discussion was interspersed throughout the event. Her reading turns took up 35.5% verbal participation for the read aloud behaviors.

Nonverbally, Ms. H. participated mostly through her use of facial and hand gestures (76.6%) during her reading of text. She used facial and hand gestures to help carry the message in the story. For example, when she read, "When it was his turn, he reached down in the hat and smushed the pieces of paper around (mimes action). Then, he pulled one out." Ms. H. pretended to fish around in a hat and pulled an imaginary slip of paper out.

Read Aloud Behaviors Participation: The Subjects

Students' read aloud behaviors fell within two main categories, verbal social participation and nonverbal social participation. The areas under each category show social behaviors that students demonstrated during the read aloud. Table 11 shows participation for each of the 6 subjects.

Table11

The Read Aloud Event--Read Aloud Behaviors: The 6 Subjects

	High Verbal		Low Verbal		ESL	
Subjects	Carter	Annie	Christian	Katie	Jay	Mimi
Verbal Social Participation						
Bids for floor/verbal	0	0	0	0	0	0
Talks w/neighbor	3	0	1	2	0	0
Chimes	4	0	3	1	2	2
Exclaims/claps/laughs	2	0	2	3	2	1
Nonverbal Social Participation						
Bids/raises hand	3	0	2	3	0	0
Votes/raises hand	2	2	3	2	3	3
Looks around at peers/ makes eye contact	6	5	2	6	8	5
Nods/yes/no	1	0	3	1	0	0
Facial/hand gesture as talk or reads	2	1	4	0	0	0
Movement/ better view	1	0	1	1	4	0
Focusing on book/ teacher/chart	2	7	4	4	6	3
Physically portrays character/action	1	0	2	1	0	1
Total Verbal	9	0	6	6	4	3
Total Nonverbal	18	15	21	18	21	12
Total /Both	27	15	25	24	25	15
% of Verbal Participation	(33.3%)	(0%)	(22.2%)	(25%)	(16%)	(20%)
% of Nonverbal Participation	(66.7%)	(100%)	(77.8%)	(75%)	(84%)	(80%)

High Verbal Subjects. Carter was a social fellow during the read aloud event. He enjoyed talking with peers sitting next to him and chiming in group response to some of Ms. H.'s questions. He also was busy nonverbally, looking around and making eye contact with his peers. Carter's high amount of both verbal and nonverbal social participations was positively related to his choice of location during the event. For this particular event, he chose his traditional read aloud spot, sitting right in the middle of his peers, second row, middle position. This position allowed him an excellent view of the teacher and book, but also gave him plenty of peers to be social with during the read aloud. Carter had the highest verbal social participations of the 6 subjects with 33% verbal participation and 66.7% nonverbal participation.

Annie chose not to chime in or talk with peers during this read aloud. As in the case of Carter, her participation, or lack of it, may have been related to her seating choice. For this particular event, she chose to sit on the far right side by the students' desks. She appeared to be sitting back and observing the book and others, but not chatting with peers. She did enjoy nonverbal participation, looking around at her peers, especially when they were responding, and focusing in on the book and the teacher. Annie had the lowest verbal social participation rate, 0%, and the highest nonverbal participation rate, 100%.

Low Verbal Subjects. Christian enjoyed showing emotion during the read aloud by making exclamations, laughing or clapping and chiming in with his peers. Ms. H. had commented that Christian was always in action and his social participation validated her

observation. He used his whole body to twist and look around at his classmates, used facial and hand gestures as he spoke, and physically acted out the cupid character on the front cover of the book by pretending to shoot his fellow students with his imaginary bow and arrow. During read aloud events, Christian often chose to sit near the back of the group, but for this read aloud, he sat in a middle position by Carter and this appeared to affect his verbal and nonverbal participations positively. Christian's social participation rate was 22.2% verbal and 77.8% nonverbal.

Katie enjoyed talking with her friends, and showed her engagement in the story through exclamation, laughter, and clapping. When Ms. H. read the part in the book where the two main characters gave each other valentines, Katie smiled from ear to ear and began clapping. She, then, looked around sheepishly at her peers and began to smile when her friend Mimi started to clap, too. Nonverbally, Katie showed her engagement with the social side of the event by turning around frequently to look at her peers as they verbally responded to something in the book. She was always quick to turn her focus back to the teacher and book when Ms. H. began to read. Katie's location for the read aloud was also a typical position for her, sitting in the middle of the second row flanked on either side by Carter and Mimi. Again, her location was shown to affect her social participations positively. Katie's social participation rate was 25% verbal and 75% nonverbal.

ESL Subjects. Jay did not socialize verbally with his peers during the read aloud, but did chime in with group responses and laughed at certain parts in the story. He chose to watch his peers' interactions with the teacher and with one another but often chose to observe rather than become part of the interaction himself. Jay was intent upon watching the book, the teacher, and his peers during the read aloud event. When 1 of the students got up before the read aloud was over and went to inspect one of the class bulletin boards, Jay watched the entire scene and did not return his gaze to the teacher until the off-task student was reprimanded and sat back down. Jay appeared fascinated by this off-task behavior. Jay moved forward during this event, perhaps because it was difficult for him to see the book's illustrations from the back row. Ms. H. noted that Jay had not passed his last school eye exam even with his glasses on. Jay's read aloud social participation rate was 16% verbal and 84% nonverbal.

Mimi chimed in with her classmates in answer to a teacher recall question in the introductory phase and she also chimed in as the class read over vocabulary words during the discussion phase. Prompted by her friend Katie's clapping during a good part in the story, Mimi joined in clapping. She watched her peers closely and also focused on the teacher and book at appropriate times. Mimi's physical demeanor during this event was typical for her. Although she appeared to be paying attention, she looked very tired and made several nonverbal movements such as rubbing her eyes and resting her head in her

hands. Her seating location was a typical choice for her, seated by Katie in the middle row. Mimi's read aloud social participation rate was 20% verbal and 80% nonverbal.

Constructing Story Knowledge

Constructing Story Knowledge: The Teacher

The third facet of analysis involved constructing story knowledge, which in this case was comprehension of a realistic fiction picture book. The three categories observed were as follows: negotiates story, analyzes story, and links/connects story. To show the variety of participation, examples of individual categories and codes are discussed separately, although, in actuality, the categories were more fluid and often intermingled with each other. Table 12 depicts the teacher constructing story knowledge.

Negotiates Story Participations

Ms. H. often elicited a response through a question posed to the class as a whole, then she often followed up a student response by expanding or clarifying it for the rest of the class. In the following example, in answer to a question about the character, Carter explains why in the story Gretchen is not accepting Thomas's invitation to play with him at school.

Ms. H.	Is she trying to hurt his feelings?
Carter:	She just don't want to play that.
Ms. H.	That's right, and she's being polite by saying, No Thank You.

Table 12

The Read Aloud Event--Constructing Story Knowledge: The Teacher

		Teacher	
Negotiates Story			
Expands, clarifies, defines, reviews, or recalls storyline	(Question)	9	
	(Response)	13	
Predicts	(Question)	8	
	(Response)	0	
Problem solves/adapts story line			
	(Question)	0	
	(Response)	0	
Total (Question)		17	
Total (Response		13	
Total/Both		30	
Analyzes Story Features			
Analyzes character			
	(Question)	13	
	(Response)	0	
Analyzes Events			
	(Question)	13	
	(Response)	0	
Analyzes Print/Illustration			
	(Question)	20	
	(Response)	4	
Total (Question)		46	
Total (Response)		4	
Total/Both		50	
Links/Connects Story			
Links/connects to other books/ previous learning/ real world events			
	(Question)	32	
	(Response)	4	
Total/Both		36	
Total Questions		95	81.9%
Total Response		21	18.1%
Overall Total		116	

Carter responded, then Ms. H. accepted his response and expanded it by clarifying

Gretchen's actions in the story. By eliciting responses, Ms. H. helped students to negotiate

and construct meaning as the story was being read. The following excerpt is a typical

example of Ms. H. questioning students in order to check their recall of a previous story:

| Ms. H. | Who can tell me what it (the story read yesterday) was about? |
| Student: | The bears didn't get a Valentine's Day card . . . |

Ms. H. often would ask a question that called for expanding, clarifying, recalling or

reviewing the storyline, which fell under the "negotiates story" category, but also dealt

with analysis of character or event and therefore was counted for "analyzes story" as well.

For example, in Ms. H.'s introductory discussion, she asked how a character in a previous

book felt, which elicited recall as well as analysis of character.

One of Ms. H.'s favorite ways to get students to predict and to help them become

physically active during the read aloud event was her use of prediction votes:

| Ms. H | Raise your hand if you think Gretchen's gonna like the valentine. |

The prediction votes allowed for active nonverbal participation for all students during the

read aloud.

Analyzes Story Features

Ms. H. frequently asked for analysis of character feelings or prediction of story

events:

| Ms. H. | Does he like Gretchen? |

| Ms. H. | Raise your hand if you think he's gonna give her that Valentine. |
| Ms. H. | Raise your hand if you think Gretchen will come to his house. |

Ms. H. mixed analysis of illustration with all analysis areas, as she often held up a picture while asking a question, giving the students added visual information to use in their predictions or for their talk about character and events. Ms. H. elicited analysis responses through her questions. The only area where she responded instead of questioned was in the final discussion, where ABC order was being discussed using the print in the book and the classroom ABC chart. In the following excerpt, she questions to get students to connect their prior knowledge of ABC order and also to help them analyze print.

Ms. H.	Let's think about the two friends in the book "Gu", "Gu" Gretchen, what letter///
Christian:	//Gretchen!
SS:	G!
Ms. H.	G, how about . . .

Later in the same section, she responds:

| Ms. H. | G, Gretchen's name (points to ABC chart) would come first in ABC order. |

Links/Connects Story

Making links (connecting the story to previous books, to previous learning experiences or to the real world) were common occurrences during the read aloud event. Ms. H. began the read aloud session by connecting to a book that had been shared the previous day.

| Ms. H.: | Now, yesterday we read The Best Valentine book. |
| | Who can tell me what it was about? (Holds up book) |

She asked the students what the story was about. The book type, an ABC book, also was

discussed and related to the book about to be shared. Ms. H. asked 32 questions that

called for students to link or connect the read aloud event to previous books, to other

learning, or to the real world. The following example came during the read aloud when

Ms. H. had just read about Thomas's mom making cookies and the characters licking the

bowl:

| Ms. H. | (reading) THEN THEY LICKED THE MIXING BOWL. (mimes action). How many of you like to do that? |

Hands were raised and several verbal responses, such as " I did that!" followed.

Summary for Constructing Knowledge: The Teacher

As can be seen by her high rate of questioning, 81.9% overall for the three

categories, Ms. H. elicited response from her students, helping them to negotiate, analyze,

and link to the story being shared. Because of her high rate of elicitation, the students also

showed a variety of responses under constructing story knowledge.

Constructing Story Knowledge: The 6 Subjects

Table 13 shows the 6 subjects constructing story knowledge. All 6 showed

participation to varying degrees in all three areas: negotiates story, analyzes story, and

Table 13

The Read Aloud--Constructing Story Knowledge: The Subjects

Subjects	High Verbal		Low Verbal		ESL	
	Carter	Annie	Christian	Katie	Jay	Mimi
Negotiates Story						
Expands, clarifies, defines, reviews or recalls storyline						
(verbal)	5	1	1	2	2	2
Predicts (verbal)	3	2	1	0	0	0
(nonverbal votes)	2	2	2	2	2	2
Problem solves/adapts storyline						
(verbal)	0	0	0	0	0	0
Total (verbal)	8	3	2	2	2	2
Total (nonverbal)	2	2	4	2	2	2
Total/Both	10	5	6	4	4	4
Analyzes Story Features						
Analyzes Character						
(verbal)	4	3	1	1	2	1
(nonverbal)	1	0	1	0	0	0
Analyzes Event						
(verbal)	1	1	1	0	0	0
(nonverbal)	1	2	2	2	2	2
Analyzes Print/Illustrations						
(verbal)	7	3	11	2	1	0
(nonverbal)	0	0	0	0	0	0
Total (verbal)	12	7	13	3	3	1
Total(nonverbal)	2	2	3	2	2	2
Total/Both	14	9	16	5	4	3
Links/Connects Story						
Links/connects to other books/ previous knowledge/real world events						
(verbal)	15	6	8	8	1	2
(nonverbal)	0	0	1	0	1	1
Total (verbal)	15	6	8	8	1	2
Total (nonverbal)	0	0	1	0	1	1
Total/Both	15	6	9	8	2	3

Table 13

Subjects	High Verbal		Low Verbal		ESL	
	Carter	Annie	Christian	Katie	Jay	Mimi
Overall Total						
Verbal	35	16	24	13	7	6
Nonverbal	4	4	7	4	4	4
Overall Total/Both	39	20	31	17	11	10
% of Verbal	89.7%	80%	77.4%	76.5%	63.6%	60%
% of Nonverbal	10.3%	20%	22.6%	23.5%	36.4%	40%

links/connects story. Again, for the purpose of showing the variety of participation, examples of individual areas under each category will be discussed separately. In actuality, however, the categories often overlapped.

Negotiates Story: The 6 Subjects

The subjects participated in expanding, clarifying, defining, reviewing, and recalling the story and predicting under the negotiates story category. No problem solving was shown in this read aloud event.

High Verbal Subjects. Carter often took on the teacher role by explaining and clarifying for other students. For example, when Ms. H. read about Thomas choosing Gretchen's name, her voice fell at the end of the reading, suggesting that Thomas might have been upset about choosing Gretchen's name. Christian, who was sitting next to Carter asked, "What does that mean?" and Carter turned to him and responded, "It's a girl," clarifying why Thomas might be nervous or upset about choosing Gretchen.

Carter was 1 of the few students to make predictions verbally during the read aloud event. An example of this type of response occurred when the teacher read in the story that Gretchen was coming over and that Thomas hoped she would not be mean to him. Carter interjected, "She won't!" then looked around at his classmates with a smile.

Annie's comments were few, but showed she was able to recall details of the story. In the following excerpt, Ms. H. and class were discussing the fact that in the story Gretchen likes to read:

Ms. H.	Yea, and do you think, what do you think, how do you think Thomas feels about reading?
S:	Cool
Carter:	Boring
Katie:	(talks to Carter)
Ms. H.	Maybe he doesn't like it since he's saying they really don't like any of the same things.
*Annie	But in the book it says he um . . . he likes everything she does.
Ms. H	That's true that's true (turns page book to check) It did say he likes everything she does (points to book)

Annie's response showed her knowledge of the story line and also that she could analyze character. Annie also asked a prediction question that showed her careful attention to the story :

Annie	Is he going to..take the valentine out of the trash?

Low Verbal Subjects. Christian asked for clarification during the read aloud event, but did not follow the typical pattern of addressing questions and responses to the teacher. Instead, he turned to his peers. In the above example given for Carter, Christian asked,

"What does that mean?" when Thomas chose Gretchen's name, and Carter clarified the event for him. Christian chose nonverbal nodding to answer teacher questions about recall of storyline. For prediction, Christian followed Carter's lead, giving the same verbal answer, "She won't," when the teacher read about Thomas wondering if Gretchen will be mean to him. His 2 nonverbal participations for prediction were group prediction votes.

Katie's recall responses were made in group and required simply calling out a missing word or two:

Ms. H.   Monday was . . . what day?
Katie, Jay, Mimi & STS: Valentines!! (Katie claps/looks
                                          around)

For prediction, she voted by raising her hand for two of the prediction votes.

ESL Subjects. Jay had 2 participations for recall or clarification under the negotiates story category. By asking for clarification when the teacher finished reading the part about Gretchen not liking to do any of the things Thomas liked to do, Jay showed that he was carefully following the story. He called out, "What about reading?" and this question began a discussion and analysis of illustrations and storyline. His other participation during this event was a group recall response. Jay showed much enthusiasm in participating nonverbally for group prediction votes. He voted all three times and raised both hands simultaneously waving them high in the air.

Mimi mirrored both of Katie's two recall participations, giving the same two group responses. The group recall response in the introductory phase was one word:

| Ms. H. | How did he feel at the beginning of the story? |
| Katie, Mimi, STS: | Sad! |

Mimi also joined in to say that Monday was Valentines' Day. For prediction, Mimi

nonverbally voted by raising a hand for two of the class prediction votes.

Analyzes Story Features Participation

Under analyzes story, three areas were scored: analysis of character, analysis of

event, and analysis of print and/or illustrations. As stated earlier, often categories

overlapped as the teacher and students would use recall or ask for clarification along with

analysis of character, event, or print and illustrations.

High Verbal Subjects. Character and event analysis were elicited by the teacher

through her questions of character feelings and events as discussed above. Carter had the

most individual comments about character and events. He not only answered a teacher's

question but again related his comments to other student's responses. One such example

came after the teacher read about Gretchen and Thomas playing together at Thomas's

house. The teacher began to ask a question and was interrupted by another student's

comment .

Ms. H.	How is it that they are ///
Student	///they're starting to like each other! (points to book illustration)
Ms. H.	You think?
*Carter:	Cause they' re all doin stuff that they both like to do.

Ms. H   Very good, Carter noticed that first (shows
                               illustration) Thomas suggested something.,
                               Gretchen said okay, then Gretchen suggested
                               something and Thomas said okay.

Carter hooked his comments to the previous student's comment, and expanded the

explanation of character to include an explanation of the interpretation given that the

characters are beginning to like each other. He was rewarded for his response with a "very

good" comment from Ms. H. and she continued to clarify the event.

Annie's analysis included two questions, one about a character, and one about an

event. Both examples also showed questioning regarding recall of story. Her question

about character involved the teacher reading the part about Thomas choosing Gretchen's

name. Annie, like Christian, noted the change in the teacher's voice and she interjected,

"Is she mean?" On the field note, it was recorded that Annie picked up on the teacher's

intonation going down, which made the text sound like Thomas was upset or frightened

by getting Gretchen's name. Annie was sensitive to the dynamics of the teacher's vocal

intonation and gestures used.

Low Verbal Subjects. Christian, like Annie, also noted the teacher's change in

voice and also asked a question about the above event, "What does that mean?" which

also was categorized under asking for clarification. Christian came alive during the final

discussion on ABC order with 8 of his total 11 comments for the analyzes print/illustration

code being recorded during the final discussion. Most comments during this discussion
were group responses calling out letters and names to the teacher's questions:

Ms. H.	How about a word that starts with a "b" that's on the cover?
Carter & others:	Be!
Ms. H.	(pointing to the word "Be") <u>Be</u> My Valentine.

Christian also had an individual comment in the introductory phase about the word length
of the title, saying, "That's a Long Title!" but Ms. H. either did not hear his comment or
was just beginning to read and she did not respond to him.

Katie's analysis of character and event responses were few and were all group
responses except for one during the read aloud phase, where she contradicted another
student's analysis of how Thomas felt. When Ms. H. asked how Thomas felt when another
boy gave Gretchen a valentine, several "sad" comment were called out, but one student
said, "Glad!" Katie turned around to face the peer and said, "Glad . . . <u>not</u> Glad!" in a
sarcastic tone. The rest of her analysis comments were during the discussion phase, when
she called out three group and one individual responses dealing with analysis of print.

<u>ESL Subjects.</u> Although Jay was quiet for most of the read aloud, he was listening
and taking in the text. This could be seen by his questioning of the character's feelings
about reading as discussed under negotiates story data. Also, at the end of the story when
the teacher stopped and asked the class how Thomas feels when another boy gives
Gretchen a valentine, Jay, like Katie, corrected the student who called out the "glad"

comment. Jay turned to face the peer and said in a forceful tone, "Sad!" Jay shared only one group analysis of print at the end of the story dealing with ABC order.

Mimi had one group response for a character's feelings: "Sad." She also predicted events through nonverbal voting two times. She did not score any comments for analysis of print during the final discussion. Alphabetical order may have been a challenging area for her. Ms. H. noted that she was still having difficulty with her sound/symbol letter knowledge.

Links/Connects Story Participation

Linking or connecting the story to previous books, to previous learning, to personal knowledge, or to the real world, occurred throughout the read aloud but were most numerous in the introductory and discussion phases. During the final discussion phase, the teacher linked the students' previous learning experiences dealing with alphabetical order to the book, and then to the activity to follow. Student response was elicited by teacher questions.

High Verbal Subjects. Carter again had the highest total of participation under the links/connects category with a total count of 15. Most of the linking participations dealt with links to prior learning, such as ABC order. Annie linked six times overall: one time in the introductory phase, one time in the reading phase, and four times in the discussion phase.

<u>Low Verbal Subjects.</u> Christian linked one time nonverbally during the read aloud by nodding agreement when asked if he had ever licked a mixing bowl and had eight out of his nine verbal links during the discussion. Katie, during the reading when the teacher asked if anyone ever enjoyed licking the mixing bowl, called out, "I did that!" The rest of Katie's links dealt with her prior knowledge of ABC order and occurred during the discussion. She had a total of 8 links.

<u>ESL Subjects.</u> Jay and Mimi both nonverbally linked their personal experience to a teacher question for 1 participation. Mimi had two verbal links and Jay had one. Jay's overall links were two and Mimi's were three.

Summary

The Read Aloud Event encompassed a variety of types of participation, both verbal and nonverbal, for the teacher and the students. The teacher's interactive style allowed for active participation, but as can be seen by the tables and narrative descriptions, frequency and variety of participation differed between the 6 subjects. The first research question is, what constitutes participation in a read aloud event? Certain patterns of participation were found for both teacher and subjects and will be discussed below.

The Teacher

Three major patterns of teacher participation were related to the interactive nature of the read aloud event. Ms. H. was receptive to her students; she directed and guided them through the event; and she elicited response in constructing story knowledge.

1. She was receptive to her students. Ms. H.'s receptivity to student response was evident in the ratio of teacher/class turns taken: Ms. H's 118 turns (39.7%) to her students' 179 turns (60.3%); in the fact that throughout the three phases of the read aloud, student's turntaking mirrored the teachers: 18 teacher turns to 32 student turns during the introductory phase, 56 teacher to 82 student turns in the reading phase, and 44 teacher to 65 student turns in the discussion phase (see Table 3); and in Ms. H.'s high acceptance of students' responses, accepting 33 out of 36 responses or a 91.7% acceptance rate (see Table 9). She allowed for all comments related to the reading to be expressed as long as the students either bid for the floor, or during the reading phase, waited for a pause in the reading, or for a teacher question to be posed.

2. She guided and directed student participation. Ms. H.'s read aloud behaviors showed her verbally guiding the students through the story with her frequent use of procedural and explanatory talk, recording 26 comments (41.9%) for this one area alone. Her most frequent read aloud nonverbal behavior was her use of hand and facial gestures to help extend the meaning of the story (36 participations), making up 76.6% of her nonverbal behaviors (see Table 10).

3. She elicited student response. Ms. H. used an abundance of questions in order to get students to construct story knowledge collaboratively, recording 95 questions to 21 responses, a ratio of 81.9% questions to 18.1% responses. In the constructing story categories, she had her highest frequency of questions for analyzing story features and links/connects text (see Table 12).

Read Aloud Participation: The 6 subjects

The interactive nature of the read aloud event allowed all 6 subjects to be active participants, both verbally and nonverbally. However, the three major areas of analysis (structures of participation, read aloud behaviors, and constructing story knowledge), show the 6 subjects to have different frequencies and levels of participation. Table 14 shows a summary of participation for the 6 subjects.

High Verbal Subjects. Both high verbal subjects showed competence in all three analysis areas, but Carter showed a higher frequency of response along with higher verbal participation throughout. Under structures of participation, Carter scored the highest number of turns, 37, and showed expertise in using both individual (23) and group (14) response. Gaining the floor was not a problem, as Carter raised his hand a total of 3 times during the introductory and discussion phases and was successful in being called on all three times. Carter also was skilled at interjecting responses during pauses in the reading. He loved the social side of the event, as indicated by read aloud behaviors: 9 verbal participations and 18 nonverbal participations for this category. His choosing to sit in the

Table 14

The Read Aloud Event--Summary of Participation: The Subjects

Subjects	High Verbal		Low Verbal		ESL	
	Carter	Annie	Christian	Katie	Jay	Mimi
I. Structures of Participation						
Turns taken	37	10	19	16	7	4
Ave. words per turn	3.8	4.4	1.9	2.0	1.7	1.5
Ind./Group response	23/14	6/4	10/9	9/7	5/2	0/44
Success in gaining the floor by raising hand	3/3	0/0	0/2	1/3	0/0	0/0
II. Read Aloud BehaviorsParticipation						
Read Aloud Behaviors (Verbal)	9	0	6	6	4	3
(Nonverbal)	18	15	21	18	21	12
Total	27	15	27	24	25	15
% Participation						
Verbal	33.3%	0%	22.2%	25%	16%	20%
Nonverbal	66.7%	100%	77.8%	75%	84%	80%
III. Constructing Story Knowledge Participation						
Negotiates Story (Verbal)	8	3	2	2	2	1
(Nonverbal)	2	2	4	2	2	2
Total	10	5	6	4	4	3
Analyzes Story Features (Verbal)	12	7	13	3	3	1
(Nonverbal)	2	2	3	2	2	2
Total	14	9	16	5	5	3
Links/Connects (Verbal)	15	6	9	8	2	3
(Nonverbal)	0	0	0	0	0	0
Total	15	6	9	8	2	3
Total	39	20	31	17	11	9
% of Participation						
Verbal	89.7%	80%	77.4%	76.5%	63.6%	55.6%
Nonverbal	(10.3%)	(20%)	(22.6%)	(23.5%)	(36.4%)	(44.4%)

middle of the group, surrounded by classmates but in close proximity to the teacher and book, allowed him to be social during the event. Carter used a variety of responses in the constructing story knowledge categories, scoring the highest overall total, 39, for the 6 subjects. Many of his responses were made individually and allowed Ms. H. to give him individual positive feedback. He enjoyed correcting or expanding responses for his peers and in a Vygotskian (1978) sense, was comfortable in being the "knowledgeable other" for his fellow classmates.

Annie, quantitatively speaking, was not highly verbal at all, as indicated by her turntaking score, 10 verbal turns. She did, however, have the longest turns of the 6 subjects, averaging 4.4 words per turn. Like Carter, Annie's participations showed that she knew how participate, as she always gained the floor during breaks in conversations and did not need to raise a hand to bid for the floor, but was able to make individual comments during the reading phase simply by waiting for pauses in the reading and in the conversations and interjecting her response. Her read aloud behaviors showed no verbal social participations, as Annie opted to participate only within the nonverbal domain, 15 participations, for this category. Unlike Carter, Annie chose to sit off to the side by herself for this event, which may have affected her social behaviors. Under constructing story knowledge, Annie had the third highest participations, 20. Her individual comments were in both question and response format, and showed that she had a strong recall of the

storyline and could interpret a character's behaviors. Annie's strength of participation was noted in her quality, not quantity, of response.

Low Verbal Subjects. Christian and Katie showed similar patterns of participation during the read aloud event. Both Christian and Katie were active participants, scoring a higher frequency of turns than high verbal subject Annie, 19 and 16 respectively, and both had a nearly equal number of individual and group responses. Unlike the two high verbal subjects, Carter and Annie, average words per turn for Christian and Katie were low, Christian averaging only 1.9 words per turn and Katie averaging 2 words per turn. Christian and Katie both had difficulty with the bidding, Katie recording 1 successful bid out of 3 tries and Christian scoring 0 successes for his 2 tries. The hand raising participant structure appeared challenging for both students. For read aloud behaviors, both Christian and Katie participated verbally and nonverbally, with the majority of their participation being nonverbal, 77.8% nonverbal for Christian and 75% nonverbal for Katie. Christian had the second highest participation of the 6 subjects under constructing story knowledge, scoring 31 participations, mainly due to his increased verbal participations during the final discussion on ABC order. Katie was fourth with 17. Again, many of their responses were short group responses and did not elicit individual feedback from the teacher.

ESL Subjects. Jay and Mimi showed similarities and differences in their participation during the read aloud event. Both had the lowest frequency of participation of the 6 subjects, Jay with 7 turns and Mimi with 4 turns. Jay, however, used both

individual and group responses whereas Mimi had no individual comments, contributing group responses only. Of the 6 subjects, Jay and Mimi had the lowest average words per turn, 1.7 and 1.5 respectively. Of the 6 subjects, the 2 ESL students had the highest nonverbal participation rates for the read aloud behaviors, Jay scoring 6 verbal to 21 nonverbal participations, a nonverbal participation rate of 84%; and Mimi scoring 3 verbal to 12 nonverbal participations for a nonverbal participation rate of 80%. In the category of nonverbal social read aloud behaviors, both students had high participation counts for two specific codes, looking around at peers and focusing on the teacher and the book. Location varied for the 2 students, as Jay chose to sit in the far back row, moving up as the book was read, and Mimi sat in the middle row by her good friend Katie. Jay and Mimi had the two lowest verbal responses under constructing story knowledge, 11 and 9 respectively. Ms. H.'s calls for prediction votes proved to be important for both Jay's and Mimi's participaton in constructing story knowledge, as both actively participated nonverbally each time she called for a vote. Because of prediction voting, Jay and Mimi showed the highest rate for the 6 subjects in nonverbal participations under constructing story knowledge.

CHAPTER VI

ANALYSIS OF THE LITERATURE DRAMATIZATION EVENT

The first section of this chapter is an analysis of the structures of participation. The literature dramatization behaviors are analyzed in section 2, and constructing story knowledge participation is analyzed in section 3. The final section is a summary of the teacher's and 6 subjects' participations for the literature dramatization event.

The literature dramatization event chosen for analysis occurred in the middle of the data collection period. A description of the event is provided in Chapter IV along with a summary of the book the dramatization was based on, It's George (Cohen, 1988).

Structures of Participation

In the dramatization event, the initial layer of analysis concerns structures of participation: frequency of turns taken, average word length of a turn, whether verbal participation occurred individually or in a group format, and how the subjects bid and gained the floor.

Turntaking

Table 15 shows the frequency of turns taken for the three phases of the literature dramatization event. Both teacher turns and entire class turns are recorded along with participation percentages for each phase and for the entire event.

Table 15

The Literature Dramatization Event--Turntaking: The Teacher/Entire Class

Literature Dramatization Phases	Minutes	Teacher		Class	
		Turns	% per phase	Turns	% per phase
Introductory	3	15	10.6%	22	11.6%
Literature Dramatization	21	109	76.8%	151	79.0%
Discussion	3	18	12.6%	18	9.4%
Total Turns Participation Rate	27	142	42.6%	191	57.4%

Teacher/Class. As Table 15 shows, the teacher took 142 turns to the students 191 turns. The participation rate, 42.6% teacher to 57.4% students, showed an interactive format for the entire event.

As Table 15 shows, the students' participation turns mirrored the teacher's turns: 15 teacher turns to 22 student turns in the introductory phase, 109 teacher turns to 151 student turns during the dramatization, and 18 teacher turns to 18 student turns for the discussion phase. Over 75% of the participation for the teacher (76.8%) and students (79%) occurred during the dramatization phase. These patterns reflect the time taken during each phase: 3 minutes for the introductory phase, 21 minutes for the dramatization phase, and 3 minutes for the final discussion phase.

The 6 Subjects. As noted in Table 16, Carter had the highest verbal participations with 43. When comparing his participation to the students as a whole, his participation rate was 22.5%. Jay had the next highest verbal participation with 31 turns or 16.2%.

Table 16

The Literature Dramatization Event--Turntaking: The Subjects

| Literature Dramatization Phases | Subjects | | | | | |
| | High Verbal | | Low Verbal | | ESL | |
	Carter	Annie	Christian	Katie	Jay	Mimi
Introductory	6	2	0	0	2	0
% turns per phase	14%	33.3%	0%	0%	6.5%	0%
Dramatization	32	4	6	10	29	8
% turns per phase	74.4%	66.6%	100%	90.9%	93.5%	100%
Discussion	5	0	0	1	0	0
% turns per phase	11.6%	0%	0%	9.1%	0%	0%
Total Turns	43	6	6	11	31	8
% subject turns compared to entire class turns	22.5%	3.1%	3.1%	5.8%	16.2%	4.2%

Verbal participation patterns for the 6 subjects show that participation was affected by the parts played. Carter and Jay had the most turns, 43 and 31 respectively, as both boys played two different parts along with the class group parts during the dramatization. The only subject not to have an individual part was Christian, and this negatively affected his verbal participation for this event.

The overall trends of participation were similar to those of teacher/class. Most of the participations for all 6 subjects occurred during the dramatization phase, with Christian and Mimi scoring 100% of their participation within this phase. Carter was the only subject to participate verbally in all three phases of the literature dramatization event.

Average Words per Turn

Average words per turn enhance the picture of participation. Table 17 shows average words per turn for the teacher and the entire class.

Table 17

The Literature Dramatization Event--Average Words Per Turn: Teacher/Entire Class

	Teacher	Class
Average words per turn	24.6	4.1

Teacher/Class. For Ms. H., it can be seen that her average length of words per turn was over 6 times as long as the students'. Much of Ms. H.'s talk was taken up in reviewing the storyline or giving director comments for the actors and audience during the dramatization. Both tasks required longer verbal turns. The excerpt below gives a typical teacher/student interaction:

Ms. H.   So you would tell George, you are not d-u-m, no matter what she says, you are not d-u-m. Okay, Ali, you go sit down. Raise your hand if you want to be Ana Maria but you want to say . . . say anything you want to him . . . (hands go up) Okay, Annie, come up and tell 'em.

	You're Ana Maria. Remember how she is? Think about how she stands even . . . (puts hands on hips) member?
George:	yea!
Mimi/Katie	(nonverbally acting out character to model for Annie)
Ms. H.	She is so much better than him
STS:	(kids on stage wiggle with attitude)
Ms. H.	Yea, what would you say to him?
Annie:	you are d-u-m.
George:	Everybody says that! (stomps his foot in frustration)

The excerpt shows that the teacher's verbal turns are long, as she is giving explicit direction to the actors on how to enact the scene. The students' turns mainly involve their lines as actors.

The 6 Subjects. Table 18 presents the subjects' average words per turn. The length of turns depended on each subject's type of participation. Christian's average word length was long; however, he had few verbal turns and all were attempts to bid for parts. Most of the verbal participation for the other 5 involved character lines, and also (for Carter and Jay) director comments given to the actors.

Table 18

The Literature Dramatization Event--Average Words Per Turn: The Subjects

	Subjects					
	High Verbal		Low Verbal		ESL	
	Carter	Annie	Christian	Katie	Jay	Mimi
Average words per turn	4.5	3.8	5.6	2.1	4.6	1.7

A comparative example giving each of the 6 subject's longest verbal turn taken is

given below:

Carter:	I know something! Everytime the reporter said something to George, his only answers were Yes . . . Yes . . . Yes . . . (Critique/evaluative statement after drama)
Annie:	No, I want to work with Jimmy (a recalled line from the story)
Christian:	Ms. H., pleeeese can I be his friend? (bid for part)
Katie:	No, no she's not smart! (analysis of character statement)
Jay:	He wake up early and he..and goes to his friend and he played with him and um//// (recall of storyline)
Mimi:	You like popcorn? (improvised character line)

Although Mimi's line is not long, 3 words, it showed that she is problem solving as she

improvises in character. She also said her line independently, not in group format, as she

did for all of her read aloud participations. These verbal participation structures give only

part of the picture as nonverbal participation become an integral part of the dramatization

process. The nonverbal participation is discussed in depth in section 2, under the literature

dramatization behaviors.

Individual vs. Group Response

Individual vs. group response was tallied to identify how verbal participations were

made. Table 19 shows the subjects' individual/group verbal participation by phases. Totals

for the entire event are given at the bottom of the table.

Table 19

The Literature Dramatization Event--Individual vs. Group Response: The Subjects

| | High Verbal | | Subjects
Low Verbal | | ESL | |
	Carter	Annie	Christian	Katie	Jay	Mimi
Average words per turn	4.5	3.8	5.6	2.1	4.6	1.7

High Verbal Subjects. Carter's verbal participation was the highest for individual comments, scoring 37 individual and 6 group comments. Most of his participations were recorded during the actual dramatization. Annie's verbal participations were few for the entire event, with a total of 5 individual and 1 group response, all recorded during the dramatization.

Low Verbal Subjects. Christian had 5 individual comments, all bidding for parts, and 1 group comment, all within the dramatization phase. Katie's participations included both individual responses and group responses. Her total verbal participations were fairly equal with 6 individual comments and 4 group responses.

ESL Subjects. Jay's comments were mostly individual comments, 28 individual to 3 group. All verbal participations except for 2 individual comments were made during the dramatization. Mimi participated both individually (5) and in group format (3). All participation for Mimi was recorded during the dramatization.

<u>Gaining the Floor: The Subjects</u>

For the literature dramatization, subjects gained the floor with verbal and nonverbal actions. The 6 subjects' turns were screened to see how many times they verbally or nonverbally bid for a part or to answer a question. Nonverbal bids were made by raising a hand whereas verbal bids were simply called out. Many times, the subjects used both forms of bidding simultaneously. Table 20 shows the subjects' bids.

<u>High Verbal Subjects.</u> Carter called out bids, such as "I want to be the principal!" 3 times and raised his hand 4 times. All but one verbal bid were attempts to volunteer for parts. His bids were successful 3 times: 1 time he bid for the floor in order to ask a question; 2 times, he volunteered for a part and was chosen. For one of the parts, he merely raised his hand, but for the second part he called out, "Oh, me, me!" as he raised his hand simultaneously. Annie bid verbally and nonverbally during the introductory phase to play the part of Ana Maria, but the teacher ignored both bids because she was not yet assigning the part but was merely explaining the characters in the drama. During the dramatization phase, Annie again volunteered to be Ana Maria but did so only with a raised hand and at the appropriate time. She was successful in getting the part. Annie did not try for any other individual parts during the dramatization and never bid to answer questions.

<u>Low Verbal Subjects.</u> Christian tried 5 verbal and 2 nonverbal bids for parts during the dramatization, but he timed his bids poorly or he tried for a part that was not a part of

Table 20

The Literature Dramatization Event--Verbal/Nonverbal Bids for Floor/Bids for Parts

Read Aloud Phases	Subjects					
	High Verbal		Low Verbal		ESL	
	Carter Bid/TR*	Annie Bid/TR	Christian Bid/TR	Katie Bid/TR	Jay Bid/TR	Mimi Bid/TR
Introductory						
Verbal bids	1/1	2/0	0/0	0/0	0/0	0/0
Nonverbal bids	0/0	2/0	0/0	0/0	0/0	0/0
Literature Dramatization						
Verbal bids	2/1	0/0	5/0	0/0	2/0	0/0
Nonverbal bids	4/2	1/1	2/0	2/0	4/0	1/0
Discussion						
Verbal bids	0/0	0/0	0/0	0/0	0/0	0/0
Nonverbal bids	0/0	0/0	0/0	0/0	0/0	0/0
Total Successful Verbal Bids/ Total Verbal Bids	2/3	0/2	0/5	0/0	2/2	0/0
Total Successful Nonverbal Bids/ Total Nonverbal Bids	2/4	1/3	0/2	1/2	2/4	1/1
Total Successful Bids	3	1	0	1	4	1

*TR=Teacher Response

the drama, so his bids were ignored. Christian tried to gain the teacher's attention both

verbally and nonverbally as he volunteered, but his attempts were ignored due to several

factors that will be discussed in the section on literature dramatization behaviors. Katie only bid nonverbally twice and both bids were to play parts. She was successful 1 time, getting to play one of George's friends in one scene.

ESL Subjects. Jay's 2 verbal bids were both accepted and both were bids to respond to teacher questions. He also raised his hand to answer a teacher question 1 time and was called on. Jay volunteered nonverbally for parts 3 times and was successful 2 times, getting to play a hamster in one scene and a reporter in another scene. Mimi had 1 nonverbal bid for a part and was successful as she, along with her friend Katie, got to play one of George's nice friends. Mimi raised her hand to volunteer only after she saw her friend Katie raise her hand.

Functions of Response: The Teacher

Table 21 shows the functions of response for the teacher. A structure of participation for the teacher involved function of response: accepting, correcting, or rejecting student responses.

Table 21

The Literature Dramatization Event--Functions of Response: The Teacher

Response Types	Number	%
Accepts	55	98.2%
Corrects	0	0.0%
Rejects	1	.8%
Total	56	

Not all teacher/student interactions called for response, but when Ms. H. did comment on student responses given, she had a high acceptance rate, scoring 55 accepted responses. A typical exchange shows Ms. H. praising, accepting, and/or repeating the response of the student.

Jay :	We're changing it!
Carter	He's writing on the chalkboard
Ms. H.	Good, we're changing it, he's writing on the chalkboard instead of on paper.

Ms. H. rejected one response when the students were supposed to point to the television at the end of the dramatization and recall the line, "It's George!" One student said "thank you" and Ms. H. rejected the improvised line, saying, "no," and then saying the line "It's George" with the class joining in. This was the only rejected or corrected response for the entire literature dramatization event.

Literature Dramatization Behaviors

The above structures of participation were the initial layer of analysis and describe subject and teacher participation during the literature dramatization. The second layer of analysis focused on literature dramatization behaviors, including the same directing and social verbal and nonverbal behaviors subcategories as found in the read aloud event, but adding two more, critic and actor participations.

The tallied frequency numbers in the descriptive data do not match the frequency counts in the structures of participation tables because a turn taken could be descriptively coded under several categories at the same time. Under the literature dramatization behaviors for the 6 subjects, one of the nonverbal social behaviors found in the read aloud event, focusing on the book or teacher, was not applicable for the dramatization. For the teacher, only the relevant nonverbal codes were placed in the tables.

Literature Dramatization Behaviors: The Teacher. Table 22 shows Ms. H.'s participations for the literature dramatization behaviors category. Directing the dramatization (procedural, explanatory, informative, directing, and stage setting talk) accounted for 73 (52.1%) of Ms. H.'s verbal responses. Her most frequently observed nonverbal behaviors were explicit nonverbal directions and modeling, scoring 21 participations or a nonverbal participation rate of 51.2%. Ms. H.'s directives ranged from stage setting elements such as telling students where to stand, to acting cues on how students were to behave as characters:

Ms. H   okay . . . Annie come up and tell em . . . you're Ana Maria. Remember how she is? Think about how she stands even. (puts hand on hip-shakes head) member?

Ms. H.'s explanatory and directive comments provided the framework for the dramatization, but students were encouraged to improvise verbally and nonverbally.

Table 22

Literature Dramatization Event--Behaviors: The Teacher

Behaviors	Turns	Verbal %	Nonverbal %
Director			
Procedural/explanatory/introduces/informs/ sets stage/directs, models actions/verbal	73	52.1%	
Directs, models action/nonverbal	21		51.2%
Discipline/management/verbal	11	7.9%	
Nominates/asks for volunteers/verbal	23	16.4%	
Nominates by pointing/nonverbal	1		2.4%
Critic			
Critiques, corrects, evaluates storyline	20	14.3%	
Actor			
Portrays character verbally	3	2.1%	
Portrays character nonverbally	3		7.3%
Narrates story	10	7.1%	
Nonverbal Social Participations			
Nods yes/no	2		4.9%
Facial/hand gesture as talks/narrates	14		34.1%
Total verbal	140	77.3%	
Total nonverbal	41		22.7%
Total/Both	181		

Occasional discipline and management statements helped get 1 or 2 students back on task. Ms. H. recorded 11 discipline statements taking up 7.9% of her verbal participation.

Calling on students who were volunteering for parts took up 20 of the 23 nominating responses. The other three were calling on students to answer a question. Ms. H. nominated verbally for the majority of the dramatization, making only one nonverbal nomination to answer a question.

As a critic, Ms. H. made 20 evaluative comments during and after the dramatization, for a participation rate of 14.3% of her verbal comments. All were positive affirmations of students' portrayals of the characters as they acted out the storyline.

> Ms. H.　　　I loved the way you did our story! You really remembered the words so well. I like the way when Stacey pushed Mimi out of the way (mimics action) and said, "He's in My class! (forceful tone) just like Ana Maria said it.

As a actor, Ms. H. used the book and narrated parts of the story, improvising as she went. She also became a character, the teacher, during the final scene of the dramatization and directed the students' responses in-role as the teacher:

> Ms. H.　　　So let's change the story a little bit. The teacher says . . . (she takes on teacher voice and becomes teacher in the story) . . . WHEN YOU GO TO SPECIALS TODAY, I'M GOING TO CALL YOUR MOMS AND SEE IF YOU CAN STAY AT SCHOOL JUST UNTIL 3:30 AND YOUR MOMS CAN COME GET YOU OR I CAN TAKE YOU HOME AND WE'LL ALL STAY AT SCHOOL (directing them) And you all think that's a great idea (Back in actor role). DO YOU THINK

THAT WOULD BE FUN?

STS: YEA!!! (lots of clapping)

Ms. H. often narrated when dramatizing a story, but this event was one of her first times to become one of the characters herself. In her teacher role, she also pretended to hand out bowls of popcorn and turned on the imaginary television for the students to watch.

Nonverbal social participations included nodding agreement to responses, 2. She also added gestures as she talked or narrated the story 14 times for 34.1% of her nonverbal participation.

Literature Dramatization Behaviors: 6 Subjects

Literature dramatization behaviors for the subjects includes social verbal and nonverbal participations along with director, actor, and critic participations. Table 23 shows the 6 subjects' literature dramatization behaviors.

High Verbal Subjects. Carter was one of the few students to make director-type comments during the literature dramatization event. In the first scene, when the student playing George was at the chalkboard and trying to figure out what to do, a few students gave directives. When Ms. H. tells the George character to write anything he wants, Carter added, "But make it 4th grade!" Playing the critic was also a part he used in role and out of role. When Carter played the reporter, another reporter kept asking the same question that he had already asked. Carter was quick to let his peer know that he had

Table 23

Literature Dramatization Event--Behaviors: The Subjects

Behaviors	High Verbal		Subjects Low Verbal		ESL	
	Carter	Annie	Christian	Katie	Jay	Mimi
Director						
Procedural/explanatory/ introduces/informs/ setting stage/directs, models actions/verbal	3	0	0	0	4	0
Directs, models action/ nonverbal	1	0	0	0	0	0
Critic						
Critiques, corrects, evaluates storyline	3	0	1	0	3	0
Actor						
Portrays character/verbally	20	5	1	5	12	5
Portrays character/nonverbally	30	5	3	7	15	8
Verbal Social Participation						
Bids for floor/volunteers for part/verbal	4	2	5	0	2	1
Talks with neighbor	1	0	0	1	0	1
Chimes, exclaims, claps, laughs	3	0	2	2	2	3
Nonverbal Social Participation						
Bids for floor/for part/ raises hand/nonverbal	4	3	2	2	4	1
Votes/raises hand/nonverbal	1	1	1	1	1	1
Looks around at peers/makes eye contact	0	1	2	1	3	2
Nods/yes/no	2	0	0	0	0	1
Facial/hand gesture	2	0	3	2	1	0
Movement/better view	2	0	0	0	0	0
Total Verbal	42	12	8	8	24	12
Total Nonverbal	42	10	11	13	24	13
Total/Both	84	22	19	21	48	25
% of Verbal Participation	50%	54.5%	42.1%	38%	50%	48%
% of Nonverbal Participation	50%	45.5%	57.9%	61.9%	50%	52%

already asked that question. He also evaluated the dramatization during the discussion phase:

Carter:	I know something! Everytime the reporter said something to George his only answers were, Yes! Yes! Yes!
Ms. H.	Yes, well those were the right answers, he did a good job, (to Leo) You were a good George.

Carter's comment shows that he was evaluating another student's performance. The student who had played George in the final scene was a level 1 ESL student who was just beginning to become more verbal in class. The teacher was careful to make sure her evaluative comment following Carter's comment made this student feel good about his part.

Carter bid verbally and nonverbally for 3 roles and was chosen to play two different individual parts. His first part was the main role, George. Carter assumed the part and nonverbally showed how George took care of the hamsters. He petted his peers who were playing the hamster roles, pretended to feed them, and began to sing, "La la la la," as he swung his arms and threw them pretend food. His second individual part was a reporter. Two other students were chosen to help him with the part when he told the teacher that he could not remember what the reporter said to George. Once the scene started, however, Carter became immersed in the role and enjoyed using the homemade microphones that the class had made the day before. Carter was an active participant in the class group parts as well as his individual parts. Verbal and nonverbal social

participations for Carter were also in evidence as can be seen in the table, but were few due to his concentration on becoming the characters he played. His total participations for the literature dramatizations were equally distributed, with 42 verbal and 42 nonverbal participations or a ratio of 50% verbal to 50% nonverbal.

Annie did not direct or critique, but she did have both verbal and nonverbal participations in the actor subcategory. Her only individual role came early in the drama when she bid both verbally and nonverbally for the part of Ana Maria and was chosen. She recalled and used the line straight from the book, "You are D-U-M" but since the first student to play Ana Maria had also used the line, the student playing George criticized it by saying, "Everybody says that," in an exasperated tone. Ms. H. suggested that Annie think of something else to say and after thinking for a minute, she said, "You spell bad." She played with her ponytail and looked down as she said the line. Annie did not volunteer for any other individual parts, but did join in on the group parts by pretending to put a puzzle together and pretending to eat popcorn with the group as they waited to watch George on television. Her verbal and nonverbal social participations were few. Annie's overall verbal score for dramatization behaviors tied with Mimi's for 3rd highest with 12 participations. Annie he had the fewest nonverbal participations, scoring 10. Her verbal/nonverbal participation ratio was 54.5% verbal, 45.5% nonverbal.

Low Verbal Subjects. Christian wanted desperately to play an individual part, as can be seen by his verbal bids. During the scene where everyone is busy working on a

project and the teacher asks a few students if they want to work with George, Christian interjected, "I want to work with George!" raising his hand and flailing it in the air. He repeated his request, "I want to work with George!" but the teacher had already resumed narration of the story. Christian tried again, when a student was chosen to play the principal, by saying, "Can I be . . . can I be his friend?" The principal having a friend was not part of the collaborative storyline that was being framed by the teacher; again Christian's pleas for a part were unsuccessful. He finally resorted to putting his hands in front of him as if to pray, and this time, using the teacher's name, begged for a part in a pleading tone, "Ms. H. . . . pleease can I be the friend?" There was no friend part in this scene and Christian's verbal bid was unsuccessful. Christian did not get to play an individual part in this dramatization, but it was not for a lack of trying. He enjoyed the group parts and became an enthusiastic actor in the classroom scenes, but was clearly disappointed that he was not chosen for an individual part. His verbal and nonverbal social participations were gestures and comments aimed at volunteering for parts. Christian tied with Katie for the lowest amount of verbal responses, 8, and was second lowest in his nonverbal participation with 11. His participation ratio was 42.1% verbal to 57.9% nonverbal.

Katie displayed no director or critic talk, but did participate in the actor role. She volunteered right at the beginning of the dramatization to be one of George's nice friends, and she was chosen along with her friend Mimi. The girls enjoyed getting to play the part

together and often smiled at each other as the teacher was directing their scene. When the teacher directed the Ana Maria character to stand like Ana Maria, Katie enjoyed mimicking the nonverbal hand-on-hip wiggle and then giggled about it with Mimi. Ms. H. asked Katie and Mimi to come up with something to say to Ana Maria (who has just made fun of George by saying he spells bad). Katie took a step toward Ana Maria and pointed at her as she said forcefully, "YOU spell bad!" Her nonverbal an verbal comments came together to present a believable friend character loyal to George. Katie volunteered to be Ana Maria in the final scene but was not chosen. She appeared to enjoy being a group actor, pretending to draw a map in one scene and pretending to eat popcorn while watching George on television in another scene. Katie's social verbal and nonverbal participations were few. Her overall verbal participations tied for last with 8 and her nonverbal participations tied for third with 13. Her participation rate was 38% verbal to 61.9% nonverbal.

ESL Subjects. Jay showed participation as director, critic, and actor. His director comments dealt with telling the person who was playing a character what to do. His suggestion for George when he was supposed to be writing at the board was, "Um, write something sloppy." Jay's directives showed that he knew the storyline, and he was called on twice by Ms. H. to help give line suggestions to his peers who were having trouble thinking of what to say as characters. As a critic, he corrected a student who had said "Channel 4 at 3," as Jay recalled the minute detail from the book that it was actually

"Channel 3 at 4." Jay volunteered both verbally and nonverbally 3 times to become a character and was chosen twice. In the second scene, he was one of three hamsters that George feeds and pets. All participation was nonverbal for this part. Jay also raised his hand to be a reporter and at first was not chosen, but when the teacher asked who could help Carter with the reporter part, Jay volunteered again and was chosen. He did not have a play microphone as he was not in class when they made this prop, so he just used his hands and pretended to hold the microphone as he talked. Jay also enjoyed the class group parts. In each case, he used his knowledge of the original text to help him participate verbally and nonverbally. For the social verbal and nonverbal participations, Jay had the most nonverbal bids and had the highest observed frequency of looking around at his peers. His verbal and nonverbal participations were second highest for all 6 subjects, with 24 participations for each.

Mimi, following her friend Katie's lead, volunteered by raising her hand to play one of George's nice friends, and she was selected along with Katie. Mimi showed nonverbal actions of looking down at her feet and holding her arms around her body, but once the teacher began directing the scene, she began to smile and stopped looking down. She actually tried to say a line for the first Ana Maria character, but Ms. H. put her hand on her arm and asked her to let Ana Maria talk. Mimi mouthed the answer as Ana Maria talked and put her hands on her hips. Mimi enjoyed the nonverbal attitude of the Ana Maria character and mimicked the hands-on-hips along with the wiggle twice before

turning to Katie and laughing. When asked to say something after Ana Maria had put George down, Mimi followed Katie's lead and said, "You spell bad." Mimi pretended to build a dinosaur in her group part, and when asked by the teacher if she would like to work with George, smiled and said, "Nah!" and nodded when the teacher asked if she wanted to continue working with her group on the dinosaur project. During the final class group part, she passed the pretend bowl of popcorn to one of her classmates and said, "You like popcorn?" Her verbal and nonverbal social participations were few. Mimi's overall verbal and nonverbal participation tied for third highest with 12 verbal and 13 nonverbal participations. Her participation rate was 48% verbal to 52% nonverbal.

Constructing Story Knowledge

Constructing Story Knowledge: The Teacher

Constructing story knowledge was observed through three main categories: negotiates story, analyzes story, and links/connects story. Examples of the three individual categories and codes will be discussed separately to show the variety of participation, but the categories often overlapped. Table 24 depicts the teacher constructing story knowledge.

Negotiates Story Participations

For Negotiating Story, 2 of the 3 codes were observed in the actions of the teacher and the students. Expanding, clarifying, defining, reviewing or recalling the story was the

Table 24

Literature Dramatization Event--Constructing Story Knowledge: The Teacher

Constructing Story Knowledge		Teacher Turns	
Negotiates Story			
Expands, clarifies, defines, reviews, or recalls storyline	(Question)	14	
	(Response)	35	
Predicts	(Question)	0	
	(Response)	0	
Problem-solves/adapts storyline	(Question)	14	
	(Response)	3	
Total (Question)		28	
Total (Response)		38	
Total/Both		66	
Analyzes Story Features			
Analyzes Character	(Question)	3	
	(Response)	2	
Analyzes Events	(Question)	1	
	(Response)	0	
Analyzes Print/Illustrations	(Question)	0	
Total (Question)		4	
Total (Response)		2	
Total/Both		6	
Links/Connects Story			
Links/connects to other books, previous knowledge/previous learning/real world events	(Question)	4	
	(Response)	7	
Total (Question)		4	
Total (Response)		7	
Total/Both		11	
Overall Total (Question)		36	43.4%
(Response)		47	56.6%
Overall Total		83	

first code; the second was the problem solving or adapting storyline code. Predicting was not a part of this literature dramatization event. Under negotiating story, Ms. H. recalled and reviewed the storyline as part of the introduction of the dramatization. She also asked questions to elicit information from the students, which ranged from recalling the original storyline to problem solving and improvisation of lines. Her review of the storyline often led into character analysis or to director comments, as can be seen in the following example:

Ms. H.   And so in the story, Jim says, "So what he didn't spell it right, he's still good. . . .You don't know everything", (explaining last comment) that's what they told Ana Maria. But what does everybody think about Ana Maria for real. Is she smart?

Ms. H.'s thoughts on how to accomplish the drama were seen to change within the event as she instructed the students not to act out a part, but reversed her decision:

Ms. H.   Okay, (talking to George) your project is going to be to do something on the chalkboard but let's read this part in the book, okay . . . ONE DAY EVERYBODY IN THE WHOLE CLASS WAS WORKING ON A PROJECT. Okay, Al, Jay, no stay where you are . . . Christian, Leo, and Mimi WERE WORKING ON A DINOSAUR PROJECT . . . no, we're not going to act this part out.

Annie: Oh! (sounds disappointed)

Ms. H.   (points to students) Stacey, Nicole, Stu, and Katie..sit flat on your bottoms, and Gee WERE DRAWING A BIG MAP OF THE CITY . . . So do your things, you're working (points to previous group) on your dinosaur projects . . . (points to another group) you're drawing a map of the city . . .

| STS: | (first group begins to pretend to build and the second group pretends to draw in the air) |

As can be seen in the first exchange, Ms. H. was attempting to control the parameters of

the drama and keep the class seated. She told the class that they would not be acting out

the scene, but once she narrated the action, replacing the characters names with her

students' names, she decided to have them act out the group projects described in a sitting

position. The students showed flexibility to her change in directives and began to take on

their pretend group projects with much enthusiasm. It was unclear from the observation if

Annie's disappointed "Oh!" comment related to Ms. H.'s change of plan.

Students were encouraged to solve problems and adapt the storyline through Ms.

H.'s questions.

| Ms. H. | All right friends, what might you say to her? |

If the student playing the character could not think of anything to improvise or say, Ms. H.

would open the question up to the class and let someone else give suggestions.

Ms. H.	Who can help them think of something to say?
Jay	(raises his hand)
Ms. H.	Jay, what would you say if you were the friend?
Jay	You..you are not d-u-m.
Ms. H.	So you would tell George, you are not d-u-m no matter what she says.

In directing and keeping the dramatization flowing, Ms. H. allowed the students to help

one another invent lines. She accepted the suggestions and expanded upon them by

connecting them to the previous character's line. No prediction questions or responses were given during the literature dramatization, because the story had already been shared during a read aloud and everyone was familiar with the upcoming events.

Analyzes Story Features Participation

The analysis of story features was coded under analysis of character, analysis of event, and analysis of print and/or illustrations. Although little analysis took place in the dramatization, the tables were completed in order to compare codes from the read aloud to the literature dramatization. It can be seen that during the dramatizations the talk switched from analyzing the character's feelings and actions and the print and illustrations in the book, to recalling and improvising lines as the students became the characters and enacted the events.

Few analysis questions or responses were made during the literature dramatization event. Ms H. did have a few questions and comments about character. The example given below led to an interesting discussion on whether or not Ana Maria really was smart like the book said. The turns show analysis as well as recall of the storyline.

Ms. H.	But what does everybody think about Ana Maria for real . . . is she smart?
Katie & others:	No . . . no way!
Ms. H.	She really is smart (touches finger to head) and that's what makes it hard because she really is smart. She's just kinda bossy///
Katie	//Yea!
Carter	She thinks she's the smartest girl//
Katie	/// no, no she's not smart//
St:	no, she she's not smart. Why'd she spell dumb

	wrong then?
Ms. H.	Okay, you're right. She spelled dumb wrong.

This example shows Ms. H. eliciting analysis of Ana Maria's character, then expanding and explaining her view of the character. The students are not sure that the author's view and Ms. H's view is a sound one. They talk over one another, giving their analysis, and Stan is finally successful in completing his thoughts about Ana Maria when he states that Ana Maria can't be too smart as she spelled the word <u>dumb</u> wrong. Ms. H. accepts their analysis and continues with the drama.

<u>Links/Connects Story Participation</u>

Linking or connecting the book or dramatization to life experience or previous stories were recorded for this category. Nonverbal actions while in character, however, were not recorded under linking but were simply coded under acting, as it was not possible to verify that the action was actually linked to prior knowledge or prior experience. The same was true for verbal comments.

Ms. H. began the event by comparing the dramatization that was about to be done to a previous dramatization:

Ms. H.	You know how sometimes when we started, for example when we did THE TWO GREEDY BEARS (puts hands up like claws) I read the story and we just went straight along from beginning until end and it was over. Well during this, in ITS GEORGE, since there are so many different situations, . . . we might stop and talk about it for a little bit, and then go on and continue. . .

She used a previous dramatization and contrasted how they would change the format for the present one. Also in the introductory phase, Ms. H. linked the class activity of making cardboard microphones and practicing interviewing skills on the previous day to the dramatization.

| Ms. H. | you probably don't even realize it, but did you know that already this week we kind of . . . acted it out in a way. . . . Think back and see if you can figure out what we did this week that was kind of like part of the story that we acted out. |
| ST: | The microphones! |

During the final discussion, Ms. H. compared their class dramatization with the original story and evaluated their storyline against the book's storyline. These comments were double coded for the critic subcategory as Ms. H. was evaluating the dramatization as well as linking it to the original story.

Constructing Story Knowledge: The 6 Subjects

Table 25 shows the 6 subjects constructing story knowledge. For the three areas --negotiates story, analyzes story, and links/connects story--most student participation fell under negotiates story with very little analysis or linking being shown. All three areas are reported to enable comparison for the two events.

Table 25

Literature Dramatization Event--Constructing Story Knowledge: The Subjects

Constructing Story Knowledge	Subjects					
	High Verbal		Low Verbal		ESL	
	Carter	Annie	Christian	Katie	Jay	Mimi
Negotiates Story						
Expands, clarifies, defines, reviews, or recalls storyline (verbal)	15	2	0	0	14	2
Predicts (verba)	0	0	0	0	0	0
Problem-solves/adapts storyline (verbal)	12	1	0	2	11	3
Total	27	3	0	2	25	5
Analyzes Story Features						
Analyzes Character (verbal)	1	0	0	3	1	0
Analyzes Event (verbal)	0	0	0	0	1	0
Analyzes Print/Illustrations (verbal)	0	0	0	0	0	0
Total	1	0	0	3	2	0
Links/Connects Story						
Links/connects to other books, previous knowledge/real world events (verbal)	2	0	0	0	2	0
(nonverbal)	1	1	1	1	1	1
Total (verbal)	2	0	0	0	2	0
(nonverbal)	1	1	1	1	1	1
Total/Both	3	1	1	1	3	1
Overall Total/Both	31	4	1	6	30	6
% of Verbal Participation	96.8%	75%	0%	83.3%	96.7%	83.3%
% of Nonverbal Participation	3.2%	25%	100%	16.7%	3.3%	16.7%

Negotiates Story: The Subjects

High Verbal Subjects. Carter was seen to negotiate the story through recalling

character lines and actions, and he was also able to problem solve and improvise lines for

his character parts. Responses often fit in two different codes at once, as in the following response, which is a director comment for the class but also shows recall from the storyline:

| Ms. H. | You're going to have to eat your popcorn quietly. |
| Carter | Cause you have to watch George, you have to watch George! |

Carter added to Ms. H's comment using his knowledge of the events in the story and also directed the students on what they needed to be doing. At first Carter asked for help in recalling the reporter's lines, but once the other 2 students started reviewing events, he joined in, and by the end of the interview, he was also improvising lines. In the following response, he used his recall of the story, but improvised the line (in the story, the reporter doesn't sign off in this manner).

| Carter: | We're very glad that he called 911. |

Annie showed her recall of the storyline when she used almost the exact line from the text when the teacher asked her if she wanted to work with George:

| Annie | No, I want to work with Jimmy! |

She also improvised when Ms. H. asked her to think of another line to use when she is portraying Ana Maria.

Low Verbal Subjects. Christian showed no responses in the negotiates story category because he did not play an individual character part, used only nonverbal actions for the group parts, and did not offer any comments on the storyline. It was unclear how

much of the original story he remembered due to his lack of verbal participation. Katie

showed problem-solving as she improvised lines in character. When in character as one of

George's nice friends, Katie put Ana Maria down by turning Ana Maria's own words back

on her:

Annie (as Ana Maria)	You spell bad.
Katie (as George's friend)	"YOU spell bad! " (steps forward and points at Annie)

In a group part, Katie accepted a pretend bowl of popcorn from Ms. H, turned to a peer

and said, "We can share." Improvising and becoming a character were activities Katie

appeared to enjoy.

ESL Subjects. Jay, like Carter, had a high frequency of responses showing his

recall of the story and also his ability to problem solve and improvise lines when playing a

character. He raised his hand and was called on to recall what George was good at doing,

"feeding the animals," and was also called on to help Carter recall what the reporter did in

the story.

Ms. H.	(to Carter) you don't remember the story? Does anyone remember from the story, Jay, do you remember?
Jay	ah he says um this is news um this is channel 4 at 3 . . .
Ms. H.	(to Jay) you come up and help us.

In this episode, Jay was rewarded for being able to recall details from the story and was

asked to help Carter by becoming another reporter for this scene. Jay recalled events for

the first part of the reporter scene, but once another reporter began to improvise and turn

the scene into a live interview, Jay joined in with his own improvised questions for George.

| Jay | "Did . . . did he fell down the swing? |
| Ms. H. | Did he fall down on the swing. Good question. |

Ms. H. repeated information, correcting the form used, especially for her ESL students, but did not call attention to it. Jay had the second highest frequency in the negotiates story category for the 6 subjects.

Mimi used both recall and improvising in her individual and group character parts. When asked if she wanted to work with George, she shook her head and said, "Nah," as she smiled at Ms. H. When Ms. H. asked her if she wanted to keep working on her dinosaur project, she nodded yes and continued to pretend to work with her group. Her line was short, but did show she recalled the storyline. During the one of the final scenes, Mimi pretended to pass a bowl of popcorn to Christian and said, "You like popcorn?" as she smiled and continued to eat her imaginary handful of popcorn. Mimi appeared to take comfort in her group role parts and was able to recall and improvise in character.

Analyzes Story Features: The Subjects

High Verbal Subjects. Carter made one comment on character analysis (included in the teacher example above), when he stated that Ana Maria thought she was the smartest girl. Annie had no analysis comments.

Low Verbal Subjects. Christian also had no analysis comments, but Katie did get in on the discussion about Ana Maria being smart. She tried to share her opinion by saying "no way" in group format and was beginning to say why she disagreed that Ana Maria is smart, "No, no, she's not smart," only to be cut off by Stan who completed the sentence.

ESL Subjects. Jay had a comment relating to the discussion about the principal's speech to the class where he tells them to watch Channel 4 at 3 o'clock. Jay had earlier commented that it was actually channel 3 at 4 o'clock. He looked at a peer and said, "It's backwards." Jay's recall and analysis of minute details was noted. Mimi did not have a comment under the analysis category.

Links/Connects Story: The Subjects

High Verbal Subjects. In the introductory phase, when Ms. H. was talking about how they will do their dramatization in stages, Carter interjected the following:

| Carter | It's like part 1 and part 2. |
| Ms. H. | Exactly, exactly like part 1 and part 2. |

Near the end of the discussion phase, he also links one of his actions as the reporter to the story. His nonverbal link is when the teacher asks the class to vote for whether they liked the original story or their story better. Annie also voted nonverbally during the final discussion.

Low Verbal Subjects. Christian and Katie showed no verbal linking comments. Both participated in the group vote during the discussion.

ESL Subjects. Jay had two linking comments during the introductory phase as Ms. H. called on him to compare the previous dramatization:

Ms. H.	Jay, what did you say about the Greedy Bears? You said we called it . . .
Jay	Um, 6 Greedy Bears.
Ms. H.	all right, and what did you say about IT'S GEORGE, we could call it . . . how many Georges?
Jay	IT'S GEORGE . . . 6 GEORGES! (smiles and laughs)

Jay did not raise his hand to share, but Ms. H. may have overheard him saying something to a neighbor as she singled him out to ask this question. He and Mimi both voted nonverbally for their favorite storyline during the discussion.

Summary

The following summaries of the teacher's and the 6 subjects' participations answer the second research question, what constitutes participation in a literature dramatization event?

The literature dramatization event was interactive in nature but involved very little participation in the introductory or discussion phases. Ms. H. moved quickly into the dramatization, spending most of the time acting out the story. As was true in the read aloud, the event was analyzed through three facets of participation: structure of participation, literature dramatization behaviors, and constructing story knowledge.

Certain patterns of participation were found for both teacher and subjects and will be discussed below.

The Teacher

In the literature dramatization event, Ms. H. showed three main patterns of behaviors that contributed to student participation:

1. She was receptive to her students. As was true in the read aloud, Ms. H. was receptive to student response, allowing much student turntaking: 142 teacher turns (42.6%) to 191 class turns (57.4%). Student participation mirrored Ms. H.'s participation for each phase within the dramatization event, with the dramatization phase encompassing the majority of participations for both Ms. H.(76.8) and her class (79%) (See Table 15). She recorded a high acceptance of student response, accepting 55 out of 56 student comments for a 98.2% acceptance rate (See Table 21).

2. She guided and directed them through the event. The dramatizations called for more physical participation, and Ms. H. verbally controlled and directed the process, with 73 comments or 52.1% of her verbal literature dramatization participations in her role as director. Her directing or modeling of actions or stage directives also included nonverbal modeling actions, 21, which was her highest dramatization behavior nonverbal participation, 51.2%. In her nonverbal modeling of character actions, she gave explicit examples that students could use or adapt for their own participation purposes. Ms. H. also guided the drama from an actor's stance, sometimes narrating but also taking on the

part of the teacher in the story. As a critic she provided affirmative evaluative comments of students' portrayal of characters and events (See Table 22).

3. She elicited response to help construct story knowledge. Ms. H. did elicit response for the dramatization, but her questions were mainly recorded under negotiating story, as she asked students to produce character lines, either recalled from the story or improvised. Improvising new lines became an important participation during the dramatization. When a student playing the character could not produce a line, Ms. H. opened the floor to all students to help their classmate think of an improvised line. Little eliciting of analysis of story features or linking took place within the literature dramatization, because most of Ms. H.'s time was spent directing students and eliciting verbal and nonverbal behaviors to accompany the students' portrayal of characters. Ms. H. gave explicit verbal and nonverbal directives to the students, but also allowed for more problem solving by having students figure out what to say in character.

Literature Dramatization: The 6 Subjects

The amount of active participation in the literature dramatization for the 6 subjects depended on the individual parts played. Both Carter and Jay played two individual parts in the drama and this positively affected all aspects of their participation. The only area under constructs story knowledge that played a major part in all subjects' dramatization participations was negotiates story. The two areas under negotiates story that were shown in the dramatization concerned recalling character lines of dialogue from

the story and problem solving or improvising character lines. See Table 26 for a summary of the subjects' participation.

Table 26

The Literature Dramatization Event--Summary of Participation: Subjects

Participation	Subjects					
	High Verbal		Low Verbal		ESL	
	Carter	Annie	Christian	Katie	Jay	Mimi
Structures						
Turns taken	43	6	6	11	31	8
Average words per utterance	4.5	3.8	5.6	2.1	4.6	1.7
Ind/Group response	37/6	5/1	5/1	6/5	28/3	5/3
Success in vol. for part/gaining floor						
(verbal bids)	2/3	0/2	0/5	0/0	2/2	0/0
(nonverbal bids)	2/3	1/3	0/1	1/2	2/4	1/1
Descriptive Types						
Lit. Dramatization						
Behaviors (verbal)	42	12	8	8	24	12
(nonverbal)	42	10	11	13	24	13
Total	84	22	19	21	48	25
% Verbal	50%	54.5%	42.1%	38%	50%	48%
% Nonverbal	(50%)	(45.5%)	(57.9%)	(61.9%)	(50%)	(52%)
Constructing Story Knowledge						
Negotiates story Expands, clairifes, defines, reviews or recalls storyline (verbal)	15	2	0	0	14	2
Problem-solves/ adapts storyline (verbal)	12	1	0	2	11	3
Total	27	3	0	2	25	5

High Verbal Subjects. High verbal subjects Annie and Carter had very different participation experiences in the dramatization. Carter had the greatest frequency of turns, 43; the second highest average words per turn, 4.5; and the second highest successful bids, 3. He used mostly individual (37) over group (6) responses for the dramatization. For literature dramatization behaviors, Carter was one of the few subjects to make director and critic responses along with actor responses. Overall, his verbal and nonverbal literature dramatization behaviors were equal, 50% verbal and 50% nonverbal. For constructing story knowledge, Carter showed the highest participation of the 6 subjects for negotiating the story with 27 participations recorded. He recalled and improvised his own character lines and also suggested improvisations to peers who were having trouble formulating responses. Here again, Carter saw himself as the "knowledgeable other" and helped scaffold the drama experience for his classmates.

Annie's participation was low as she only played one small, independent part. She tied for the lowest frequency of verbal turns, recording only 6, and had only 1 successful bid. Most of Annie's participations were made individually. For her literature dramatization behaviors, Annie did use both verbal (10) and nonverbal (12) participations, giving her a verbal participation rate of 54.5% to 45.5% nonverbal participation rate. Her actor participations allowed her to use verbal and nonverbal participation for this category; however, unlike Carter, she made no critic or director comments. For constructing story,

Annie had few verbal participations but was successful under negotiates story in recalling lines to use in character.

Low Verbal Subjects. The low verbal students' participations in the literature dramatization event were affected by the parts played. Christian's unsuccessful bids for individual parts, 0 out of 6 tries, negatively affected his participation throughout the entire event. He tied with Annie for the lowest frequency of turns, 6. In literature dramatization behaviors, Christian recorded one participation for critic talk, 1 verbal and 3 nonverbal participations under acting for his group parts, and he used no director talk. His overall total for dramatization behaviors was 19, with a verbal participation rate of 42.1% and a nonverbal participation rate of 57.9%. In constructing story knowledge, no participations were recorded for Christian.

Katie did attain a small individual part in the dramatization and this allowed her to have the third highest frequency of turns, 11, for the dramatization, using individual (6) and group (5) responses. She was successful with 1 out of 2 bids for parts. In her literature dramatization behaviors, Katie's one individual part and the group parts played allowed her both verbal and nonverbal participation under the actor role. She used no director or critic talk. Katie's participation rate was 38% verbal to 61.9% nonverbal. For constructing story, Katie improvised 2 character lines.

ESL Subjects. Jay and Mimi were successful in gaining individual parts, and this success substantially increased both of their participations. For all 6 subjects, Jay had the

second highest frequency of turns, 31; the highest success rate in bidding for the floor and for parts, 4 out of 6; and had the second highest average words per turn, 4.6. Jay had many more individual (28) over group responses(3) for the dramatization. In literature dramatization behaviors, Jay, like Carter, used director, critic, and actor talk. Jay had the second highest participations, 24 verbal and 24 nonverbal, for an equal participation rate, 50% verbal to 50% nonverbal. Jay also had the second highest participations for the negotiating story category, 25, recording a nearly equal number of recalled lines to improvised lines for his actor roles.

Mimi recorded the fourth highest turns taken, scoring 8 verbal turns. She used both individual (5) and group (3) responses, but her verbal responses were still very short, averaging 1.7 words per turn. Mimi did raise her hand and bid for an individual part and was successful. For literature dramatization behaviors, Mimi did not use director or critic talk, but was successful both verbally and nonverbally in participating under the actor role. In literature dramatization behaviors, 12 verbal and 13 nonverbal participations were recorded for a participation rate of 48% verbal to 52% nonverbal. Mimi had the third highest count of participations for negotiating story (5), with 2 recalled or borrowed lines and 3 improvised lines.

CHAPTER VII

COMPARISON OF PARTICIPATION FOR THE READ ALOUD EVENT AND THE LITERATURE DRAMATIZATION EVENT

Summary information from the analysis of the read aloud event and summary information from the analysis of the dramatization event are compared to answer the third research question:

3. What is the difference in participation in the read aloud and the literature dramatization events?

In section 1 is the differences in participation for the teacher; in section 2, the differences for the subjects; and the final section gives an overall summary.

Differences in Participation: The Teacher

Ms. H. exhibited three main patterns of behaviors affecting participation for both events: receptive behaviors, guiding/directing behaviors, and elicitation of response behaviors. Table 27 presents a comparison of turntaking for the read aloud and dramatization events.

Receptive Behaviors

In comparing patterns of turntaking, both the read aloud and the literature dramatization events show Ms. H. to be receptive of student participation. In both events,

Table 27

Comparison of Turntaking for the Two Events: The Teacher

The Read Aloud					The Literature Dramatization				
Phases	Teacher	%	Class	%	Phases	Teacher	%	Class	%
Introductory 3 minutes	18	15.3%	32	17.9%	Introductory 3 minutes	15	10.6%	22	11.6%
Reading 14 minutes	56	47.4%	82	45.8%	Literature Dramatization 21 minutes	109	76.8%	151	79.0%
Discussion 5 minutes	44	37.3%	65	36.3%	Discussion 3 minutes	18	12.6%	18	9.4%
22 minutes Total Participation Rate	118	39.7%	179	60.3%	27 minutes Total Participation Rate	142	42.6%	191	57.4%

the students' participation mirrored Ms. H.'s participation in each phase. In the dramatization, most of the participation for both teacher and students occurred within the main dramatization phase, 76.8% teacher to 79% students, as compared to the main read aloud phase participations of 47.4% teacher to 45.8% students. The read aloud event had more participation than the dramatization in the discussion phase, 37.3% teacher to 36.3% students, compared to the drama's 12.6% to 9.4%. Introductory phase participations were nearly equal for both events. The numbers show that for the read aloud, about half of the time was spent reading with another third of the time taken up in discussion. In the dramatization, three fourths of the time was taken up during the actual drama, with the remaining fourth being nearly equally split between the introductory and discussion phase.

In both events, Ms. H.'s receptivity to students was shown by her high acceptance of response for student comments. She was seen to praise or accept the response and/or repeat it in an affirming tone for both events. As shown in Table 28, Ms. H. accepted 33 out of 36 responses during the read aloud, and accepted 55 out of 56 student comments during the literature dramatization event. Her ratio of acceptance was almost identical, with 91.7% for the read aloud and 98.2% for the dramatization.

Guiding/Directing Behaviors

Guiding or directing behaviors within the read aloud event was accomplished verbally through Ms. H.'s use of director or procedural/explanatory talk (introducing, informing, and making sure that the students knew what was expected of them during the

Table 28

Comparison of Teacher Functional Responses to Subjects in The Read Aloud and The

Literature Dramatization

Functional Responses to Students	Read Aloud		Dramatization	
Accepts	33	91.7%	55	98.2%
Corrects	2	5.5%	0	0.0%
Rejects	1	2.8%	1	1.8%
Total	36		56	

read aloud). This was also true of the literature dramatization with the procedural talk

expanding to include stage setting comments and modeling of character lines. Table 29

shows the teacher's behaviors for both events.

Ms. H. made 26 director comments in the read aloud to 73 director comments in

the dramatization. Using participation rates, her director talk was fairly even for the two

events, 41.9% for the read aloud and 52.1% for the dramatization. Guiding the drama was

a more complex endeavor than the read aloud, however, as Ms. H. also guided the drama

through her roles as critic and actor. In the critic role, she guided the students with her

positive critiques of character portrayals; 20 such remarks were recorded. Her acting

participations included guiding from within the drama process as she became the narrator

Table 29

Comparison of Read Aloud and Literature Dramatization Behaviors: The Teacher

Read Aloud Behaviors	No.	Verbal %	Nonverbal %	Literature Dramatization Behaviors	No.	Verbal %	Nonverbal %
Directing the Read Aloud				Director			
Procedural/Explanatory/ Introduces/Informs	26	41.9%		Procedural/Explanatory/Introduces/ Informs/Setting stage/Directs/			
Discipline/Management	6	9.7%		Models actions	73	52.1%	
Nominates	8	12.9%		Directs, models action	21		51.2%
Reads the book	22	35.5%		Discipline/Management	11	7.9%	
Nonverbal Social Behaviors				Nominates/asks for volunteers	23	16.4%	
Nominates by pointing	5		10.6%	Nominates by pointing	1		2.4%
Nods yes/no	6		12.8%	Critic			
Facial/hand gesture as talks/reads	36		76.6%	Critiques, corrects, evaluates storyline	20	14.3%	
				Actor			
				Portrays Character verbally	3	2.1%	
				Portrays Character nonverbally	3	7.3%	
				Narrates story	10	7.1%	
				Nonverbal Social Behaviors			
				Nods yes/no	2		4.9%
				Facial/hand gesture as talks/reads	14		34.1%
Total Verbal	62		56.9%		140	77.3%	
Total Nonverbal	47		43.1%		41	22.7%	
Total/Both	109				181		

and also the teacher character in the final scene. Ms. H's overall read aloud and dramatization behaviors participation rates show that she used a nearly equal mixture of verbal and nonverbal behaviors within the read aloud event but actually directed more verbally within the dramatization.

Eliciting Response

When constructing story knowledge, Ms. H. elicited response for all the three areas (negotiates text, analyzes story features and links/connects) during both events, but she used many more questions during the read aloud event. Her highest use of questions for the read aloud event was recorded in the analysis and linking categories. Table 30 presents a summary comparison of the teacher's constructing story knowledge for both events.

Ms. H. had 95 questions (81.9%) to 21 responses (18.1%) overall in the read aloud event. She also elicited nonverbal responses by having students raise hands to vote for group prediction questions. No nonverbal prediction votes were used during the dramatization. Ms. H also used elicitation within the dramatization event, but on a much smaller scale, with her highest concentration in one area, negotiates text. Within this area, Ms. H. asked students either to recall or improvise character lines. In the literature dramatization, she had 36 questions (56.5%) to 47 responses (56.6%) overall.

Table 30

Constructing Story Knowledge: The Teacher

	The Read Aloud		The Dramatization	
Negotiates Story				
Question	17		28	
Response	13		38	
Analyzes Story Features				
Question	46		4	
Response	4		2	
Links/Connects				
Question	32		4	
Response	4		7	
Total Questions	95	81.9%	36	43.4%
Total Responses	21	18.1%	47	56.6%
Total	116		83	

Differences in Participation: The Subjects

Differences in participation between the two events for each individual subject are presented under high verbal, low verbal, and ESL subjects' participations in order to compare and contrast the differences in participation for the individual subjects. Table 31 gives a comparison of the two events for the high verbal subjects.

Table 31

Summary Comparison: The High Verbal Subjects

| | Subjects | | | |
| | Carter | | Annie | |
	Read Aloud	Dramatization	Read Aloud	Dramatization
Structures of Participation				
Turns taken	37	43	10	6
Averages words/turn	3.8	4.5	4.4	3.8
Individual/group response	23/14	37/6	6/4	5/1
Successful bids/entire bids				
(verbal)	0/0	2/3	0/0	0/2
(nonverbal)	3/3	2/3	0/0	1/3
Read Aloud or Dramatization Behaviors				
Read Aloud/Literature				
Dramatization (verbal)	9	42	0	12
(nonverbal)	18	42	15	10
Total	27	84	15	22
% Verbal Participation	33.3%	50%	20%	53.5%
% Nonverbal Participation	66.7%	50%	80%	45.5%
Constructing Story Knowledge				
Negotiates story (verbal)	8	27	8	3
(nonverbal)	2	0	2	0
Analyzes story features				
(verbal)	12	1	12	0
(nonverbal)	2	0	2	0
Links/connects (verbal)	15	2	15	0
(nonverbal)	0	1	0	1
Total	39	31	39	4
% Verbal Participation	89.7%	96.8%	80%	75%
% Nonverbal Participation	10.3%	3.2%	20%	25%

High Verbal Subjects

Carter's frequency of turns was high for both events, with a slight increase in the

dramatization: 43 turns in the dramatization and 37 turns in the read aloud. He also had

more average words per turn for the dramatization, 4.5 to 3.8 in the read aloud. Carter had more individual vs. group responses in the dramatization because of the individual parts he played. Carter's 100% success rate in bidding during the read aloud was higher than his two out of three successful bids during the dramatization. Carter had a higher participation under literature dramatization behaviors over read aloud behaviors, with 27 total participations for the read aloud and 84 total participations for the dramatization. His participation rates show that his verbal participation was higher for the dramatization (33.3% verbal for the read aloud to 50% for the dramatization). His participation for the literature dramatization behaviors, which was almost three times higher than his read aloud participation behaviors, was due to Carter's use of a variety of verbal and nonverbal participation in director, critic, and actor roles. For constructing story knowledge, Carter had a higher rate for the negotiates story category for the dramatizations, 27 to 10. For the other two categories, analyzes story features, and links/connects story, Carter had more participations within the read aloud event. Carter was able to talk about analysis of the story and links to the story more within the read aloud event.

Annie conversely had more turns within the read aloud event, 10 to 6, and also had a higher average words per turn in the read aloud event, 4.4 read aloud to 3.8 dramatization. Annie had more individual responses over group responses during the dramatization, 5/1 to 6/4. Annie had no bids for the read aloud event but was successful with 1 out of 3 bids made within the dramatization. In becoming a character, Annie's

overall participation for literature dramatization behaviors was slightly higher in comparison to her overall participation for the read aloud behaviors, 22 drama to 15 read aloud. She used all nonverbal participation under the read aloud behaviors for a 100% nonverbal participation rate, but used both verbal and nonverbal participation within the dramatization behaviors, 12 to 10, for a more equal participation rate of 54.5% verbal to 45.5% nonverbal. Under constructs story knowledge, Annie had higher participation for all three categories (negotiates story, analyzes story, and links, connects) in the read aloud event.

Low Verbal Subjects

Table 32 gives a comparative summary of the low verbal subjects. As can be seen in the table, both Christian and Katie had a higher frequency of participation in the read aloud event.

Christian recorded higher participations within the read aloud behaviors than he did for the dramatization behaviors; 27 read aloud turns to 19 dramatization turns. He used more group response during the read aloud event, 10/9 in comparison to the dramatization, 5/1. His average words per turn were higher in the dramatization, 5.6 to 1.7 words in the read aloud event, but his higher average was due to his small number of turns taken in the drama. Christian was unsuccessful in bidding for both events, scoring 0 for 2 in the read aloud and 0 for 6 in the dramatization. All of his bids in the dramatization, both verbal and nonverbal, involved trying to gain an individual part in the drama.

Table 32

Summary Comparison: The Low Verbal Subjects

| | Subjects | | | |
| | Christian | | Katie | |
	Read Aloud	Dramatization	Read Aloud	Dramatization
Structures of Participation				
Turns taken	19	6	16	11
Ave. words per turn	1.9	5.6	2	2.1
Individual/group response	10/19	5/1	0/0	6/4
Successful bids/entire bids				
(verbal)	0/0	0/5	0/0	0/0
(nonverbal)	0/2	0/1	1/3	1/2
Read Aloud or Dramatization Behaviors				
Read Aloud/Literature				
Dramatization (verbal)	2	8	6	8
(nonverbal)	21	11	18	13
Total	27	19	24	21
% Verbal Participation	22.2%	42.1%	25%	38.1%
% Nonverbal Participation	77.8%	57.9%	75%	61.9%
Constructing Story Knowledge				
Negotiates Story (verbal)	2	0	2	2
(nonverbal)	4	0	2	0
Analyzes Story Features				
(verbal)	13	0	3	3
(nonverbal)	3	0	2	0
Links/Connects (verbal)	9	0	8	0
(nonverbal)	0	1	0	1
Total	31	1	17	6
% Verbal Participation	77.4%	0%	76.5%	83.3%
% Nonverbal Participation	22.6%	100%	23.5%	16.7%

Christian had a higher concentration of nonverbal behaviors in the read aloud event, 21

comparted to 11 in the drama. In comparing Christian's read aloud behaviors and

dramatization behaviors, he had a slightly higher verbal rate for the dramatization (42.1%)

than for the read aloud (33.3%). In both events, however, Christian's nonverbal participations were higher than his verbal participations. Under constructing story knowledge, Christian consistently scored more participations for each of the three categories (negotiates story, analyzes story and links/connects) in the read aloud event. Christian's literature dramatization participations were low across all categories because of his being unsuccessful in gaining an individual part during the drama.

Katie also scored a higher frequency of participation in the read aloud event with 16 verbal turns in the read aloud to 11 verbal turns in the literature dramatization. She used individual and group responses fairly equally for both events, 9/7 read aloud to 6/4 drama. Her average words per turn were almost equal, 2 read aloud to 2.1 dramatization. Katie was a bit more successful in bidding during the dramatization, 1 out of 2, to 1 out of 3 for the read aloud. Katie's overall participation for the read aloud behaviors was slightly higher than her dramatization participation, 24 to 21 overall participations. Because of the individual character part that she played, Katie did score a higher verbal participation rate for the dramatization, 38% to 25% for the read aloud.

ESL Subjects

Table 33 gives a comparative summary for Jay and Mimi for the two literacy events. As can be seen in the data, both Jay and Mimi had a higher frequency of participation in the literature dramatization.

Table 33

Summary Comparison: The ESL Subjects

| | Subjects | | | |
| | Jay | | Mimi | |
	Read Aloud	Dramatization	Read Aloud	Dramatization
Structures of Participation				
Turns taken	7	31	4	8
Average words per turn	1.7	4.6	1.5	1.7
Individual/group response	5/2	28/3	0/4	5/3
Successful bids/entire bids				
Verbal bids	0/0	2/2	0/0	0/0
Nonverbal bids	0/0	2/4	0/0	1/1
Read Aloud or Dramatization Behaviors				
Verbal	4	24	3	12
Nonverbal	21	24	12	13
Total	25	48	15	25
% Verbal Participation	16%	50%	20%	48%
% Nonverbal Participation	84%	50%	80%	52%
Constructing Story Knowledge				
Negotiates Story (verbal)	2	25	1	5
(nonverbal)	2	0	2	0
Analyzes Story Features				
(verbal)	3	2	3	0
(nonverbal)	2	1	2	0
Links/Connects (verbal)	2	2	2	0
(nonverbal)	0	1	0	1
Total	11	31	10	6
% Verbal Participation	63.6%	93.4%	55.6%	83.3%
% Nonverbal Participation	36.4%	6.6%	44.4%	16.7%

Jay's participation in the dramatization showed a notable increase from the read

aloud to dramatizations in all structures of participation: turntaking, 31 to 7 turns; average

words per turn 4.6 to 1.7; and individual vs. group comments, 28/3 to 5/2. Jay had no bids

in the read aloud but was successful with 4 out of 6 bids during the dramatization. Jay almost doubled participation for the literature dramatization behaviors, scoring 48 to 25 read aloud behaviors. Another comparative pattern for both ESL students was an increase in verbal participations in the literature dramatization behaviors. Jay had a 16% verbal participation rate in the read aloud compared to a 50% verbal participation rate in the dramatization. For constructing story knowledge, Jay had a substantially higher rate for the negotiates story category for the dramatizations, 25 compared to 4 in the read aloud. For the other two categories, analyzes story features, and links/connects story, Jay had low participation for both.

Mimi also showed an increase in all structures of participation for the dramatization over the read aloud: turntaking 8 to 4; average words per turn 1.7 to 1.5; individual over group response, 5/3 to 0/4. She chose not to bid at all during the read aloud event but had 1 successful bid during the dramatization. Under constructs story knowledge, Mimi also had higher participation for the negotiates story category for the dramatization, 5 compared to 3 in the read aloud. For the other two categories, analyzes story, and links/ connects story, Mimi had very few participations within either event.

Summary

The Teacher

Ms. H. was consistent in her receptive behaviors for both events, allowing much turntaking and accepting almost all student responses. Her directing behaviors for both events were high, but the dramatization showed a much higher concentration of directives as Ms. H. not only scored a higher tally for her procedural or director talk (73 for the dramatization to 26 for the read aloud), but she also guided the drama through her participation as an actor and a critic. Eliciting response in order to construct story knowledge was higher in the dramatization for only one area, negotiates story, and this was because Ms. H. elicited recall and improvised lines from the students as they became characters in the drama. Ms. H used elicitation for the other two categories, analyzes story and links/connects story, most often within the read aloud event as she encouraged the students to analyze and link the story through their responses. Within the drama, little talk about analysis or linking occurred, as Ms. H. used a majority of her verbal and nonverbal participations to direct the students in becoming the character.

Summary: The Subjects

A few contrasts in participation per event were true for all subjects. For example, all 6 subjects had an increase in verbal participation in the literature dramatization behaviors compared to the read aloud behaviors. This increase was a result of the expansion in dramatization behaviors to include director, critic, and actor participations.

Also, under constructing story knowledge, talk surrounding negotiating story, analyzing story features, and linking or connecting the story was frequent and deliberate within the read aloud event, as Ms. H. had a high concentration of eliciting response in each area. Within the dramatization event, however, the only area to have high participation was the one area heavily elicited from Ms. H., negotiating story. The elicitation in this area dealt with asking the students to recall or problem solve through improvising lines for the characters they played.

High Verbal Subjects. For the high verbal students, Carter had the highest frequency of participations for both events, but had almost three times more participations within the literature dramatization behaviors over the read aloud behaviors, because of the increased variety of participation available: director, actor, and critic roles. Carter participated in all three. For constructing knowledge, he was higher in analysis and linking during the read aloud, but scored higher participation for negotiating the story during the dramatization event. Annie, on the other hand, was a more frequent participant in the read aloud event, taking more turns, and having a higher average words per turn, but she did have an increase in individual response over group response for the literature dramatization. Under literature and read aloud behaviors, Annie had a small increase in participation for the dramatization, 22 to 15, and her verbal participations were much higher, 12 to 0. Under constructing story knowledge, Annie scored higher in all three areas for the read aloud.

Low Verbal Subjects. Both low verbal students, Christian and Katie, also had a higher frequency of participation for the read aloud. Christian's low participation in the dramatization was due to his unsuccessful bidding for parts. Katie did play one short individual part, and her literature dramatization behaviors, although still slightly lower than her read aloud behaviors, showed a higher percentage of verbal participation (38%) in the drama than in the read aloud (25%).

ESL Subjects. The greatest increase in participation from the read aloud to the dramatization was seen for both of the ESL students. Jay was successful in bidding and becoming two individual characters during the dramatization, and because of these individual parts, his overall participations for the dramatization were high. He was second to Carter in highest overall participation for the dramatization with 31 turns taken, a marked increase from his fifth highest status in the read aloud, where he had 7 turns. For the read aloud and dramatization behaviors, Jay's verbal participation rate went from 16% for the read aloud behaviors to 50% for the dramatization, showing a marked increase in his verbal participations for this area. Mimi also doubled her participation, taking 8 turns in the drama to 4 turns in the read aloud. She also used individual response for 5 of her 8 comments in the drama, whereas she only made group responses in the read aloud event. For the read aloud and dramatization behaviors, Mimi also had a much higher verbal participation rate for the dramatization behaviors, 48% verbal in the drama to 20 % for the read aloud.

CHAPTER VIII

SUMMARY, DISCUSSION, AND RECOMMENDATIONS

This study was undertaken in an attempt to uncover participation patterns during

two literacy events, the read aloud and the literature dramatization, in a multicultural first

grade classroom. The study population included one first-grade teacher, 2 high verbal

students, 2 low verbal students, and 2 ESL students. Three central research questions

guided the investigation.

1. What constitutes participation in a read loud event?

2. What constitutes participation in a literature dramatization event?

3. What is the difference in participation between a read aloud event and a

literature dramatization event?

Procedures

A first-grade class with an ESL population and a teacher who showed interest in

incorporating more drama into her curriculum was chosen, using informed choice (Goetz

& LeCompte, 1984). A male student and female student were chosen in each of the

following categories: high verbal participation students, low verbal participation students,

and ESL students, for a total of 6 students. Using qualitative measures, data were

collected for a 16-week period using field notes, journals, interviews, and participant

observations. Sessions were both audio and video taped. Through content analysis, categories and codes were identified for both the read aloud and literature dramatization events. Once categories had been checked for reliability, transcripts of two representative samples were analyzed and participations for the teacher and 6 subjects were coded. Initial analysis was an enumeration of the following structures of participation: frequency of turns taken, average words per turn, whether responses were individual or group responses, success in gaining the floor, and for the teacher only, her functions of response to students including accepting, correcting, or rejecting responses. Next, the read aloud behaviors or the dramatization behaviors were analyzed, including directing or procedural responses for the teacher, social verbal and nonverbal participations for the read aloud, and actor and critic responses for the dramatizations. The final analysis was to detect evidence of constructing story knowledge and included the following categories: negotiates story, analyzes story features, and links/connects story. Frequently, participations fit in more than one category.

<div align="center">Summary of Findings: Question 1</div>

The first research question was as follows:

1. What constitutes participation in a read aloud event?

Chapter V includes the complete data with tables and descriptions of participation for the teacher and 6 subjects. Below is a summary of the important findings.

The Teacher

Three major patterns of teacher participation were related to the interactive nature of the read aloud event. Ms. H. was receptive to her students as she accepted their responses and allowed much turn taking throughout the event. All student comments related to the reading were allowed as long as the students either bid for the floor or, during the reading phase, waited for a pause in the reading or for a teacher question to be posed. Ms. H. directed and guided students through the event through her use of procedural and explanatory talk. Her frequent use of hand and facial gestures helped extend the meaning of the story. Ms. H. elicited response in constructing story knowledge using an abundance of questions, asking students to recall and expand on the story; analyze character, event, and print and illustrations; and to link the text to their own lives and experiences.

Read Aloud Participation: The Subjects

The interactive nature of the read aloud event allowed all 6 subjects to be active participants, both verbally and nonverbally, during the read aloud event. However, the three major areas of analysis (structures of participation, read aloud behaviors, and constructing story knowledge), show the 6 subjects to have different frequencies and levels of participation.

High Verbal Subjects. Both high verbal subjects showed competence in all three analysis areas, but Carter showed a higher frequency of response along with higher verbal

participation throughout. Annie's strength of participation was noted in her quality, not quantity, of response. In reviewing Carter's and Annie's participation patterns, three patterns emerged: (a) both students had no trouble gaining the floor to make individual comments either through bids or through waiting for pauses; (b) both received individual feedback from the teacher for their individual comments; and (c) both had longer average words per turn, mainly due to some of their longer individual turns within the main reading phase.

Low Verbal Subjects. Christian and Katie showed similar patterns of participation during the read aloud event. Actual read aloud participation for Christian and Katie show the following patterns of participation: (a) their verbal responses averaged only a few words in length; (b) their responses often did not call for individual teacher feedback because they were made to other students or were group responses; and (c) they both had difficulty with knowing how to gain the floor.

ESL Subjects. Read aloud participation for ESL subjects Jay and Mimi was also quite similar. Patterns of participation for both subjects showed: (a) they had very short verbal responses; (b) they had the highest percentage of nonverbal participations; (c) individual teacher feedback was not given for the group or nonverbal responses of the ESL subjects; and (d) nonverbal participations in the read aloud behaviors showed both students watching peers and the teacher closely, suggesting that they were both spending much of their participation time learning how to participate in the event.

Summary Findings: Question 2

The second research question was:

2. What constitutes participation in a literature dramatization event?

Chapter VI includes the complete data with tables and descriptions of participation for the

teacher and 6 subjects. Below is a summary of the important findings.

The Teacher

In the literature dramatization event, Ms. H. again showed three main patterns of

behaviors that contributed to student participation. First, she was receptive to her students

allowing much student turntaking and accepting most student responses. Second, she

guided and directed the students through the dramatization, using procedural and

explanatory talk. Her nonverbal modeling of actions or stage directives gave explicit

examples that students could emulate or adapt for their own purposes. She also stepped

into the actor stance, sometimes narrating and also taking on the part of the teacher in the

story to guide the dramatization from within. Her critic role consisted of positive

affirmative evaluations of students' performances in character roles. Third, she elicited

response, but her questions were mainly recorded under negotiating story, as she asked

students to produce character lines, either recalled from the story or improvised. Little

eliciting of analysis of story features or linking took place in the literature dramatization,

because most of Ms. H.'s time was spent directing students and eliciting verbal and nonverbal behaviors to accompany the students' portrayal of characters.

Literature Dramatization: The Subjects

The amount of active participation in the literature dramatization for the 6 subjects depended on the individual parts played. Both Carter and Jay played two individual parts in the drama and this positively affected all aspects of their participation. The only area under constructs story knowledge that played a major part in all subjects' dramatization participations was negotiates story. The two areas under negotiates story that were shown in the dramatization concerned recalling character lines of dialogue from the story and problem solving or improvising character lines.

High Verbal Subjects. High verbal subjects Carter and Annie were successful participants in the literature dramatization event but with very different patterns of participation. Carter showed a variety of types of participation, using director, actor, and critic roles, as well as a high level of negotiating story participations. Annie had a very small frequency of verbal participations but was successful in playing an individual acting role within the dramatization which provided her with an active part.

Low Verbal Subjects. Neither of the low verbal students had high participation in this literature dramatization event. Christian was unsuccessful in attaining an individual part and Katie's one individual part was very small. However, both were observed to try out different types of actor participation. Christian used nonverbal actions to portray a

group character, and Katie used a mixture of verbal and nonverbal behaviors to play both her individual and group parts. Christian's unsuccessful bids for an individual part limited his participation in all areas of the dramatization.

ESL Subjects. Both ESL students showed notable increases in participation in the literature dramatization event. Their patterns of participation showed more verbal responses than the read aloud and also more success with gaining the floor or, in this case, gaining a part in the dramatization. More individual teacher feedback was shown for both students because of their individual responses as actors. The ESL students did not spend time learning how to participate in the dramatizations; instead, they were able to become active participants in the drama itself.

Summary of Findings: Question 3

3. What is the difference in participation in the read aloud and the literature dramatization events?

Chapter VII includes the complete data with tables and descriptions of participation for the teacher and 6 subjects. Below is a comparative summary of the important findings.

The Teacher

Ms H. was consistent in her receptive behaviors for both events, allowing much turntaking and accepting almost all student responses. Her guiding and directing behaviors for both events were high, but she showed a much higher concentration of directive

statements in the literature dramatization. Ms. H. showed more procedural or director talk in the dramatization than in the read aloud, and she also guided the drama through her participation as an actor and a critic. Another difference noted is that the directives given in the dramatization were much more explicit, with Ms. H. giving verbal and nonverbal modeling and examples for the students to use or to adapt in their portrayal of characters. Eliciting response to construct story knowledge was higher in the dramatization for only one area, negotiates story, and this was because Ms. H. asked students to recall and to improvise lines as they became characters in the drama. Ms. H used elicitation for the other two categories, analyzes story and links/connects, most often in the read aloud event, as she encouraged the students to analyze and link the story through their responses. In the literature dramatization, little talk about analysis or linking occurred, as Ms. H. used a majority of her verbal and nonverbal participations to direct the students in becoming the character.

Summary Comparison of the Read Aloud and the Literature Dramatization: The Subjects

All 6 subjects had an increase in verbal participation in the literature dramatization behaviors compared to the read aloud behaviors. This increase in verbal participation was a result of the expansion in dramatization behaviors to include director, critic, and actor participations. Also, under constructing story knowledge, talk surrounding all three categories (negotiating story, analyzing story features, and linking or connecting the story), was frequent and deliberate in the read aloud event, as Ms. H. had a high

concentration of eliciting response for each area. In the dramatization event, however, the only category to have high participation rates was negotiating story, where students were asked to recall or improvise lines for the characters they played.

High Verbal Subjects. High verbal subject Carter had the highest frequency of participations of all the subjects for both the read aloud and the dramatization event, but had nearly three times more participations in the literature dramatization behaviors over the read aloud behaviors because of the increased variety of participation available in the drama. Annie, on the other hand, was a more frequent participant in the read aloud event, where she was observed taking more turns and having a higher average words per turn, but she did have an increase in individual response over group response for the literature dramatization. Under literature and read aloud behaviors, Annie had a small increase in participation for the dramatization and many more verbal participations.

Low Verbal Subjects. Christian and Katie both had a higher frequency of participation for the read aloud. Christian's low participation in the dramatization was due to his unsuccessful bidding for parts which affected all other areas of participation. Katie did play one short individual part. Her literature dramatization behaviors, although still slightly lower than her read aloud behaviors, showed more verbal participation in the drama than in the read aloud.

ESL Subjects. The greatest increase in participation from the read aloud to the dramatization was seen in the ESL students. Jay was successful in bidding and becoming

two individual characters during the dramatization, so his overall participations for the dramatization were high. He was second to high verbal subject Carter in highest overall participation for the dramatization, a marked increase from his fifth highest status in the read aloud. For the read aloud and dramatization behaviors, Jay's verbal participation rate showed a marked increase for the dramatization. Mimi also doubled her participation from the read aloud to the dramatization. She also used individual responses in the literature dramatization, whereas she only made group responses in the read aloud event. Mimi also had a much higher verbal participation rate in the dramatization event.

Discussion

From the pilot study to the dissertation study, changes were noted in the teacher's behavior that merit attention here. The read aloud, an event that most teachers take for granted, became an intricate balancing act for Ms. H., as she tried to provide a setting that allowed for dialogue yet maintained the flow of the storyline. The read aloud interactions in Ms. H.'s classroom followed fairly traditional mainstream patterns of interaction, with several implied typical read aloud participant structures in evidence (Cochran-Smith; 1984). Unlike in some of the studies relating changes in interactional styles to match non-mainstream participation patterns (Kawakami & Au, 1986), Ms. H. did not try to change the basic rules of interaction in her multicultural classroom, because she had a variety of sociocultural backgrounds represented in her first grade classroom. Students were

expected to learn the mainstream participation structures of the classroom, but Ms. H. was

observed to allow more verbal interaction during her read alouds as the study progressed

and was changing her views of what read aloud participation should look like:

Ms. H.:	I used to have the idea that the purpose of having them sit down to read the story was for the activity that was going to follow or that I had one goal in mind. Well, I know at the end of the story I want them to take this away or apply this concept to something else, and that was it. So all the, "Well, I noticed this on this page, and I noticed this on that page," was distracting to me. You know I'd think, "Oh, that's true, but let's just get through the story" because I thought, they're gonna miss the point. And that was my own thought. They would have picked that up anyway, see, that was my own . . . my own . . . (pause)
Researcher:	Goal oriented?
Ms. H.:	Right, right, and after last year, after I settled myself down and let all that take place and saw all the things that they were pulling out of the story, it was a lot easier to say, "Well, you're right, you're seeing all these things but let's just look at this." By the time we got to the end, they were able to do just as well if not better than I would have anticipated if I had just kept them focused on one thing. They noticed more things and they talked more about it, like, "Look, that's such and such," and "Remember, we learned about this!" and that was okay.
Researcher:	Now, what gave you that? Was it reading over the transcripts or was it///
Ms. H.:	/// I think just knowing that I needed to let them talk and that you were in . . . (pause)

Researcher: Because I was wanting to see participation?

Ms. H.:   Yea, you wanted to see them talk. (Interview,
                     October, 1995)

The researcher's journal entries for the dissertation study reflect Ms. H.'s

statement that her focus for the read aloud was expanding by allowing the students to add

their own ideas, which often dealt with their interpretations of the character's feelings or

actions according to the illustrations. In allowing more discussion of text and illustrations,

Ms. H. let the students take an active role in constructing story knowledge and negotiating

understandings. These dialogues around the book had a positive impact on the amount of

analyzing story features that occurred and were recorded in the analysis of the read aloud

event.

Another area of change was the added frequency of Ms. H.'s nonverbal behaviors

during her read alouds. Ms. H. gestured and physically portrayed characters' actions, and

she would often ask the class to join her in acting something out. In the following excerpt

from the same interview, she responds to the researcher's observation that Ms. H. was

using more nonverbal actions. Ms. H. commented that she definitely used the nonverbal

cues more.

Ms. H.:   "I also have found that their interest, it increases their
                     interest in the book.."
                     " But I think I just naturally do that stuff (nonverbal
                     actions) more than I did last year. Last year I would
                     look at the book ahead of time and say, "What can I do
                     to make it more interesting . . . how can we act this

> out . . .Well this year, even if it's a read aloud, if it lends
> itself to something just even a little that may not be
> planned, like I'll say "Scratch your skull". . . (gives
> example from last read Aloud of the book <u>Funny Bones</u>).
> and then they scratch their skull. (Interview, Oct., 1995)

Ms. H.'s use of more nonverbal behaviors benefited not only the ESL students who were

trying to grasp the meaning of decontextualized text within the stories shared, but added

enjoyment and enhanced participation for the whole class.

Literature dramatization changes were even more of an evolutionary strategy for

Ms. H. during the study, as she began to move from strict interpretation of the storyline to

more problem solving and improvisation. Ms. H., in her interviews, related that the

dramatizations were becoming an integral part of her curriculum, because the

dramatizations allowed both her and the students new avenues of participation (and for

Ms. H., insights into what students had internalized from the read aloud).

> Ms. H.   I think it (drama) shows me that they (the students)
> really understand the story more and they appreciate
> the literature more. They'll do in other subjects things
> that I would never think about because it wasn't in
> my plan. Like if we're gonna do something in science
> or social studies, they might say, "Well, we could act
> that out!" I know they understand it more. It's just
> like if teachers are trying to get away from worksheets,
> they might say . . ."Go draw a picture or go show me
> . . . they're showing through art, they are drawing
> that concept . . . they have to know it to draw it . . .
> same thing as acting it out, if we had Gee get up to be
> the principal (in previous drama) and he had no idea
> what the story was about, he wouldn't want to do
> that. Jay's a good example. I mean his grades do not
> reflect how much he takes in..

the way he can tell back those stories . . . he can
tell you every detail that's in that story. (Interview,
April, 1996)

In the above interview, Ms. H. explains that the dramatizations allowed her a broader view

of what her students knew and what they could do. ESL student Jay's ability to recall a

story had never been tapped during the read aloud event but was shown extensively in the

dramatizations. Wolf (1992) relates that in her study of reader's theatre, students were

allowed to have expanded forms of expression, which "sweeps more children into its

broad embrace--children whose learning styles and cultural backgrounds or initial state in

learning English as a second language may know much more than they can effectively

verbalize in response to teacher directed questions" (pp. 305-306). As Ms. H. related,

Jay's participation in typical classroom literacy activities (i.e., filling in a worksheet) would

never show the depth of what Jay had actually internalized from listening to a story:

Ms. H.	See, Jay cannot do that (a worksheet). If I gave him a sheet that said, Jack did ___. He climbed ____. Then he did___. His mother said___. (Made up example of a typical worksheet using Jack and the Beanstalk story) He would never ever master that.
Researcher:	And yet he could tell you the whole story.
Ms. H.	Every detail. I mean details that someone who could write miles about it wouldn't get. (Final teacher interview, April, 1996)

Teacher Factors

Ms. H. positively affected children's language and literacy behaviors in both literacy events: she was receptive to student response; she directed events in a manner that allowed for collaborative negotiation of meaning; and she elicited student response in order to help students build collaboratively toward common understandings of the story or dramatization (Britton, 1993; Cochran-Smith, 1984; Heath; 1982; Mason et al., 1989; Pellegrini, 1991; Rosenhouse et al., 1997; Vygotsky, 1978; Wells, 1986). Ms. H. also was observed to follow Wells's (1986) four principles for teachers, because she listened carefully to her students, tried to understand their meanings, made genuine responses based on what the students said and in her return responses, took into account the child's ability to understand or to "construct appropriate interpretation" (p. 218). In this classroom, it was observed that Britton's (1993) three important processes (the class functioning as a single group in a communal experience, the art of listening to stories that contributes to the art of reading, and the teacher helping students gain life experiences) (p. 150), were all present in the read aloud and literature dramatization events.

Dramatization Factors

The theoretical and research findings discussing the virtues of drama for language and literacy development (Clay, 1986; Edmiston, 1993; McCauley, 1991; Rosenblatt, 1978; Vygotsky, 1978; Wolf, 1992) relate positively to the present study with special significance for the ESL students tracked within the study. Even Mimi, who was seen to

respond only in group during the read aloud event, raised her hand to become a character in the dramatization. Just as McCauley (1991) found that drama allowed her ESL students to become actively involved in whole group activities in the low anxiety atmosphere so necessary for second language acquisition (Krashen, 1982), the ESL students in this study were also seen be active participants in the dramatization. Most of the observed nonverbal participations for both Jay and Mimi in the read aloud event appeared to be associated with the 2 students trying to learn the participant structure. Mimi and Jay were constantly watching and listening to their peers participate (Kawakami & Au, 1986). In the dramatization, however, they both became a part of the action through playing characters.

The universality of the element of play found in the drama process was familiar to all students regardless of language or background. Here, as Vygotsky relates, the zone of proximal development created in the drama situation allowed each child to act "as though he were a head taller than himself" (p.102). For Mimi and especially for Jay, their zones of proximal development appeared to stretch in the dramatizations. Paley's (1976) comment about the lure of becoming a character being too great for a child to resist complements the data collected for this study. All subjects eagerly volunteered for character parts, and when they became that character, they were able to participate in varying degrees and in expanded ways during their whole group sessions.

A formalized dramatization event was a new format for both the teacher and for the students, but Ms. H. provided much explicit scaffolding (Berk & Winsler, 1995). Her

directing of events in the dramatizations provided Ms. H and her class with joint problem solving activities as they collaboratively built the characterization and storyline. Because the dramatization was a new format for all students and because the teacher gave the explicit directions and modeling that is so vital for second language acquisition (Krashen, 1982), ESL subjects Jay and Mimi were able to show Ms. H. their understandings, both verbally and nonverbally, through their character enactments and, in the case of Jay, through his director and critic comments.

Dramatization Participation Concerns

As stated in the data analysis, individual participation during dramatization events was affected by character parts played. For Annie, the high verbal female, and both low verbal subjects, Christian and Katie, the read aloud event provided a higher frequency of participation than this particular dramatization event. Because this study is a close analysis of one representative sample of a read aloud event and one dramatization event, the data reported do not reflect the frequency of drama participation for the entire year. Also, the difference in quality of participation from one event to the other shows that the dramatizations did allow both Annie and Katie to use more variety in verbal behaviors, as they both were successful in using verbal and nonverbal participations to become an individual character. For low verbal subject Christian, however, a lower quality of response for this one dramatization event was due to his unsuccessful attempts at gaining an individual part. In order for participation to be increased, the teacher will need to make

sure that all students are allowed to participate and become a variety of characters.

Christian's high rate of failure in his bids for parts in this one event may also have illuminated the fact that he had not been a careful listener during the read aloud event, as he called out to be a part, the principal's friend, that was not in the original storyline. It was unclear whether his statement showed a lack of story knowledge or whether he was being creative and adapting the storyline to add a part that he might be able to play, but in either case, dramatization seems to allow the teacher more insight into her students' understandings of story (Pellegrini & Galda, 1982, 1993). Students might have an added motive to listen more carefully to a read aloud if they want to be able to participate in the dramatization. Problem solving was seen to be in evidence only in the dramatization. When discussing how the drama had affected the 6 subjects' learning, Ms. H. related that she saw the dramatizations increasing all 6 subjects' abilities to problem-solve from within a situation and also helping their social skills because the literature dramatizations called for working together.

Participant Structures

A major factor that influences all participation for teacher and students is the underlying current of participant structures. Although Ms. H. provided much direction in the read aloud event, there were still many implied structures of participation, leaving the students who were unfamiliar with proper read aloud behaviors to learn from imitation, which is exactly what the 2 ESL students in this study did. Schultz, Florio, and Erickson's

(1982) three aspects of communicative knowledge that affect students' success in participation were relevant to this study: knowledge of the accepted ways for people to interact in various social setting; possessing the verbal and nonverbal skills needed for producing appropriate communication behaviors: and having interpretive skills to make meaning of social interaction with others in given situations (p. 89). The high verbal students tracked in this study could be observed to be on the high end of a continuum for effective communicative knowledge, whereas the low verbal and ESL students were seen to be at varying stages of learning how to be effective communicators in the read aloud event. The dramatization event provided a different participation structure, one that was more explicit in nature, which appeared to place all students on a more level continuum of participant structure knowledge.

Recommendations for Further Research

Direction for further research and with related research topics are as follows:

1. Qualitative studies describing teacher change as the drama process is systematically incorporated into the curriculum. A teacher-researcher collaboration investigating the view from inside and outside the drama process could illuminate how teachers begin to incorporate drama into their academic areas.

2. Further investigations into the power of scaffolding the drama process for teachers. Interviewed by Dillon (1981), drama expert Brian Way states that in order for

teachers to take on drama, they will need to experience the arts for themselves through ongoing weekly training sessions.

3. Research into the role of dramatizations and the ESL student's language and literacy development. More research on the systematic use of literature dramatizations and how they relate to narrative competence and literacy development could bring into focus the academic benefits drama provides.

4. Further investigation into the change in participation patterns during a read aloud when mulicultural titles and expository texts are used. Though not reported in this study due to big book format, when a multicultural big book On the Go (Morris, 1993), an expository text with photos from around the world, was shared, engagement and participation for all ESL students was observed to increase. Students appeared excited about the fact that the book featured different cultures and included familiar scenes from their native countries. Dialogue surrounding the reading of these texts was markedly different in context from the typical story-based read aloud dialogues. Pellegrini's (1991) findings that non-mainstream students in his study were more familiar with expository text and the interactional patterns surrounding them could provide an avenue for research, along with multicultural studies (Harris, 1993) sharing increased engagement and interaction when familiar characters and settings are shared through the inclusion of multicultural texts.

Educational Implications of the Study

The findings in this study have important implications for how teachers structure their whole group participation activities. Through the incorporation of the literature dramatizations, all students, but especially the ESL students, were allowed a wider array of participation opportunities, and during the one analyzed event, both ESL subjects significantly increased their quantity and quality of participation. The read aloud, however, allowed for rich talk surrounding constructing story knowledge that occurred more frequently and more deliberately in the event and also provided the foundation for the dramatization scripts that were collaboratively negotiated with the teacher. As Paley (1981) relates, "Stories have yet another magical quality; fully developed sentences borrowed from someone else. The dialogue can change a child from inarticulate embarrassment to confidence, as if by a magic wand" (p. 123). The researcher's goal is not to imply that one event is better than the other; both provided excellent language and literacy development opportunities. The main purpose in comparing the two events was to show that dramatizations, when woven into the fabric of the whole group literacy activities on a systematic basis, afford the teacher and students with expanded participation opportunities and expanded views of one another.

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APPENDICES

Appendix A

Consent Forms

To the parents of _____,

      My name is Claudia Haag and I am a doctoral student, majoring in Reading, at Texas Woman's University in Denton. I am pleased to announce that my project proposal to observe children's participation during read alouds and literature dramatizations, the acting out of stories, has been accepted by both TWU and I. C. Elementary and will take place this Fall and Spring in Ms. H's first grade classroom. In order to chart the children's participation, I will audio and/or video tape Ms. H's read aloud sessions three mornings a week. My interest will be to see if children are allowed to participate on a more frequent basis due to the addition of drama, in this case the acting out of stories.

      In reviewing the research on literature dramatizations it has been found that allowing young children to act out stories increases not only their verbal participation but allows for reading comprehension gains as well. I will be glad to share my results with all parents at the end of this study and look forward to meeting with you at any time during my stay at Indian Creek to further explain my project.

      To compensate for any discomfort to students who may be shy about the taping, students will be asked to volunteer for roles taken and the tapes may be played back in the beginning so the children may gain comfortability with my presence and the taping process. Complete anonymity of school and child will be assured as all tapes will be used solely for research and educational purposes, all names will be coded, and the tapes will be destroyed once the study is completed.

      I am excited to get to come back to I. C. for this project as I was their ESL teacher during the 1992-93 school year. If you have any questions, please feel free to call me at home 817-455-2868 or at my TWU office on Tuesday/ Thursdays at_____.

                     Sincerely,
                     Claudia Haag

I do hereby consent to the recording of my child's voice and or image by Claudia Haag, acting on this date under the authority of the Texas Woman's University. I understand that the material recorded today may be made available only for educational and research purposes; and I do hereby consent to such use. I release TWU from any and all claims arising out of such taking, recording, reproducing, publishing, transmitting, or exhibiting as is authorized by the Texas Woman's University.

Date:_____   Signature:_____

If you have any concerns about the way this research has been conducted, you may contact the Texas Woman's University Office of Research (--------)

Dear Ms. ___, Ms.___ and Ms. H.,

      I want to thank you for accepting my proposed study to take place on your campus in Ms. H's first grade classroom during the 1995-96 school year. As has been explained, I will be watching the participation changes in Ms. H's classroom as she adds literature dramatizations, the acting out of stories, to her read aloud sessions.

      To compensate for any discomfort to students who may be shy about the taping, students will be asked to volunteer for roles taken and the tapes may be played back in the beginning so the children may gain comfortability with my presence and the taping process. Ms. H. will have access to all tapes and can share her concerns with me at any time during the study. She and I will both keep reflection logs of the process and will share thoughts on a weekly basis. Complete anonymity of school, child, and teacher will be implemented as all tapes will be used solely for research analysis and will be destroyed once the study is completed.

      In reviewing the research on literature dramatizations, it has been found that allowing young children to act out stories increases not only their verbal participation but allows for reading comprehension gains as well. I will be glad to share my results with all parents at the end of this study and look forward to meeting with you at any time during my stay at Indian Creek to further discuss this study.

      If you have any questions, please feel free to call me at home _____ or at my TWU office on Tuesday/ Thursdays at_____.

                          Sincerely,

                          Claudia Haag

We, the undersigned, do give Claudia Haag our permission to carry out her study on our campus. We hereby consent to the recording of voices and/or images by Claudia Haag, acting on this date under the authority of the Texas Woman's University. We understand that the material recorded may be made available for educational, informational, an/or research purposes; and we do here by consent to such use.
We hereby release the Texas Woman's University and the undersigned part acting under the authority of Texas Woman's University from any and all claims arising out of such taking, recording, reproducing, publishing, transmitting, or exhibiting as is authorized by the Texas Woman's University.
Principal_____Date:_____
Assistant Principal_____Date:_____
Teacher_____Date_____

Appendix B

Sample Field Notes

Chart for Nv and V count   Field Notes for Dissertation

Date: 2-13-96   Story: Will You Be My Valentine?   Time: 9:14 – 9:35

Child 1 (High Verb - Carter)	Child 2 (High V. Annie)	Child 3 (LV - Christian)
ATT w/M	ATT w/movement	Att w/movement
ATT w/o M	Att w/o M	Att w/o M
Inatt w/M	Inatt w/M	Inatt w M
Inatt W/o M	Inatt w/o M	Inatt w/o M

Child 1 (High Verb - Carter)
Carter Video + Audio Tape
(15) + (19) = 34
(35)

- V Talking to closet + 1 Cmd
- V. Monday
- V. Can we Hide —— (talking to Kelsey)
- V Gretchen (to close)
- V Boring
- V. the first distract
- V See will (being)
- V Cause all day stuff
- V Because 1st there's idea —
- V I think She likes (Repeats)
- Ha Ha Ha (acting out)
- V + H
- Disc cpt
- V When they didn't
- V. D.
- V H its neighbor
- V. Can we decorate

Child 2 (High V. Annie)
Annie Video + Audio
(at least 4) + 9 =
(0)

- V she seen + 1 Cmd
- N Sitting up and hunches by desk
- V But in blk says like review the due.
- V. is he going to da
- Disc Cpt
- Doesn't name hand for favorite pt.
- looking at blk cover - plays w/ these.
- V "G" !

Child 3 (LV - Christian)
Christian
(5) plus Audio tape 14 = 15

- V Will..You (whispering, talks w/ time
- V Wednesday
- V (talks w/ Carter)
- NV makes face
- NV Nods head (Playing w/ mouth expressions)
- (face at pic)
- (Frowns at pic)
- V AH (at Gretchen coming to play)
- V See word
- I is he going to take out of trash (Setting up on knees)
- V. Ohh look at this!
- (acting out blah. Disc Cpt.
- V I for Thomas
- V Gaaak!

Chart for Nv and V count

Date: 2-13-96   Story Will You Be My Valentine?   Time: 9:14 - 9:35

Child 4 (LV - Katie)	Child 5 ESL (Jay)	Child 6 ESL (Mimi)
ATT w/M 5 5 5	5 5 5	5 5 5 5 5
ATT w/O M X X X		X X Y
Inatt w/M		
Inatt W/o M		

Katie

V Happy!
(watching bk)
(talks to Carter)

V Yea!
(very attentive to bk)
V February (w grp)

(talks to Carter)

V Glad? (ck tape)
(Repeats line aft Carter)

Discussion Aft

*V When they made friends
"V-End"!
(tks on)

• joins in on group -
V End!

• Ah - makes face/
exclaims!

V No!
V arrow!
Hugs Mimi when
Ms. H reads wd
"Hug"
See tape -

Jay

• Looking bk at Carter.

• Smiling - when
talks ab liking
girl ... makes a/face -
g grimaces
• (2 boys - smile like
val.)

(looks intent -
looks over at others)
• V Valentines' (says w grp)

V No.
(watching boys who
said who.)

V (Oh!)

Disc Aft
Not raising hand

• V he makes
short "e" for ellies
(sounding out short
ĕ sound)

Mimi

(appears to be
listening

(in bk)
Vo Sad! (say - grp)
I Yawns - Smiles
at pic)

Disc. Aft

NV - mostly looking at
others participating

Chorally: says a few
wds w/ grp -

Hugs Katie -

No No! (w/ grp

Ck w/ tape

Appendix C

Sample of Teacher and Researcher Journals

Will You Be My Valentine?
Steven Kroll illus Lillian Hoban
New York

All children intent on book at Val Day.
(whole - little boy who makes a Val for
a little girl)

LV → *Tape - be sure to use nonverbal -
Children - making all types of faces -
most sitting in bk by self today - in
middle by Carla - long change -
two attention -

LV → Carla & Katie in middles - talk if
LVF   need attn - then ignore

ESLF → Mimi - most - middles by Katie & Carla -
books tend in need - close appears to listen.
Max as effected by boy-girl than as in
general.

ESLM → Joey - bk by self - intently watching -
makes faces, watches peers, moving
hand for production virtue - ignores
at idea of boy going girl a Valentine
and allowing a girl.

HVF → Annie - off to side by desks - not too
talkative today - [illegible] meaningful -
shows she did - [illegible] !! But
in bk song she kind watching slow
does. (listen to tape)

*All students enjoyed theme? bk & Hoban
illustrations. OCL/self -
[illegible] → Book shows children of diverse
cultures) Students spend time looking at illus.

1-26-96   Teacher Journal Entries

<u>On The Go</u> - Story was mostly discussion. They seemed excited that they could read the title before we began. Story seemed very interesting because of real pictures. Exciting for children from other places. (Leonardo, Toby especially) Story got very loud. Lots of discussi. more than usual. Alyssa, Kailyn, Kelsey, Toby & Chris raised their hand after every page. Thought about who the 6 were crossed my mind. Should I call on them again, or go on w/story? Sometimes I wonder how to walk the fine line of discussi. <u>and</u> getting through the story.

< Personal Considerations if followed >

ESL

Instructional issues

Story Enactment   <u>Two Greedy Bears</u>

If you looked in the dictionary under chaos, you would see our picture! What a crazy mess! I do hate the feeling this type of activity gives me. that sense of complete loss of control. However, I really could see most children acting appropriately. Some of them get <u>so</u> carried away, but if it's because they're <u>that</u> interested. I mean it's OK!? Overall, it was more good than bad, but no matter how many times we do these types of activities, this is rough on the teacher. Maybe I'm a control freak! !

Drama - Control issues

Appendix D

Beginning Categories/Codes

Beginning Codes
*items changed/added after first session with peer evaluator
4/16/98

1. **Analyzes Story**
   1A-Analyzes Character
   1B-Anayzes Events
   1C-Analyzes Print & Illustrations
2. **Contructs Meaning**
   2A- Introduces
   2B-Informs
   2C- Expands
   2D-Clarifies
   2E- Defines
   2F-Predicts
   2G- Problem Solves
3. **Links/Connects**
   3A- To Other Texts
   3B-To Personal Experiences
   3C- To Content
   3D-To Previous Learning
4. **Read Aloud Behaviors**
   4A Procedural Comments
   4B- Directs Individual Behavior
   Social Interactions
   4C- Talks to neighbor
   4D- Chimes
   4E- Exclaims or responds spontaneously
   4F-Bids
   4G-Nominates
5. **Drama Behaviors**
   *5A Acts out character
   *5B Narrates
6. **Questions**
   *6A-Open
   *6B-Closed
7. **Responses**
   *7A-Accepts- repeats. encourages, praises
   *7B-*Rejects- ignors, criticizes, discourages
   *7C-Expected- answers w/ narrow or known answer
   *7D-Original-answers w/ broad, or unpredicted response
8. **Nonverbal Behaviors**
   8A-Bids
   *8B-Votes
   *8C-Volunteers for part
   8D-Acts out Character
   8E-Acts out Events

Second Revision of Codes after Peer Debriefing Meeting
4/23/98

Read Aloud Behaviors	Both	Drama Behaviors
Procedural Comments- Classroom management		Stage manager talk
	Discipline/individual student	
		Director talk- *Explains drama procedures *Reviews storyline *Adapts Story *Demonstrates/V/NV
	Talks to neighbor Chimes Exclaims	
Bids for floor Nominates		Bids for part V/NV Assigns part Narrates Acts/Verbal portrayal of char Acts/NV port of char/event

Negotiating Story
Introduces
Informs
Expand/clarifies
Defines
Predicts
Problem Solves
Analyzes Story
Analyzes Character
Analyzes Event
Analyzes Print and/or illustrations
Connecting Story
Links to other texts
Links to previous experieces or prior knowledge

TEACHER RESPONSES
Accepts
Corrects
Rejects

Appendix E

Final Categories and Codes with Definitions,

Examples for Interrator Evaluation,

and Coding Procedures

Final   Read   Aloud   Categories/Codes

A. READ ALOUD BEHAVIORS

DIR1 Procedural/Explanatory/Introducing/Informing
DIR2 Discipline/Management statements to individual students
DIR3 Nominates
READS Reads story orally to class
SOCIAL   PARTICIPATION
SOC 1 Bids/
SOC2 Talks w/neighbor/peer
SOC 3 Chimes
SOC 4 Exclaims/claps/laughs
NONVERBAL   SOCIAL   PARTICIPATION
SOC1NV Bids/Vol by raising hand
SOCNV5 Votes by raising hand
SOCNV6 Looks ar to see what peers are doing/makes eye contact w/others
SOCNV7 Nods yes or no in response
SOCNV8 Uses facial or hand gestures as reads or talks to help communicate
SOCNV9-Moves positon/location for better view of book
SOCNV10-Focuses eyes, attention on book/teacher/chart
ACTNV1- Nonverbally prtrays character/actions in story

B.   CONSTRUCTING STORY KNOWLEDGE

1. NEGOTIATES   STORY
NS1 Expands, Clarifies, Defines, Reviews, Recalls storyline
NS2 Predicts what characters will do or feel/what events will happen
NS3 Problem Solves, adapts storyline
3.   ANALYZES   STORY   FEATURES
ANAL1 Analyzes Character
ANAL2 Analyzes Events in story
ANAL3 Analyzes Print and or Illustrations

4.   LINKS/CONNECTS
LINK1 connects to other books, previous learning, personal life or the real world

FUNCTIONS   OF   TEACHER   RESPONSE
R4-Accepts
R5-Rejects
R6-Corrects

Final Categories/Codes/ Examples For Evaluators
The Read Aloud
A. DIRECTING READ ALOUD BEHAVIORS

DIR1

Procedural/Exp Comments (4Proc) Explains how to do RA -gives procedural/explanatory comments on how students are supposed to participate during the Read Aloud.

"I need you to do a couple of things while the story is going on..."
"Raise your hand if you think...."

ALSO   Introduces/Informs- introduces book; shares information with the class, teacher, students about book, lesson,   activity.
  "It was an alphabet book"
  "This book was written by Steven Kroll"

DIR2

Discipline statements for Ind Beh-any comment to individual student on how they are to behave
  "Alias, show me a better way to sit"
  "I've asked you to settle down twice. Go change your card"

DIR3

Nominates   calling on a particular student to answer
  "Annie, what do you think?"

READ

Reads- reads orally to the class
  ONE MORNING AT SCHOOL,.. (reading from p 1)

Verbal Social Participations

SOC/1

Verbally bids floor or attention/-verbally asking to be called on, asking for attention
"I want to answer it!"

SOC 2

  Talks w/ neighbor-any comment, whispered or outloud,t hat is directed at peer instead of teacher

SOC 3

Chimes -saying text with the teacher either w/whole class or by self or repeating line after teacher or classmate
(Teacher reads, "I think she likes me now"   a student mimics "I think she likes me now" another student repeats it again)

SOC4

  Exclaims/claps   any verbal sound showing emotion or clapping hands
OHHH! WooW" (clapping)

Nonverbal Social Participations

SOC 1/NV

  NV Bids/Vol for pt RH   Raises hand to bid/vol for part

SOC/NV/5(**usually double coded w prediction (SOC1NV/also NS2 for prediction)*

  NV Votes -Raises hand after teacher has asked for a vote

<u>SOC/NV/6</u>
 NV <u>Looking ar/eye contact w/others</u> /smiling -looks around to see what others are doing, making eye contact, smiling
SOC/NV/7
 NV <u>Nod/Resp yes/no</u> - gives affirmative or negative nod
SOC/NV8-NV <u>Facial/hand gestures</u>-uses facial or hand gestures as talking or reading
SOC/NV/9-NV-<u>Moves postions for better view</u>-moves body/location in order to see
        Jeff (moves in to see picture)
        Cam(sits up on knees to see)
SOC/NV/10 -<u>Focusing</u>- lking intently at teacher and/or book showing NV Part. Behavior
        Andrea(lking intently at the illustration)
SOC/NV/11--<u>Visually holds up book, shows illus/print</u>-teacher holds up book for students to see print or illus.
ACT1/NV - <u>Physically portrays character/action</u>- during RA, acts out character or action nonverbally through action/gesture
            Christian (pretending to shoot an arrow like Cupid)

B. CONSTRUCTING STORY KNOWLEDGE
1. NEGOTIATES STORY
N S / 1

        <u>Expands/clarifies</u>-gives added information or clarifies information given by rewording or adding details
        Wednesday....(another student says) "Wednesday, the 14th.
        "She likes reading, you can tell by the pictures"

        <u>Defines</u>-asks for or gives the meaning/definition of a word
        "What do you think dawdled means?"

        <u>Reviews/recalls storyline</u>-gives a review of the story so far, recalls storyline for dramatization
        "so what happened was George wrote some things on the board, some friends said some things that were not nice to him and then other friends stood up for him.."
        "there was one thing George was good at..."

N S / 2

        <u>Predicts</u>-Asks for or suggests what will happen next

        "What do you think the girls are gonna say?"
        " Raise your hand (also asking for a vote) if you think Gretchen's gonna like this valentine"

NS/3(**This code will usually be used in combination with director talk or Acting code)
        <u>Problem Solves/adapts</u>-asks or provides a solution on how to adapt story or what to say or do as the character.   Shares with others through verbally and or nonverbally acting out part or through giving directions on how to solve problem or adapt storyline.
        "how bout a million Georges?" (changing # of Georges for part/also directing storyline changes)
        "Why do you think he's dumb? Tell him why?" (double coded NS3/DIR1)
        (teacher has asked student what they would say in character)
        "Um...you..spell bad!"

3. ANALYZES STORY FEATURES

ANAL/1

Analyzes Character- Asks questions about or Interprets character's actions, feelings, or motives

> Is she Mean?
> Is she trying to hurt his feelings?
> He's greedy.

ANAL2

Anayzes Events-Asks or gives information about events in the story

Is he going to take the Valentine out of the trash?

ANAL3

Analyzes Print & Illust- Asks or give information about the print or illustrations in the book being shared.

> "Alright, tell me about the calendar" (pting to the illustration in the book)
> "That's a long title!"

3. LINKS/CONNECTS

LINK1

To Other Texts/to previous knowledge- Links the story, discussion, or drama to previous book shared, previous drama experience or previous content area covered in class.

> "For example, when we did the two Greedy Bears..."
> "...did you know that already this week, we kind of acted it out in a way..."

To personal life/ to real world Links book, discussion, or drama to personal experiences or to the real world.

> "How is that like what we're doing?"
> "What did we do with the microphones yesterday?"

Functions of Teacher Response

R 4

Accepts- Accepts answer, action/participation by repeating answer or affirming answer or action with positive nod

R 5

Rejects (discourages, rejects answe/action/participation by a verbal   "no"statement or negative nod)

R 6

Corrects-instead of repeating or rejecting, simply gives correct answer

Final Literature Dramatization Categories/Codes

A. LITERATURE DRAMATIZATION BEHAVIORS

DIRECTOR TALK
DIR1 Procedural/Explanatory/stage parameters
    Introduces Story
    Directs/models action
DIR2
    Discipline/Management statements to individual students
DIR3
    Asks for Volunteers or
    Nominates/assigns parts
CRITIC
CR1   Critiques, corrects, evaluates storyline
ACTOR
ACT1 Portrays Character Verbally
ACT1NV Portrays Character Nonverbally
ACT2 Narrates
SOCIAL PARTICIPATION
SOC 1 Bids/Volunteers
SOC2 Talks w/neighbor/peer
SOC 3 Chimes
SOC 4 Exclaims/claps/laughs
NONVERBAL SOCIAL PARTICIPATION
SOC1NV Bids/Vol by raising hand
SOCNV5 Votes by raising hand
SOCNV6 Looks ar to see what peers are doing/makes eye contact w/others
SOCNV7 Nods yes or no in response
SOCNV8 Uses facial or hand gestures as reads or talks to help communicate

B. CONSTRUCTING STORY KNOWLEDGE

NEGOTIATES STORY
NS1 Informs, Expands, Clarifies, Defines, Reviews, Recalls storyline
NS2 Predicts what characters will do or feel/what events will happen
NS3 Problem Solves, adapts storyline
ANALYZES STORY FEATURES
ANAL1 Analyzes Character
ANAL2 Analyzes Events in story
ANAL3 Analyzes Print and or Illustrations

Final Categories/Codes/ Examples For Evaluators
The Literature Dramatization

A. LITERATURE DRAMATIZATION Behaviors
Director Talk
<u>DT/1</u>

Procedural/Explanatory Comments/setting stage parameters /
today Explains how to do drama activity-gives procedural/explanatory/ stage setting comments
"Okay, you might have more than one part"
"How bout if everybody scoots to sit next to Stuart. "

AND/OR<u>Introduces story/act</u>-begins talk by sharing what will be read, activity to be done.

"Today we are going to read a new book, _____."

AND/OR <u>Informs-</u> shares information with the class, teacher, students about book, lesson, activity.
"It was an alphabet book"
"This book was written by Steven Kroll"

AND/OR <u>Directs/models action</u>/V/NV gives directions/models what to do
NV (putting hands out like bear claws)
V"Okay, Alias, come up to the chalkboard. Erase the chalkboard. "
V"so you're doing your thing, you're working on your dinosaur project" NV (points to group)
(one student has spelled a word correctly at the board but was suposed to spell it wrong- another student says, "Just write M-i-t-u."

<u>DT/2</u>

Discipline/Managements statements for Individual Student Behavior-any comment to individual student on how they are to behave
"Alias, show me a better way to sit"
"Chris, go change your card"
" Put it away please"

<u>DT/3</u>

Asks for Volunteer and/or Nominates/assigns parts -asks who wants to be a character in the drama /calls on a particular student to answer or to assign a part.
"Who wants to be George during this part?"
"Okay, Gurs. (chooses him for part)
Critic
<u>CR1</u>

Critiques, corrects, evaluates storyline- makes evaluative comments or corrects storyline that is being negotiated.
""no, no she's not smart..Why'd she spell dumb wrong?"
"Everytime the reporter said something to George his only answers were..yes..yes."

Actor

ACT1 **(will usually be double coded w/NS3 problem solves/adapts story or NS1 recalls st if line is directly from the bk-if line is dir from bk. I will have marked it)

Portrays character/ Verbally-uses voice tone, lines from book and/or improvises lines that the character might say.

"No, I want to work with Jimmy!" (actual line borrowed from book)(double code w NS1)

"we're very glad you called 911" (improvised line)

ACT1NV

NV/physically portrays character/action-uses facial gestures and body actions to portray character.

(stepping up to Leo, talking into the pretend microphone)

(putting hand on hip and then saying line in sassy tone)

ACT2

Narrates -using book or story, narrates in role or out of role or paraphrasing from the book

In the story Jim says, "So what he didn't spell it right. He's still good"

Verbal Social Participations for Lit. Dram

SOC/1

Verbally bids floor or attention/or volunteers for part -verbally asking to be called on, asking for attention, or asking to be a character

"I want to answer it!"

"I want to be Ana Maria!"

SOC 2

Talks w/ neighbor-any comment, whispered or outloud,t hat is directed at peer instead of teacher

SOC 3

Chimes -saying text with the teacher either w/whole class or by self or repeating line after teacher or classmate

(Teacher reads, "I think she likes me now"   a student mimics "I think she likes me now" another student repeats it again)

SOC4

Exclaims/claps   any verbal sound showing emotion or clapping hands

OHHH! WooW" (clapping)

Nonverbal Social Participations for Lit. Dram

SOC 1/NV

 NV Bids/Vol for pt RH   Raises hand to bid/vol for part

SOC/NV/5(***usually double coded w prediction (SOC1NV/also NS2 for prediction)*
    NV Votes -Raises hand after teacher has asked for a vot
SOC/NV/6
 NV Looking ar/eye contact w/others /smiling -looks around to see what others are doing, making eye contact, smiling
SOC/NV 7
/NOD   Nod/Resp yes/no - gives affirmative or negative nod
SOC/NV8- Facial/hand gestures-uses facial or hand gestures as talking or reading

B. Constructing Story Knowledge

1. NEGOTIATES STORY
N S / 1

 Expands/clarifies-gives added information or clarifies information given by rewording or adding details
Wednesday....(another student says) "Wednesday, the 14th.
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"so what happened was George wrote some things on the board, some friends said some things that were not nice to him and then other friends stood up for him.."
"there was one thing George was good at..."

N S / 2

Predicts-Asks for or suggests what will happen next

"What do you think the girls are gonna say?"
" Raise your hand (also asking for a vote) if you think Gretchen's gonna like this valentine"

NS/3(***This code will usually be used in combination with director talk or Acting code*)
    Problem Solves/adapts-asks or provides a solution on how to adapt story or what to say or do as the character.   Shares with others through verbally and or nonverbally acting out part or through giving directions on how to solve problem or adapt storyline.
    "how bout a million Georges?" (changing # of Georges for part/also directing storyline changes)
        "Why do you think he's dumb? Tell him why?" (double coded NS3/DIR1)
        (teacher has asked student what they would say in character)
        "Um...you..spell bad!"

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Analyzes Character- Asks questions about or Interprets character's actions, feelings, or motives

> Is she Mean?
> Is she trying to hurt his feelings?
> He's greedy.

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Anayzes Events-Asks or gives information about events in the story

Is he going to take the Valentine out of the trash?

ANAL3

Analyzes Print & Illust- Asks or give information about the print or illustrations in the book being shared.

> "Alright, tell me about the calendar" (pting to the illustration in the book)
> "That's a long title!"

3. LINKS/CONNECTS

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To Other Texts/to previous learning- Links the story, discussion, or drama to previous book shared, previous drama experience or previous content area covered in class.

> "For example, when we did the two Greedy Bears..."
> "...did you know that already this week, we kind of acted it out in a way..."

To personal life/ to real world Links book, discussion, or drama to personal experiences or to the real world.

> "How is that like what we're doing?"

Functions of Teacher Response

R 4
Accepts- Accepts answer, action/participation by repeating answer or affirming answer or action with positive nod

R 5
Rejects (discourages, rejects answe/action/participation by a verbal   "no"statement or negative nod)

R 6
Corrects-instead of repeating or rejecting, simply gives correct answer

Explanation of Coding Procedures

Once the researcher had coded and recoded the fully transcribed read aloud and

literature dramatization data, a peer evaluator was brought in to help refine and clarify the

descriptive codes for the final interrator reliability check. With the help of a peer who was

also a doctoral student knowledgeable in qualitative research and coding practices, three

peer debriefing sessions were held. During the first meeting, the researcher had the peer

read through a section of the read aloud transcript first, noting her own thoughts on

coding identification. The researcher then shared her own coding definitions and examples

and the two worked through the list, refining the main categories and codes using a

portion of each transcript. (See Appendix D for beginning codes and Appendix E for final

codes).

The second meeting followed the same format as the first meeting with the peer

evaluator again reading and noting her own perception of language codes on a section of

the literature dramatization transcript. The researcher again shared her codes, definitions

and examples for each and the peer evaluator and the researcher further refined the

dramatization coding system. After further revisions and the collapsing of a few of the

codes that were overlapping, another meetingwas scheduled with the peer evaluator, this

time to go over the refined codes and categories and the peer evaluator was asked to help

determine the following: (a) was the name and definition of each code accurate and easily

understood? (b) were the examples given under each code clear, accurate examples of the

code? and finally (c) were the main category headings for the codes accurate and

comprehensible? Again, there were a few changes made in the category and codes. For the complete handouts including one page coding sheet and code definitions, see Appendix D. The meetings proved extremely valuable and the peer evaluator's comments proved instrumental in allowing the researcher to clarify, expand, collapse, and change codes making for a much stronger coding system.

For the final stage of refining the coding analysis, both the peer evaluator who had helped in the first refining process and a new peer evaluator, also knowledgeable in coding procedures, were present for a three hour session. Each peer evaluator was given a packet containing the codes, their definitions with examples for each code taken from the transcripts, a chart with codes and their abbreviated titles, and a section of each transcript. During this session, the peer evaluators began to read through the drama transcript but it proved difficult to understand due to all of the nonverbal participations. It was jointly decided that before attempting to code the transcript, evaluators should read the short story the dramatization was based upon and watch the video tape of the session as much of the participation moved to the nonverbal domain. Reading the story and watching the video allowed for a better understanding of the transcript. Peer evaluators and researcher then coded the first 50 turns taken for the literature dramatization transcript together and discussed the coding procedures. The peer evaluators were then asked to code the following 25 turns without the presence of the researcher. The process was repeated, minus the video viewing and story reading for the Read Aloud transcript. The read aloud transcript was found to be easily understood as the entire story text was included in the transcript itself.

The new peer evaluator found that some of the smaller codes were difficult to identify as their definitions and functions were not clearly separated and too much overlap made it difficult to code. For example the codes "informs" and "introduces" were at first listed under the Negotiates Story Category, but after coding the transcript, it was found that Ms. H., who was the only participant using the informing and introducing codes, used both types of talk in a procedural manner, not in a negotiation of storyline. These two codes were combined under DIR 1- procedural, explanatory code. Figure 2 and Figure 3 show the refined descriptive categories and codes for the Read Aloud and the Literature

The second and third layers of participation categories were: read aloud or literature dramatization behavior participations, and constructing story knowledge participations.. Dramatization Events. See figures.

Interrator Reliability Check

Due to the debriefing sessions, a research decision was made to code transcripts at the major category level only. Both peer evaluators from the last debriefing session were present, however, the peer evaluator who had not been present for the first three debriefing sessions was the only evaluator to code new sections of the transcripts for final reliability checks. After coding, the evaluator shared her reasons for scoring each code that did not match the researchers codes and with the help of the first peer evaluator, codes were adjusted

READ ALOUD DESCRIPTIVE CATEGORIES

READ ALOUD PARTICIPATION BEHAVIORS

TEACHER

STUDENTS

BOTH

Social Participation

DIRECTING

NONVERBAL

VERBAL

DIR1 -Procedural, Explanatory, Introductory, Informs

D2- Discipline Management

D3 - Nominates

READS - reads story

SOC1NV -Bids/Raise Hand
SOC5NV Vote/ Raises Hand
SOC6NV -Looks around /makes eye contact w/peers
SOC7NV -Nods yes/no
SOC8NV -facial/hand gestures as talks/reads
SOC9NV -Movement for better view
SOC10NV -focus on book/teacher/chart
ACT1/NV -physically portrays char/action

SOC1 - Bids Verbally

SOC2 -Talks w/ neighbor

SOC3 -Chimes*

SOC4 - Exclaims/claps/laughs

CONSTRUCTING STORY KNOWLEDGE

NEGOTIATES STORY

ANALYZES STORY FEATURES

LINKS/ CONNECTS*

NS1 -Expands, Clarifies, Defines, Reviews, Recalls* Storyline

NS2 -Predicts*

NS3 -Problem Solves/ Adapts Storyline

ANAL1 - Analyzes Character*
ANAL2 - Analyzes Event*
ANAL3 - Analyzes Prnt*/Illustrations

LNK1 - Connects to other books, previous learning, personal life, real world

*Adapted from Dickinson, 1989

Figure 4-Read Aloud Categories and Codes

LITERATURE DRAMATIZATION DESCRIPTIVE
CATEGORIES AND CODES

LITERATURE
DRAMATIZATION
BEHAVIORS

TEACHER

STUDENTS

BOTH

Director Talk

Social Participation

NONVERBAL

VERBAL

DIR1-Procedural,
Explanatory,
Introductory,
Informs,
Gives stage directions

SOC1NV-Bids/Raises
Hand
SOC5NV Vote/
Raises Hand
SOC6NV-Looks
around /makes
eye contact w/peers

SOC1- Bids
Verbally

SOC2-Talks w/
neighbor

SOC3-Chimes

DIR2- Discipline
Management

SOC7NV-Nods yes/no
SOC8NV-facial/hand gestures as talks/reads

SOC4-
Exclaims/claps/laughs

DIR3- Asks for
Volunteers,
Nominates, Assigns
Parts

CRITIC

SOC9NV-Movement
for better view
SOC10NV-Focus on
book/teacher/chart

CR1- Critques,
corrects,
evaluates storyline

ACTOR

NAR-Narrates story

ACT1-Verbally
portrays char/action
ACT1/NV-Physically
portrays char/action

CONSTRUCTING STORY KNOWLEDGE

NEGOTIATES
STORY

ANALYZES
STORY
FEATURES

LINKS/
CONNECTS

NS1-Expands,
Clarifies, Defines,
Reviews, Recalls*
Storyline

ANAL1- Analyzes
Character*
ANAL2- Analyzes
Event*
ANAL3- Analyzes
Print*/Illustrations

LNK1-
Connects to
other books*,
Previous
learning*,
Personal life,
Real world

NS2-Predicts*

NS3-Problem
Solves/
Adapts Storyline

*Adapted from
Dickinson, 1989

Appendix F

Transcript Conventions

Transcription Conventions
Adapted from Heath, 1983

--   dash stands for word broken off (She ha-, used it) [speaker begins a word-self corrects]

()   parentheses-used to contain all nonverbal actions/gestures

[]   brackets used to contain all descriptive text that allows the reader to better understand the transcribed speech event
[to student] [long pause] [comment to neighbor]

* ///   used to show overlapping or interrupted speech-not lined up due to double columns

.   Full stop

?   Rising intonation

,   List or clause

...   long pause

* CAPS   The text as the teacher reads it during the read aloud or the text as the
teacher   reads or paraphrases it when she narrates during literature
dramatizations

xxx   unintelligible speech

* **Bold type**   Six target students' name abbreviations, noting their verbal or nonverbal
               participation, are typed in bold print
*S   Student response
STS   Students or group response

*= items changed from Heath's transcription conventions

Appendix G

Full Transcript of the Read Aloud Event

Will You Be My Valentine?

"Will You Be My Valentine?"
by Stephen Kroll

Read Aloud

Teacher Verbal	(NV)	Students Verbal	(NV)
		(location of 6 participants: **Car:** (HVM) sitting in middle-second row by Katie **Annnie** (HVF) sitting on side by desks, Kathryn to her right **Katie** (LVF) sitting in 2nd row-middle, by Cameron and Mimi **Christian**(LVM) 3rd row middle to right by Tony-in back of Carter **Mimi:**(ESL) middle-2nd row by Katie **JAY:** (ESL)in very back by self-sitting on knees; Kelly is in bk too but JAY moves to be in bk of whole class	
Now, yesterday we read <u>The Best Valentine book</u>. Who can tell me what it was about? Stefanie?	(Holds up book)		(Stef and Ryan hands up)
		Stef: The bears didn't get a Valentine's Day card .. then he gets//	
		CAR: Big Benny!	
		Stef: I mean Big Benny-then Benny didn't get the card on Val___	
That's right-how did he feel at the beginning of the story?	(holds up bk)		
		Sts (Mimi) sad STS: blue (Carter-hand up)	

Teacher	Verbal	(NV)	Students	Verbal	(NV)

Blue,
that's right   (Nods head yes)
they described him
as bein blue.
How did he feel
at the end of the story?

SS: (Katie, Annie, Cam) happy!

Very happy,
Carter?   (points to carter)

CAR: it was an alphabet book

Very good,
 that's something
 we are going to talk
 about today.
It was an alphabet story.
On every page we found a letter   (holds up book)
of the alphabet-now, I'm going to read
 you a different   (Annie-looking at bk)
Valentine story today
but I need you to do a couple things   (Mimi-biting fingernails)
 while the story is going on.
 Listen to the story and we'll   (Christian-playing w/shirt collar)
talk about it as we go and
we'll answer some questions
 but then when the story is
 finished,   (folds hands in lap)
we're going to look
back at the story and see   (Car-stretching/yawns/leans bk)
if you can remember
any words that started
 with an A then a B and a C (counting off letters on
and we'll go through.   fingers)
Now there may not be   (Katie-fixing skirt over
                                                    knees/looking at teacher and book)

every letter of the alphabet,
because this book was written
 especially for the ABC's
                  (holding up bk shared
                   yesterday)
but we'll go through
 and see if we can find some.
Now, if you hear a word like,
 look at this,
let's look at the title   (holding up today's book)

Teacher	Verbal	(NV)	Students	Verbal	(NV)

/// Will You Be My Valentine?

S: Will ///
Christian: (mouths words silently/ stops/laughs)

You see letters..   (pting to title)
words that start with
 certain letters
but let's keep it your
secret//(puts finger to head)
til we get to the end of the story.
Have you heard this story?

S: Umm mmm
(Katie yawns)

S: //I read that book before

CAR: yea a ___times.//

Christian: That's a long title
S: //stop//

//The book today is called
"WILL YOU BE MY VALENTINE?"
Tony come show me a better way
 to sit//

CAR: (looks up at book/keys in)

Chris: //___always
says, "I seen that book I seen that //
CAR: Woow!
Christian: (talking to Carter)
Katie: Yes (says something to
Car-can't hear)
CAR: (smiles at Katie/puts hand
over mouth/acting silly/ turns and
makes face at Chase)

I know, she does say
that alot huh.   (holding up bk)
 This was written by
 Steven Kroll   (sharing title pg)
illustrated by
 Lillian Hoban.   (pting to print)
She illustrates alot
 of books that you
Cam)
 may have seen.

Annie (looking ar at other students)

Christian (pretending to shoot at

Mimi (smiles-looks around at
        students)

Tony :Yea she break one

Have you seen ## any books with
the same kind of pictures?

Teacher	Verbal	(NV)	Students	Verbal	(NV)

S: // I seen this one

S: Yea

Maybe, (turns book back to lap
Chi--- (holds up bk for children
to see pics)

Christian & Car (both key into bk)

show me a better way to sit,
nobody behind you can see. (TP)
Alright, tell me about the
calendar,
what do you see

S: (S) *its on a wall* //
Christian: //Valentine Heart!
(pointing)

SS: Cam, Katie... February

It says February (pts to calendar in bk illus)
you see a Valentine heart

JAY: (scoots up to see pic)

Katie: (looks up at bd in room)

S: February up there

It's February up here
you're right.
Here is a great question.
Who knows what day of the week
Valentines Day is on in this book?

JAY (looks at class cal-then bk at
book)
Car (raises hand)
Katie (raises hand tentatively)

STS: February..February!//
S: //14th!

Cameron,
is it Sunday, Monday, Tuesday?

CAR: Monday

thank you Cameron.
He could tell that the heart
was right here (pts to illustration)
and this day would be Sunday and that day
would be Monday.

Teacher	Verbal	(NV)	Students	Verbal	(NV)

What day is Valentines
Day going to be on this year?   (pts to floor)

CAR: Mon///
SS: Christian ----///Wednesday
Mim: (turns to look at class calendar
rocking back and forth)

Wednesday.
.today is Tuesday   (counts on finger)
and Valentines Day will be tomorrow

S: Wednesday the 14th//
JAY: (turns ar looks at class cal)
Annie: (looking at Stu, then back
to book)
Katie (playing w/ Stefanie's
hair/looking at book)

//   on Wednesday..
Wednesday the 14th. (holds bk up for class)
 In the book it's Monday the 14th.
ONE MORNING AT SCHOOL,
THOMAS'S TEACHER MADE AN
ANNOUNCEMENT.
NEXT MONDAY IS VALENTINES
 DAY. I WANT EACH OF YOU
 TO PICK A NAME FROM THIS
 HAT   (hand gesture like pickingout of a hat)
 AND MAKE A VALENTINE
FOR THE PERSON YOU PICK.   **Katie** (giggles)

How is that like or unlike   (open hand moves)
 what we're
 doing at school for Valentine's//

Ryan:// (no hand up) cause we just
have to write to everybody and they
have to write for a certain person

Very good//

CAR: Can we write to one//
(puts hands around body /self hug)
Stu: // Wait but
 if they could be
 writing to the baddest person
 in their class.

Annie: Hey, everybody wants ---
Cam (talks to Katie)
Katie (shakes head)

Teacher	Verbal	(NV)	Students	Verbal	(NV)

Well , thats.. we well
we might do this as something
extra you don't have to change the
way you did it. We're sending
Valentines to everyone   (hand gesture showing
in our class.   whole group)
 She said, don't worry about
 doin that, I'm going to have you
pick a name..
you're going to make one   (holds up 1 finger)
Valentine ## for a
person //

                                      S: //but ours is closer

Ours is closer,
 that's right   **CAR:** a boys gonna go to a girl
                                        (hugging knees/looking at illustration)

THOMAS GOT IN LINE.
WHEN IT WAS HIS TURN HE
REACHED DOWN   (mimes action)   **Mim:** (looking at book)
DEEP IN THE
HAT AND SMUSHED THE
PIECES OF PAPER AROUND.   **Annie** (looking ar room/at book
THEN HE PULLED ONE OUT.   leaning head on desk like she's tired)
GRETCHEN,
IT SAID IN BIG LETTERS.   (shows illus to all-
                               turns page)   **S:** uh oh//
                                          Cam: //Gretchen!
                                        Annie: //is she mean? (looks
                                        puzzled-Lori's voice went down
                                        when she said Gretchen-Annie picks I
                                        don't know (said to Annie)up on this
                                        change in tone)
                                        Christian: //what does that mean
                                        Cam: its a girl (Cam turns and says
                                        this to Chase)
                                        S: its a girl

Those are some good questions.

                                      CAR: It might be a ....
OH WOW, THOUGHT THOMAS.
 OH GREAT! (facial gesture-excited-voice tone
                    excited-clenches fist)

Does he like Gretchen?
 He would like to send her a valentine?   (no response)

Teacher	Verbal	(NV)	Students	Verbal	(NV)

HE WAS SO HAPPY HE COULDN'T
SPEAK. GRETCHEN WAS HIS
FAVORITE GIRL IN THE WHOLE
CLASS.

> **SS** Chase OOOH! (several gasps)
> **Katie/Car** (smile at each other)
> **JAY:** (smiles-looks ar at others)

HE LIKED EVERYTHING
ABOUT HER. HE
LIKED HER PONYTAIL,

> **Christian:** (shrugs shoulders/big
> smile begins to make faces)

HER SHINY BANGS,   (touches her bangs)   **Mim** (rocking/ stops/looks at pic)
AND HE LIKED THE WAY SHE   **Annie:** (head on desk/looking at
SMILED. BUT GRETCHEN   (slows speech)   pic)
DIDN'T LIKE THOMAS. (sounds sad)
SHE DIDN'T LIKE
TO DO ANY OF THE
THINGS HE LIKED TO DO.   (sad face gesture)
SHE DIDN'T LIKE
BUILDING BLOCK TOWERS
BECAUSE THEY FELL DOWN ON
HER (TURN PG) SHE DIDN'T
LIKE FINGER PAINTING
BECAUSE IT WAS
TOO MESSY. (hand gesture to chest like "ick")
SHE DIDN 'T LIKE PLAYING IN
THE SANDBOX BECAUSE HER
DRESS GOT DIRTY. (hands up and down like
            showing dirty dress)
          (Shows illus to class)

> JAY: What about // reading?
> **Stef:**   //reading
>
> S: she likes reading

What?

She likes reading
 you can tell by the pictures   (pointing to illus)
she does like reading.
Do you think Thomas likes
building blocks and painting
and playing in the sandbox?

> **CAR:** (nodding)
> **Christian:** (nodding)
>
> STS: yea

yea
and do you think,
what do you think, how do you
think Thomas feels about reading?

Teacher Verbal	(NV)	Students Verbal	(NV)
		S: cool	
		Car: boring..	
Maybe he doesn't like it (hand back and forth-so/so motion) since he's saying they really don't like any of the same things..		Katie: (says something to Carter)	
		ANNIE:(sitting up/focusing on teacher and book) but in the book it says he ..he um likes everything she does..	
That's true that's true (turning bk to page) it did say he likes everything she does (pts to bk?) look at that.. (holds up illus) .He's putting alot of time into that isn't he. MAYBE, THOUGHT THOMAS. MAYBE (hand on side of face/maybe gesture) IF I MAKE GRETCHEN THE MOST BEAUTIFUL VALENTINE IN THE WHOLE WIDE WORLD SHE WILL LIKE ME. THE MOMENT THOMAS GOT HOME FROM SCHOOL, HE BEGAN WORKING ON THE VALENTINE. HE CUT	(makes cutting motion circles like making a big heart)	Christian: (up on knees/playing w/hands)	
		JAY: (smiles)	
A BIG HEART OUT OF A PIECE OF RED PAPER AND HE PASTED LITTLE	(dotting motion with finger like gluing something)		
WHITE HEARTS AROUND THE EDGE. VERY CAREFULLY HE DREW A PICTURE OF A BOY AND GIRL IN THE MIDDLE. THE BOY AND THE GIRL LOOKED JUST LIKE GRETCHEN AND THOMAS. THE NEXT MORNING		Christian: (makes face at Tony) JAY (smiles at Tony)	

Teacher Verbal	(NV)	Students Verbal	(NV)

AFTER BREAKFAST THOMAS
STUCK STARS   (shakes hand like sprinkling stars)
ALL OVER HIS VALENTINE.
WHEN HIS MOTHER CAME IN
ALL READY TO DRIVE HIM TO
SCHOOL, SHE COULDN'T HELP
BUT NOTICE.
 "THOMAS" SHE SAID.(excited mom voice)
 "WHO ARE YOU MAKING THAT
 BEAUTIFUL VALENTINE FOR?"
"GRETCHEN" SAID THOMAS.
 "WHAT A LUCKY GIRL" SAID
 MOM. " I HOPE SHE'LL THINK SO"
SAID THOMAS.   (showing illus)

Raise your hand
if you think Gretchen's gonna
like this valentine.

15 hands up including: **Car,
Christian**(uses two hands)
JAY(1 hand then 2)
 Katie ,
Annie,
Mim (looks ar first then puts hand
up)

STS: ohh noo double nooo

(hands up for no) Alias, Tony, Ryan

Alrght-put your hands down.
 Raise your hand //if you
 say no,
 she won't like it

S: //(giggles)

okay, let's see.   (turns page)
HE LEFT THE VALENTINE
 ON HIS DESK. ALL THE
 WAY TO SCHOOL HE
WONDERED IF GRETCHEN
WOULD BE NICE TO HIM
TODAY. WHEN HE HAD
TAKEN OFF HIS JACKET
 HE ASKED HER, "WOULD
 YOU LIKE TO PLAY WITH
 TRUCKS?"
 "NO THANKS"   (nodding no w/ head)
SAID GRETCHEN

Teacher	Verbal	(NV)	Students	Verbal	(NV)

"I'M MAKING A MACARONI
NECKLACE WITH LISA.

but has he given   (pting to illus)
it to her yet...the valentine?   **Christian:** (nods no)

                                            STS: (heads shaking)

  not yet

A LITTLE LATER,
THOMAS ASKED, "WOULD
YOU LIKE TO PLAY ON THE
JUNGLE GYM?' "NO THANK   (nodding head
                             no-crinkles nose)
 YOU" SAID GRETCHEN
"I'M PLAYING
ON THE SLIDE
WITH ELLIE.   (pts to self and then imaginary friend)

is she trying to hurt his feelings?   (shows illus)

                                            STS: no, no!

                                            CAR: she just don't want to
                                            play that.

  that's right//

                                            S: there's things she doesn't like

  that's right, and she's being
  polite by saying, No thank you.

LATER STILL, THOMAS SAW
GRETCHEN IN THE DOLL   **CAR:** leans in to see pic
CORNER WITH NANCY. HE
WALKED OVER AND SMILED.   **JAY:** (smiles/moves in)
"HI' HE SAID. "MAY I PLAY
DOLLS WITH YOU?"

what do you think the girls are
gonna say?//   STS: noo no way!
                                          Mim: (nods head no)

GRETCHEN PUT
 HER HANDS
ON HER HIPS   (puts hand on hip)
 AND FROWNED.   (mean face)

Teacher Verbal	(NV)	Students Verbal	(NV)

"CAN'T YOU SEE, I DON'T (loud,forceful voice)
LIKE TO PLAY WITH BOYS!"   **Annie:** (looks ar room)

how do you think Thomas
feels right now?   (leans back in chair)

                              STS: mad

                              STS: Sad
                              Al: Glad! (playing w/rhyme?)
                              Katie: Glad? Not Glad! (turns to
                                                see who said it)
                              Mim: (looks at Katie)

Mad...sad...happy? (voice goes up on
                    happy-accepting
                    tone for mad and sad)
I don't know.

THOMAS WAS SO UPSET, (hand in fist)
                    (forceful tone)   **JAY:** (sits up on knees)
HE KICKED OVER (pretends to kick with foot)
A PILE OF
BLOCKS. THEN HE WENT OFF
IN A CORNER AND WORKED ON
A PUZZLE ALL BY HIMSELF.
WHEN HIS MOM CAME TO PICK
HIM UP, //HE DIDN'T SAY A WORD.   Stu: //He's greedy

Why do you think   Katie (looks ar at classmates as
he's greedy?   (showing illus)   the talk)
                                          S: (Tony?) because he wa--
                                          because he don't take...away

that would maybe make him
sad or hurt.   (TP-shows illus)
look what he does..

                                          Tony: Oh my God!
                                          Al: Tony!!

Oh my gosh.(softly corrects Tony)
after all that work
AS SOON AS THOMAS   (fast paced/forceful tone)
GOT HOME, HE WENT TO
HIS ROOM. HE TOOK
THAT VALENTINE HE'D

Teacher	Verbal	(NV)	Students	Verbal	(NV)

ALMOST FINISHED FOR
GRETCHEN AND HE
THREW IT IN THE   (mimes throwing something
            in the trash)
WASTE PAPER BASKET.
THEN HE SAT AT HIS DESK,
FOLDED HIS ARMS,   (folds arms)
AND
LOOKED AT THE WALL.
THE NEXT MORNING,
THOMAS'S MOM ASKED
WHY HE WASN'T WORKING
ON THE VALENTINE?
"GRETCHEN DOESN'T   (sad, hurt tone)
LIKE ME" SAID THOMAS.
"SHE'S
ALWAYS MEAN TO ME.
COULD YOU PLEASE GET
HER A STUPID,
BORING OLE STORE
BOUGHT
VALENTINE?"
"I THINK   (soft motherly tone)
WE SHOULD INVITE HER
OVER" SAID MOM.
"SHE WON'T COME"
"LET'S SEE WHAT I CAN DO"

STS: ///(talking)

Raise your hand if you   (shares illus)
think Gretchen will come
to his house.

(9 hands up)
Car (looks ar to see who is
raising hand-doesn't put up hand)
Katie looks ar-also doesn't raise
hand)
Annie raises hand
Christian raises hand
?: no..

Maybe?
Raise you hand if you say no,
she won't come.

(7 hands)
JAY(raises 2 hands)
Mim (raises hand)
S: No

Let's see   (turns page)

Teacher	Verbal	(NV)	Students	Verbal	(NV)

Al: I said yes.(raised his had for no)
Christian (looks at Alias/nods no)

THE NEXT DAY (holds up book)
AT SCHOOL, THOMAS
PAID NO ATTENTION
TO GRETCHEN. HE PICKED
.HE PLAYED WITH BOBBY
AND MARIA INSTEAD.
WHEN HIS MOM
CAME TO PICK
HIM UP SHE SAID,
"GUESS WHAT,
I'VE SPOKEN TO (soft motherly tone)
GRETCHEN'S MOTHER.
GRETCHEN'S
COMING TO PLAY
ON SATURDAY
AFTERNOON. " "THAT'S
TOMORROW!" (nodding head)
SAID THOMAS. " I HOPE SHE
WON'T BE MEAN TO ME.

Christian: Ah! (making faces)

CAR: She won't (looks at others)
Christian: (repeats) She won't
(playing with his shirt collar)

S: uhoh

S: its two days away from
Valentine's day//
Annie: Is he .going to ..
take the valentine out of the trash?

Good question,
did you hear what Annie asked?
She's wondering if he's gonna take
the Valentine out of the trash..
what do you think?
down

Christian: (raises hand/then puts
before he's called on)
Katie (scoots bk.-looks around)
S: maybe
S: or she's gonna notice her//

S: //or or maybe the trash
man.//

Teacher	Verbal	(NV)	Students	Verbal	(NV)

//oh the trash man already came
and took the trash. (hand on face-oh no gesture)
Or Ryan said
maybe he'll leave it in the trash and (using hands as
                     she talks)
she'll come over and she'll notice it
in the trash.

Mim: (biting fingernails)

Ryan: and maybe she'll say,
"ooh what's that supposed to be?"

maybe..
great guesses.   (TP)

WHEN GRETCHEN ARRIVED
WITH HER MOM, THOMAS
SAID, "WANT TO MAKE A
BLOCK CASTLE?"
GRETCHEN SCRUNCHED
UP HER NOSE.
"ONLY IF IT'S SMALL"
SHE SAID. "OKAY" SAID THOMAS
"WE'LL BUILD A SMALL
CASTLE." THEY USED
RED BLOCKS AND
GREEN BLOCKS AND
BLUE BLOCKS AND
YELLOW BLOCKS.
THEY MADEA LITTLE CASTLE WITH
TOWERS AND WALLS
AND THE DRAWBRIDGE.
"NOW, LET'S MAKE A
MACARONI BRACELET'
SAID GRETCHEN. "ONLY IF I CAN COLOR
MINE BROWN"   (hand up to chest)
SAID THOMAS.
"OKAY" SAID GRETCHEN.
THOMAS'S MOM
GAVE THEM A BOWL
OF MACARONI,
A BOX OF MARKERS,
AND SOME PIECES
OF YARN. THOMAS
COLORED THE   (acts like she's coloring)
MACARONI BROWN.
THEN HE STRUNG

Christian: (playing w/shirt)

Teacher	Verbal	(NV)	Students	Verbal	(NV)

IT ON A PIECE OF
YARN AND TIED THE
TWO ENDS IN A KNOT.
"NICE BRACELET"
GRETCHEN SAID.
how is it that there//   (sharing illus)

          Chris: they're starting to like each other! (pts to book illus)

you think   **JAY:** (changing sitting positions)

          CAR: cause they"re all doin stuff that they both like to do

very good

          Al: //they're gonna kiss

they're choosin things   (turns page)
that they both
want to do

          CAR: because um it was um um first it was Thomas's idea and Gretchen wanted to do it and now its Gretchen's idea (using hands as he talks)

Very good,
Carter noticed that first   (turns bk to show illus)
Thomas suggested something,
Gretchen said okay,   (puts hand out)
then Gretchen suggested something

and Thomas said okay.

"NOW IT'S TIME TO MAKE   (excited tone)
SOME COOKIES" SAID
THOMAS'S MOM. "YEH"   (hand in air/"yeh" gesture)
SAID THOMAS.
"YEH" SAID GRETCHEN. (hand in air/"yeh" gesture)
  TOGETHER THEY MIXED THE
BATTER AND PLOPPED   (mimes action)   **Christian:** (mimes action)
LITTLE BLOBS OF COOKIE
DOUGH ON THE
COOKIE SHEET. THEN THEY
LICKED THE MIXING BOWL. (acts like licking spoon)

Teacher	Verbal	(NV)	Students	Verbal	(NV)

how many of you like to do that?

SS: Katie & classmates: yea!
(chatters and nonverbal)
Katie: I did that! (puts hand up as she says this)
Katie, Annie, Mim, JAY, Christian-(hands up)
Car (just looking around-moves for better view of book)

alright.

WHEN THE COOKIES WERE READY,
THOMAS'S MOM LET EACH OF THEM
HAVE ONE COOKIE   (holds up 1 finger)
WITH A GLASS
OF MILK. FINALLY, IT WAS TIME
FOR GRETCHEN TO GO HOME. HER
MOTHER CAME TO PICK HER UP.
  "BYE!" GRETCHEN SAID. "I HAD
FUN! SEE YOU AT SCHOOL ON MONDAY."
what happens on Monday?

STS: (JAY, Katie, Mim)   VALENTINES!!

Ryan: oh!

 Now, raise your hand
 if you
think he's gonna
give her that Valentine?   (turns page but keeps it up to
                 chest to hide it until they predict)

(Hands up) **Car, Katie,**
(8 others)
Christian (playing like he's cupid with bow and arrow/shooting pretend arrows)
Annie (just looking at pic)
SS: umhum   umhumm!

okay raise your hand if you say no.

(4 hands up)
Mim: (raises hand as she looks ar)

Look at the picture (shows illus)

Teacher	Verbal	(NV)	Students	Verbal	(NV)

Chris: he got it back out.

he sure did ///

S: ///(can't hear it)

ONCE SHE HAD GONE,
THOMAS RACED   (hand in fist)
TO HIS ROOM.
Alias.(calming him down?)..

AND PULLED GRETCHEN'S   (pull action)
VALENTINE OUT OF THE
WASTE BASKET. HE ADDED   (coloring action)
MORE WHITE HEARTS AROUND
THE EDGE. HE DREW A BUNCH
OF FLOWERS AT THE BOTTOM.
 THEN HE ASKED HIS MOM TO
WRITE "WILL YOU BE MY   (pts in air to pretend words)
VALENTINE?' ACROSS THE TOP.
" I GUESS YOU AND GRETCHEN
HAD A GOOD TIME" SAID MOM.
" I THINK SHE LIKES ME NOW"   (says quickly like he's excited)
SAID THOMAS.

CAR: (Repeating, mimicking Lori's fast tone) I think she likes me now!

Katie: (Repeating, mimicking Lori's fast tone) I think she likes me now!

CAR: (Repeats again) I think she likes me now!

Mim: (watching Cam an Katie/smiling)

S: uh he said it fast! (more chatter)

MONDAY WAS (turns page)
what day?

SS: Christian & classmates
    Valentines!

Katie: (clapping/looking around)

VALENTINES' DAY.
AS SOON AS ALL OF THE
CHILDREN HAD ARRIVED IN
SCHOOL, MRS. BARONSON   Annie: (focused on illus)
SAID, " FIRST,   (holds up 1 finger)

Teacher	Verbal	(NV)	Students	Verbal	(NV)

WE'RE GOING
TO EXCHANGE VALENTINES.
THEN WE'LL HAVE OUR PARTY.
EVERYONE SEEMED TO BE
MOVING AT ONCE. A LITTLE
GIRL CALLED HOLLY RUSHED
UP AND GAVE THOMAS A
VALENTINE. BEFORE THOMAS
COULD REACH GRETCHEN,
GRETCHEN GAVE ONE TO
HARRISON. THEN,
HARRISON   (slows voice down, sad tone)
GAVE GRETCHEN
A VALENTINE.

how could that be!

                    Chris: they could both give her...cause there must be two Gretchens! (gestures w/hands)

Maybe they put two, put her name
in twice

                    Stu: maybe maybe she accidentally put it back in..

maybe or maybe he just likes her
and just made one anyways even
though he didn't pick her name?
How do you think Thomas (turns page)
is gonna feel now?

                    S: sad
                    STS: Sad

                    S: happy
                    JAY: Sad! (correcting student)

GRETCHEN SMILED AND
TOOK IT. SHE AND HARRISON
SAT DOWN NEXT TO ELLIE.
THOMAS COULD   (tone changes/forceful)
NOT BELIEVE
WHAT HE HAD SEEN. HE HAD
CHOSEN GRETCHEN'S NAME.
HE WAS SUPPOSED TO GIVE
HER A VALENTINE. WHY HAD

Teacher	Verbal	(NV)	Students	Verbal	(NV)

HARRISON GIVEN HER ONE.
 DID HE LIKE GRETCHEN TOO? (sad tone)
  MAYBE THOMAS WAS WRONG
ABOUT SATURDAY. MAYBE
 NOTHING HAD CHANGED
AFTER ALL. MAYBE GRETCHEN
 STILL HADN'T LIKED HIM.
MAYBE SHE LIKED HARRISON   (slows voice)
 INSTEAD. THOMAS
 STOMPED OVER TO GRETCHEN (forceful tone)
AND HANDED   (pretends to hand card)
HER HIS VALENTINE.
 "THANK YOU THOMAS"
 SHE SAID.
THEN SHE GIGGLED
 AND LOOKED AT HARRISON.

CAR: HaHa (jiggling up and down)

JAY: (playing w/shoe)

S: She did?
Annie: (giggles/looks at Kathryn)

CHRIS: he got her a little bitty Valentine

he did   (nodding yes/TP)

THAT DID IT!   (forceful voice)
THOMAS STORMED   (fist across chest like marching)
 ACROSS THE ROOM AND
 SAT DOWN NEXT TO BOBBY.
 HE WAS SO UPSET, HE
DIDN'T EVEN WANT ANY
 VALENTINE COOKIES AND PUNCH.

Christian: (playing w/shirt)
JAY: (watching book)

why's he feel so angry right now?
what did she do to him?

S: (girl) make him sad

how?

S: //she didn't giggle

S: by getting//

S: //cry

Teacher	Verbal	(NV)	Students	Verbal	(NV)

She didn't care about the
valentine.
She kind of giggled.
.maybe
what would he think
when she giggled like that?

Chris: I like to giggle allot...

That she didn't like the valentine....
.maybe?

WHEN IT WAS ALMOST
TIME TO GO HOME,
GRETCHEN
CAME RUNNING UP TO HIM.
"THERE YOU ARE" SHE SAID.   (higher voice)
"I'VE BEEN WAITING TO GIVE
YOU THIS SECRET VALENTINE.

Christian: (focusing on book)

SS: OOOH!!!
Christian: (looking ar/bites shirt)
JAY: (laughing/looks ar at
classmates)
Katie: (looking at book)
Annie: (smiles)
S: (Tony) maybe it's back!

maybe its what?   (shows illus.)

Tony: Maybe its back again
means she put it ah fold it together
and put it back again.

oh maybe.   (turns page)
THOMAS SHRUGGED.
"I THOUGHT HARRISON
WAS YOUR VALENTINE"
"THAT WAS A MISTAKE.
HE GOT MIXED UP.
HIS CARD WAS SUPPOSED
TO BE FOR ELLIE."
"OH, " SAID THOMAS.
HE OPENED   (gestures opening action)
THE ENVELOPE.
INSIDE WAS A PIECE OF
FOLDED CARDBOARD WITH A
HEART ON EACH SIDE.
UNDER ONE HEART IT SAID

Christian: (playing w/ letters on his
shirt)

Teacher	Verbal	(NV)	Students	Verbal	(NV)

GRETCHEN AND UNDER THE
OTHER HEART IT SAID THOMAS.

(shows illus)
(turns page)

Katie: (claps/smiles)
Mim: (looks at Katie, then claps with her)
S: OHH (CHATTER)

"YOU'RE MY VALENTINE"
SAID GRETCHEN.
"YOU'RE MINE TOO" SAID THOMAS.
"HAPPY VALENTINE'S DAY"
SAID GRETCHEN. HAPPY
VALENTINE'S DAY TO YOU"
SAID THOMAS

Katie: (pokes Alias)

S: The end!

THE END

Mim: (stretches)

raise your hand..
Alias, where are you going?

Al: to get my ...backpack.

raise your hand if you
can tell me your favorite part
 of the story.   (showing cover of book)

Christian: (raises hand but puts it down before called on)

 ..Stefanie?

Katie: (puts up hand-leaves up until she's called on.
S: (stef) umm when um the when Saturday when..(Can't hear)

you liked it when it
was Saturday //   (nodding yes)

Stef: and I liked the cookies!
CAR: (hand up)

you liked the cookies.
  Leo, (pts to L.)
what was your favorite part//

S: //I wish I was //
Leo: when she throw her valentine in the trash

When he threw the valentine in the trash.
  Carter,   (pts to C)
what was your favorite part?

CAM: when they didn't like each other

Teacher Verbal	(NV)	Students Verbal	(NV)

When they didn't when he thought she didn't like him they weren't really playing together?
Tony, what was your favorite part?

        Tony: um she is sad um she said all day and he said um her asked him and said no

when all the time he kept asking her to play and she said no?

        (chatter in bk of room-Alias, Gee, Ryan)

        Tony: yea

yea.   (nods head)
Kelly, show me a better way to sit.
Alias, you can go change a card.
Katie? (pts to K)

        Katie: When they made friends.

When they made friends.
I liked that part too.
Chris,   (pts to C)
what was your favorite part?

        Chris: the whole book!

the whole book
this was a good book.
  Alright.   (flipping pages in book)

        JAY: watching Alias who is still up walking around)

Are there any words..
the word a. listen to this one
MONDAY WAS VALENTINE'S DAY.
  AS SOON AS ALL OF THE
CHILDREN HAD ARRIVED AT
SCHOOL...

        JAY: focuses again

        Stef: have?

no

        Kelly: arrived!

arrived starts with an "a"
right.
How about a word that starts with a "b"
that's on the cover?

        Car & others: be!////

Teacher	Verbal	(NV)	Students	Verbal	(NV)

//Be my Valentine

Chris: W!

W and V.
.do they come at
the beginning (pts to first then end of ABC chart
                on the wall above the chalkboard)
of the alphabet or at the end
of the alphabet ?

StS: beginning!
Katie & others: END!

They come at the end.
Let's think about the two
friends in the book
"Gu Gu Gretchen what letter ..

Christian and others: Gretchen!

Car, Christian, Annie and others:: G!

G ## how about

Christian: It's T for Thomas

Thomas
Look up with your eyes. (pts to chart)
Do you see where the
G comes in the alphabet?

Christian, Mim, JAY & others
(looking up at chart)

S: yea yea

Do you see where the
T comes?
What letter comes first?

Annie & others: G G!

G Gretchen's name (pts to chart)
would come first in ABC order//.

Christian & others: Gretchen!

S: //Goose!

Gretchen would come before Thomas

Teacher	Verbal	(NV)	Students	Verbal	(NV)
			S: Oh		

How bout Gretchen's
friend named ha ha Harrison?

Tony: H

Christian: right by her

It's right by her.
Who would come first,
Gretchen or Harrison?

S: Gretchen

Gretchen..what about Gretchen's
other friend named Ellie?
eh eh Ellie. What letter is it.

JAY: "eh"(repeating short e
sound)

Cam: Before Gretchen///

Cam, Christian & others: ###

E!

E
very good.
  So out of Ellie Harrison, Thomas,
  and Gretchen, (holds up 1 finger for each name)
Who's name comes first?

JAY: (pts and says a name, but can't
hear it)
S: Bobby!///
Cam, Annie & others: // Ellie!

  Ellie...good

S: no Bobby!

 Bobby,
Bobby!
I forgot about Bobby ##

Christian & others (repeat)

Alias: I said it!

S: we already said it
Annie: He said it first!

S: because its B

Teacher	Verbal	(NV)	Students	Verbal	(NV)

his name would come first huh.

                                           S: because its b
Christian: because its first (looking
                  chart, then back to Lori)

at

///B is second.
Alright.
Watch what you're
 going to make.   (picks up activity sheet)
.a chain of valentine hearts.

                                JAY: oh ---(yawns)
                                S: uh oh

                                Mim: (yawns)
                                Katie (scoots up to see)

Then the next thing you're going
 to do is color it. you can use markers
or crayons.
 So the first thing you're
 going to do is color all the hearts.

                                S: can we use our special?
                                CAR: can we decorate em?

You can use our special secret one.
 Then we're going to cut them out
(kidding tone) If you come and ask me,
"what does this word say,"
 I am going to clobber you because..//

                                CAR: (pretends to clobber neighbor)
                                S: ohh its a spelling word!

                                Christian: (mimicking punches)

Every single word on here is a (pting to sheet)
vocabulary word or a spelling word

                                Students: ohhh easy!
                                Katie: Ahh!
                                CAR: (talking w/ Katie and Mim)

 I'll help you..
what does this one say..

Teacher	Verbal	(NV)	Students	Verbal	(NV)
Lori and Class: (Choral r of wds) Cupid...Flower...Candy... Heart...Valentine...Arrow... Love...Mailman...Kiss... Hug... . listens the blank one is just for decoration So what are you gonna do first? color em thank you Cameron. then what do you do second We're not gonna use strings, we're gonna just use glue and I'll show you what we're going to do. We're going to start where it says ABC hearts you (nodding yes) you're right Chris said let's glue on the dots. You see those dots. So we're gonna put a dot of glue right there. Then you're going to look at all the hearts which you cut out you're going to decide which heart would come first (holds up 1 finger) in ABC order. do any start with an A? Lori: Arrow good			**SS:** (chorally reading wds) **Cam:** (reads w class-acts out Love w/hands tog by face) **Katie and Mim:** (hug each other on word "hug") **JAY:** (says wds chorally w/group is first to say "kiss"/ smiles) **Christian:** (mouths "candy" just to rest) **Mim:** (chorally says a few wds) **CAM:** color em **STS:** cut cut them out Tony : then gonna put it on strings? Chris: glue on dots **Mim and others**: no no! S: Oh, A...B...C **Katie:** yea: Arrow (Katie pointing)		

Teacher	Verbal	(NV)	Students	Verbal	(NV)

(END OF AUDIO TAPE/VIDEO STILL WORKING)

So you're going to glue
the heart with the word "arrow"
Then you're going to put another dot.   JAY: (moves in to see)
Let's see, do any of them
start with B?   S: no

How about C?   CAR: cupid and candy
Now, that's tricky   Ryan: Candy!
How did you know?
                                               Ryan: cause you look at the next
                                               letter-if that comes before the other
                                               next letter then that's the one

That's right
cupid has a "u"
second, candy has an "a"
second so then you're
going to glue "candy'
then "cupid.
How bout "d"?
Do any start with "d"?   **Car, Katie and others**: no

How bout "e"?   **Car, Katie and others**: no
                                               S: yes

you see one that starts with
an "e"?
It kind of looks like it as this
one is upside down.
How bout "f"?   **Katie**: Yes
                                               S: flowers

Flowers   (nodding)
So you will have an easy //   Al: //friend?
Friend is not on here.
It's one of our vocabulary words but   Al:// oh ..oh
it isn't on here.
So you will have an easy time...you
have any questions?   Tony: Why why don't we
                                               use string?

Well strings make it alot harder to tie
it on. It's going to look like...did you see what
Ryan did with his
ice cream cone yesterday with the scoop//   **CAR**: If you could just///
scoop scoop? It got really tall//   **Annie**: //mine was tall too!
and Annie
You're going to have a chain like
that.
Let's tiptoe back to your desks.

Appendix H

Full Transcript of the Literature Dramatization Event

It's George

It's George

Literature Dramatization

Teacher	Verbal	NV	Students	Verbal	NV

[Ms. H sitting in RA chair to side of stage area]

L:Okay, and you might have
more than one part,
 but we're kinda gonna act out the story,

IT'S GEORGE.

Car: Ohh!...can we___[can't hear] (eyes big-mouths Ohhh!)

S: (clapping) I want to be George

Al: (clapping) yea!

S: I want to be George!

L: Well, we're going to try.   (nodding)
 You're going to have to help me
cause we're going to do it a bit different.
 Now one thing that will change it a little//
                        (using hand gestures as she
                        talks)

Car: // change the name?

L: We can change the name.
You know how sometimes when
we started, for example when we did
THE TWO GREEDY BEARS
                (Ms. H. puts up hands like bear claws)
 I read the story   [someone talking]
I read the story and we just went straight
 Along we went from beginning to end
and it was over.
Well during this, in IT'S GEORGE,
since there are so many different
situations, we've Talked about All
 the different feelings in the story,
 we might stop and Talk about it
for a little bit, and then go on
and continue
 so you're reAlly
going to have to be listening
 so you can remember where we left off//

Car: // its its like part one and and
part two. (using hands to show 1&2)

 Exactly (reaches over to touch Christian)

Teacher	Verbal	(NV)	Students	Verbal	(NV)

exactly like part one and part two.
Leo,   Jay, what did
you say about the GREEDY BEARS?
You said...we called it...

Jay: um, Six Greedy Bears

Alright,
and what did you say about
IT'S GEORGE?   (Hand out)
we could cAll it..how many Georges?

Jay: It's George, 6 georges
(smiles and laughs)

So we might do something like that

Tony: How bout million George?

We might have more Georges.
.we might have more Ana Maria's.

Stef; Huh? I want to be Ana Maria!

Well,let's wait and see,

Car: (hands on head-up on knees-touches Mim)
Tony: I want to be George!

let's look through it//

Annie: //// I wanna be Ana Maria
S: //I wanna be George
S:// me too!

L:You probably [big pause]
you probably don't even realize it,
but did you know that Already
this week we kind of ,
Cameron,
we kind of acted it out in a way...
Think back and see if you can   (pts to bk)
figure out what we did this week
that was kindof like part of t
he story, that we acted out..

(pting to a student)
I don't know if you were here that day.

Stu: the microphones!

Teacher	Verbal	NV	Students	Verbal	NV

L: the microphones!
 What did you do that day?
 hmm we...[can't hear]

                                                    Car: -(acts like he's talking
into microphone) hm.., like who
are..[can't hear]

L: that's right
we talked about
in the story how they had
 an interview.
The reporter interviewed George,
to Talk to him.
So you made microphones   (pts around room)
 and you interviewed each other.
We learned things about each other
 that we didn't know..
. and we're going to save our
microphones and interview our buddies.
 So that was a part ///that   (///someone talking)
we'd done before.

                                                    Car: That's today

L: That's right,
 that's today.   (looks at book)
 Okay..now we're going to need...
.how bout if everybody scoots to
sit next to Stu.   (right hand motion to scoot bk)
 Stu, sit flat on
 your bottom so you're sitting back
that way.   (pting)
We're going to see
 how this works. We might have two
 rows of people.

                                                 Sts: (All moving back)

Okay..
umm Sara you sit in front of
(pting) Katie you sit in front of Stu.
Flat on your bottom now,   (directing movement w/hand)
straight rows, see how they're sitting?

                                               Sts: (mking two rows back
against desks)
(soft talking)

L:Carter go sit next to Tony,
 Kaitlyn sit in front of Tony

Teacher	Verbal	NV	Students	Verbal	NV

and Ali sit right in front
of Cameron.
Chris, come sit right next to
Cameron,
Mimi come sit right in
front of Leo, and
Al, sit right in front of Jay.

St: (moving and talking quietly-
almost in two st. rows)

Chris: (walking in front of students
pulling trash can and limping) I'm
comin through with the trash can.

L: Okay, set it right here.   (pts to spot)
 Al, sit right in front of Jay
 Chris, sit right here in front of Christian.

Chris: its where [can't hear]
Car: (whispers to Alyssa)

L: That's okay, just leave em there.
 I want you to come do this with us.

Chris: [taking his time]-(ambles over
to far corner walking on his knees to
other side as he says) I will.

 Leave it there please..
.okay at the beginning,
George///

Chris: (on knees) /// I'm right here!

In the beginning,
[long pause waiting for Chris to get settled]
 George is writing something.
 Now if you want to be George
who is writing something,
you might not be George
through the whole thing
but you're going to be this
part of George,so if you want to be
George at the beginning, remember
when he's writing something,
then raise your hand,if you''d like
to be that George. Okay,
Al?

Car: (up on knees)

Al (raises hand)

Teacher	Verbal	NV	Students	Verbal	NV
	okay Al, come up to the chalkboard.. erase the chalkboard..				
				Al: [moves up front, standing at chalkboard]	
				Jeff: we're changing it[can't hear]	
				Car: he's writing on the chalkboard..	
	L: Good, we're changing it. He's writing on the chalkboard instead of paper. Carter, would you go get the door please?	[hears someone at door]		Car: (gets up to answer door)[lets Kelly in]	
				Jeff: like he___ // [Can't hear] Leo: ///----[Can't hear]	
	L: Great idea, Kelly come sit down with us. We're getting ready to act out you got here just in the knick of time ITS GEORGE. Do you hear what they're telling you? They'ring you some ideas on how to act out that part. uh, Kelly,.. they know what's getting ready to happen here. Who is another character in this part?	(getting her attention) (pts to book)			
				St: Ana Maria	
	L: Ana Maria What kind of//				(Stef and Annie raise hands)
				St: // [Can't hear]	
	L: That's right. So Leo and Jay are telling you, Jay, tell him what you said.	(pts to boys)			
				Jay: um write something sloppy.	

Teacher	Verbal	NV	Students	Verbal	NV

L: he says write something sloppy.
  What did you say?
          (pting to Leo)

Leo: a p q z r

L: a p q z r
like that's what you think
the ABC's are.
 but we're gonna let
 you think about   (pts to head)
something,
those are some great suggestions,
you write something up on the chAlkboard,
anything you want.

Car: but make it 4th grade!

L: well, he could make it 4th grade,
 it doesn't have to be 1st grade,
 but while you're writing,
 you can start..you can start
writing

Al: (hand on chin, thinking
begins making an F)

L: we need somebody,
two, maybe two people
to be Al' friends,
nice friends,not Ana Maria,
but nice friends..
Katie and Mimi,

(girls go uup)

go stand up there with him,
 just like it's inside recess
 but you're writing on the
 chAlkboard,
 but you're not writing with him, (pts to Al)
you're just standing there.

Al: (writes f-i-r-s-t)

Katie and Mim: (hands on hips,
facing board, class, then Al. Both
girls making faces)
St: it's spelled right.

  okay,
write something that's not spelled right.

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Teacher	Verbal	NV	Students	Verbal	NV

(looking at book)
So what happened was George
 wrote some things on the board,
 some friends said some things
that were not nice to him and then
other friends..
stook up for. stood up for him///

St: //spoke up [correcting teacher]

Spoke up.
 and in the story,
 Jim says,
'SO WHAT HE DIDN'T
SPELL IT RIGHT,
HE'S STILL GOOD.

Chris, put it away please.
YOU DON'T KNOW EVERYTHING.
that's what they told Ana Maria.
But what does everybody think
about Ana Maria for reAl.
.is she smart?

Katie and others: No way!
(Katie motioning w hands)
St: no
St: yes

She really is smart(touches finger to head) .
. and that's what makes it hard
because she really is smart,
she's just ///kinda bossy.

Katie: yea! (hand to head)

Car: she thinks she's the smartest
girl///
Katie: (wiggles hips up on knees,
flings hair back like Ana Maria)
///no no, she's not smart///

Stu: /// no,she she's not smart
why'd she spell dumb wrong?

Okay,
you're right,
she spelled dumb wrong.

Teacher	Verbal	NV	Students	Verbal	NV

Now, something....

St: Just write M-i-t-u

Teacher	Verbal	NV	Students	Verbal	NV

Maybe

	S: just, just write something cursive. Al: (adds o-l-o to word spelling "firstolo") Students: Firstolo! (laughing)

L: Okay,
there you go.
 Okay, who wants to be Ana Maria.

.

 Alright, Alyssaa
we're going to start off with you.
 Okay, Alyssa wAlk up there (pts to center area)
 and say what you think
Ana Maria would say.

(lots of hands)

Mim: you are ///

(hand on Mim)
///Let's let Alyssa Talk

Alyssa :(walking up to Al)um you
are.. you are d u d-u-m
Mim: (pointing w/hand-goes up and
down and mouths letters d-u-m as
Alyssa says her part)
S: Both of those are spelled wrong.

 Alright,
why do you think he's d-u-m?
Tell him why.

Ali: (turns around/then back to
Al) because...(big pause)

Lets listen to her

Ali:(thinking)
Ali: (nods head yes)

You just think it looks d-u-m?

St: no

Alright friends,
 what might you say to her

Katie and Mimi: ummm!
(both put finger on chin like they are
thinking about what they want to say-
both pat finger over lips, then cheek
like they are still thinking)

Teacher	Verbal	NV	Students	Verbal	NV

Jay..[quieting him]
remember your part,
 she has said something
not nice so what might
 you say to her?

Katie: um   ...

who can help them..
think of something to say...
Jay, what would you say
if you were the friend?

Jay: you ..you are not d-u-m.

That's right,
 I'm sorry? [wants Jay to repeat]

Jay: [repeats] you are not d-u-m.

So you would tell George,
you are not d-u-m,
no matter what she says,
you are not d-u-m.
okay,
Alyssa, you go sit down   Alyssa (sits down)
 Raise your hand if you want
to be Ana Maria   **Annnie** (raises hand)
 but you want to say.
.say anything you want to him   Katie (raises hand)
when you see this.
.okay Andrea..come up and
tell em...you're Ana Maria.
.remember how she is?
 think about how she stands even..(hand on hip)
member?

Al: Yea
Mim: (first to put hands on hips and
wiggle, then puts hands to face
laughing)
 Katie (putting hands on hips-
acting like Ana Maria)
Al: (joins in wiggling hips
w/serious attitude!)

She is so much better than him

(as kids wiggle)

Yea, what would you say to him.

Teacher	Verbal	NV	Students	Verbal	NV

Annie: (hands in front on her legs together-acts bashful) you are d-u-m.

Al: (stomps foot) Everybody says that!

L: Alright,
could you think of
something else to say?

Annie: you are...um,you spell bad (playing w/her ponytail/looking down as she says her line)

L: Alright,
she might say you spell bad,
what does that say?
And what would you say to her
if she said that?

Katie (puts finger to mouth, then steps forward, grins and points at Andrea) YOU spell bad! (says forcefully)

Mim (hands by mouth, then in front) you spell/// [facing teacher, then looks at board.]

Katie and Mim (holding their hands in front of body playing w fingers)

You spell bad,
or maybe he spelled
a secret word!
Maybe you don't even know [pause]

Car: [in audience] like he spelled firstolo!

That's right,
[in character voice/lots of attitude]
you mean, you don't know
what firstolo means .
.Ha
where did you go to school, huh?

(class and Ms. H. laugh)

Alright, come back and sit down.
you did a good job

Mim [thinks about this-then laughs]

Katie, Mim (talking to each other as they go to sit down slowly)

[can't see Chris in tape-must be shooting rubber
band]

Chris, go change your card,
that means no stamp in your folder
to-day. And I will not change it
back and if you don't put the
rubber band away,
you're going to the office.

(Chris changes his card)
Class: ummm!h! (gasping about
being sent to office)

L: put it..down and then come sit [waits for him]
  Now something that happens
  in the book.
.that we didn't do up here is
some of the friends said,
  OH DO IT LIKE THIS   (hand gesture)
they tried to help him,
  HERE WATCH ME,
  I'LL SHOW YOU HOW!(Ms. H. using hands here)
  and some of the friends came
  and told him a better way to do it .
.and Ana Maria said,
YOU CAN'T TEACH HIM   [bossy tone]
HOW TO BE SMART!
YOU EITHER ARE OR YOUR
  AREN'T!   (TP)
okay, there is one thing that
  George was very good at.

Jay and others: ohhohh! (raising
hands)

Jay,
What was he very good at.

st: animals!
Jay: umm, feeding the animals

Feeding the animals. Okay,who could be..
  who has not had a part
who would like to be a hamster?
  Okay Stu get up here (pts to spot on floor)   (several hands up including Jeff)
  and Kelly get up here..
Tony you want to be a hamster?

Tony: no

Teacher	Verbal	NV	Students	Verbal	NV

You want to be a hamster?
(to Jay-she beckons him with finger to
come forward)

(Stu, Kelly, and **Jay** crawl up
front-act like hamsters)

Now, kind of stay right here
 because you're in the cage and look,
 theyre eating, they're kind of going around.
  who would like to be Geoge?
Cameron?

(several hands up)
Car:(comes up/he acts it out as
 Ms. H. Talks)

L: Now Cameron,
shh, you like to feed them

Car: (acts this out)

and you have to stick your head in there

Car: (he pretends to stick head in
  cage)

and they like you a lot,
 so you might want to pet them
or talk to them. They love you

 Car: pets and talks and feeds them)
Jay: (comes up to be petted)

look at how they come up to him

Car:(begins to swing from side to
side, acts like he's throwing food,
singing) La la la la
Jay: (acts like he's catching
food)

GEORGE FEEDS THE HAMSTERS
 BETTER THAN ANYONE IN
THE WHOLE SCHOOL,
THEY LOVE HIM!
Alright Carter,
 go back to your desk,
 hamsters crawl back to your desks,

St: desks?

I mean crawl back to your seats.

(**Jay**, Kelly and Stu crawl to
seats)

 I like how you
were acting like hamsters.   (TP)

Teacher	Verbal	NV	Students	Verbal	NV

Now, now the class is
working on projects.
Who wants to be...
who wants to be George
during this part?

             Sara and Chris (hand up)

             St: you are ...(an't hear)

Okay Chris, come sit right here
come stand at the board
how about.
             (Chris goes to board)
okay your project is going to be
to do something on the chAlkboard
but lets read this part in the book.
 okay..
ONE DAY EVERYBODY   (hands outstretched)
IN THE
WHOLE CLASS WAS WORKING
ON A PROJECT.
okay,
Al,Jay,   (Al starts to get up)
no stay where you are,   (pts to students)
Christian, Leo and Mimi
WERE WORKING ON A
DINOSAUR PROJECT..
.we're not going to act this part out.

Sara, Stef, Stu, Katie,   (pts to students)
sit on your bottoms
and Gursimmron were drawing a big
 map of the city.   Annie: Oh! [acts disappointed]
Annie, Mary.   (pts to students)

So do your things, you're working
                  (pts to previous grps)
 on your dinosaur project...   Al,,Jay,**Christian**, Leo and
Mim: (begin to act like they
are building)
Jeff: Don't do that (to Al-pretends
to grab something from him)
Christian:(acting out building a
dinosaur-pretends to draw on
floor)
Jeff: I'm gonna color --(pretends to
color in the air)
Mim: (turns around to face boys-
begins to pretend to build in the air)

Teacher	Verbal	NV	Students	Verbal	NV
You're drawing a map of the city... students)			Sara, Stefanie, Stu, **Katie,** (pts to Gurs: (girls begin to pretend to draw in the air-Stu reaches in air above girls' heads)		

Andrea, Kaitlin and Alyssa,   (pts to grp)
you're putting a puzzle together...
Act like you're putting a puzzle together.

Andrea, Kaitlin and Alyssa
(pretend to put puzzle tog on floor-act like they are fitting pieces together)

And Tony, Carter and Kelly,
you are reading books.

Tony, **Carter** and Kelly(Car grabs Tony by sleeve-begins to pretend to read by holding imaginary bk and nodding head from left to right like he's reading-Tony follows Cam's lead and does the same thing-Kelly slowly scoots bk and pretends to read in a slower manner than the boys) (soft chatter).

..AND GEORGE WAS WORKING
BY HIMSELF ON A SECRET
PROJECT, BUT THE SECRET WAS.
.HE COULDN'T THINK OF A PROJECT.

Sts:(laughing)
Chris: (at bd acting like he's thinking, finger against his chin tapping it)

Look how he's thinking so hard
                    (she puts finger to head
                    mimicking Chris)

St: (soft chuckles)

And they're working on their
dinosaurs..
It looks nice.
It looks like you're working with clay.
Are you//working with clay//

Al: ///I am (he is acting like he's building)
Christian (pretend building)
Jeff (pretend building)
Mim (pretend building)
Leo (pretend building)

Teacher	Verbal	NV	Students	Verbal	NV

And you're drawing a Big map.
.your map looks very big. (pts to grp)

Kaitlyn you guys are fast at
putting your puzzle together.

 Tony, what a good reader!
then the teacher said,

POOR GEORGE, HE CAN'T
THINK OF ANYTHING.
 SO THE TEACHER SAID,
Andrea,
WHY DON'T YOU GO
WORK WITH GEORGE.

But what do you say..

You want to work with Jimmy,
you want to keep working on your
 city.
 Um...Mimorza./// would you go
work with George?

Oh, the puzzle.
 Mimi you want to work with George?

You want to keep working
 on your dinosaur?

SO GEORGE///

with

Katie Sara Stef (still
drawing in the air)

Andrea Kait, Alyss (still pretend
wking on their puzzle on the floor)

Car: (still reading fast)
Tony (reading fast)
Kelly (acting like she's turning pages)

ST: I will

Annie: NO, I WANT TO WORK
WITH JIMMY. (remembers line right
out of book-smiles)

Stef: //no, the puzzle!

Mimi: nahh (smiling)

Mim: (nods yes-smiles)
Christian: I want to work with
George(raising hand-wants to vol for
a part)

CHRISTIAN: // I Want to work
George! (repeats-puts hand on chest)

Al: I want to work with George!

Teacher	Verbal	NV	Students	Verbal	NV

SO GEORGE CAME
UP WITH AN IDEA ALL BY
HISSELF
and what is your idea

Chris (begins drawing) making a dog

A dog,
 what a good idea!

Chris: (continues to draw)

And there he is.
AND THE DAY WAS OVER.
.THE PROJECTS CAME OUT
GREAT..
we'll let you finish(watching Chris draw)

(soft chatter)

St: That's a dog?

 Good job.
good job, George

Chris: (turns around to show class
the dog he drew-smiles broadly)

L: .you can go back to your seat.
Your dinosaur looks great,
the city is finished..
Tony has read about 20 books
 he's reading so hard over there///

Dinosaur grp (clapping)

Tony: I read 35!
Car: I read a million!

The puzzle was put together
so quickly. Now...Now, let
me see...
 who wants to be George

 .

Car: (hand up and down)
(several hands up- Christian is one of
them)

for this part...Leo...

Christian: No that was my part!.
(acts upset)

But you're going to have
to go outside the room.
Go outside the door....
just for right now

Leo (leaving)

Teacher	Verbal	NV	Students	Verbal	NV

Try not to slam the door.
Now, All the first graders are
in the classroom
and everyone just came to school,
they're All sitting quietly on the rug
just like you're doing right now..

                              Stef: No,we're working.(Pretends to draw on the floor)

You're working.
.and..
Gee,
you want to be the principal?

                              Car: (hand up) I want to be the principAl!

                              Gee (nods yes-gets up)

L: okay, Gee go outside..

                              Gee (goes to door, turns ar for directions)

and Gee in a minute as
soon as you walk outside,
come back in and you know
what you're going to tell us?

                              Gurs: Hunhuh (nods head no)

okay, you're going to tell
us that George isn't here today,
but you have a surprise for us.

                              (chatter)
.
we have to watch the news. okay?   Gurs: (leaves the room)

                              St: At four o'clock...at four o'clock on channel 4.
we'll get to that part in a minute///   **Jeff:** /// huh uh, channel 3 at 4 o'clock! (repeats at least two times)
                              S: That's what I said!

Alright, here we are we're All
wAlking around..
we're All sitting..
we're looking around..
we notice that George is
not here today   (stands up-motions Gurs to come in)

                              St: 4 o'clock
                              Christian: Can I be..Can I be his friend?

Teacher	Verbal	NV	Students	Verbal	NV
				(Gee enters)	

L:Hi principAl! (lori sits bk down.)

Gee: (his coat is up-can't see mouth)

Car. and Chris: Hi principal! (waving)
Stef: Hi principal (waving)

I think he has something
to say to us.
Let's be good listeners.

Gee: George is not here today
so..but I have a surprise for y"All ///

St: //what is it?

Gee: ...so turn the channel
on...channel 4

What time should we turn
on Channel 4?

Sts: 4 o'clock!

Sts: at 3! at 3 o'clock!

Gee:at 3 o'clock. (smiles)

at 3 o'clock
thank you principAl...
.and go tell George he can come in
for right now.

(Gee goes to door and Leo comes in)
Sts: (chatter)
ST: It's channel 3 at 4!///
Christian: ///Mrs. Hurley...please
can I be the friend? (up on knees,
hands in praying position)
Al (raising hand, getting in front of
Christian, trying to Talk over Lori)

That's okay.///

Christian: (Christian pulls Al back)
Jeff: (fAlls down to floor-says to
Christian)"It's backwards"

Tony, go sit down for now.

Teacher	Verbal	NV	Students	Verbal	NV

Come on in missing (motioning to Leo to come in)
George for right now [to class]
come sit flat on your bottoms.
.. so   (looking in book)
we just found out there's a surprise.
 George is not here today.
We're going to have to watch t.v.
 to find out what is going on.
.okay...
All of you are the friends. (hands outstretched)
 So let's change the story a litt le bit.
..the teacher says
 GUESS WHAT? WE NORMALLY
LEAVE SCHOOL AT THREE
O'CLOCK BUT INSTEAD
 OF HAVING YOU ALL
RUN HOME BECAUSE
WHAT IF YOUR BUS COULD
 BE LATE YOUR MOM IS A
LITTLE BIT LATE, YOU MIGHT
 MISS THE SURPRISE AT
3 O'CLOCK. (counting on fingers)   **Car:** (nodding head yes)
HOW BOUT,
 WHEN YOU GO TO SPECIALS
TODAY, I'M GOING TO CALL
ALL YOUR MOMS AND SEE IF
YOU CAN STAY AT SCHOOL
JUST UNTIL 3:30 AND YOUR   **Katie:** (smiles-loves idea)
 MOMS CAN ...AND YOUR MOM CAN
 COME GET YOU OR I CAN
TAKE YOU HOME AND WE'LL
 ALL STAY AT SCHOOL JUST
30 MINUTES LATE
 and you All think that;s a great idea
Do you think that would be fun?   Al: (grabs teacher's
                                          hand/smiles)
                                          Mim, Cam, Katie and others:
                                          yea! (clappinG)

But we'll watch the news together..
so let's pretend like the day goes by
 and the day is over and bell rings at
 3 o'clock and we're All very excited.   Tony & **Car:** (up on knees, panting
                                                 like a dog-excited)

But right before 3 o'clock   **Katie**- [acting excited]

Teacher	Verbal	NV	Students	Verbal	NV

So right before three o'clock.
.sit on your bottoms.
.Kaitlyn sit on your bottoms

(Car. and Tony still panting: excited)

.
Tony....
.I went and made us a bunch of
popcorn so sit flat on your bottoms
so I can bring you some..
.   (gets up and begins to pretend to hand out popcorn bowls)
here you go, here's a bowl for you

(excited chatter)

sit flat on your bottoms
- so I can bring you some popcorn..
Alright are you ready?
sit on your bottoms

Al, **Mimi**, Christian(pretend to share
bowl of popcorn)
Mim: (pretends to eat fast then slows
down and eats one kernel at a time)
Christian: (pretending to eat one
kernel at at time)
Katie (w Stef)We can share
(pretends to take bowl and begin to
eat)
Stef: Me & __ us can share
STS: yea!
Cam & Tony:(eating popcorn-still
acting like excited puppies by
panting)

OKAY, BOYS AND GIRLS
ARE YOU READY TO WATCH T.V.?
                (moves Al bk to sit down)
Sts: yea!!

YOU'RE GOING TO HAVE
TO EAT YOUR POPCORN QUIETLY

Car: cause you have to watch
George..you have to watch George.

Alright. Who...
I'm getting ready to turn on the t.v.
  Alright, who would like to be
...the announcer/// who asks George
the questions.

Sts: Oh Oh, me me! (lots of hands)
Cam & Christian & Jay & Katie
(raising hand)

Cameron, do you have your
 microphone at school?

Teacher	Verbal	NV	Students	Verbal	NV

Car: (nods yes)

Sit on your bottoms please..
okay, go get it.
Now you have to reAlly act
like the reporter and not act silly,
or we'll have to pick someone else..
Could you come up here and
act like the reporter?
Car: (gets his play microphone out
of his desk)I don't remember what
he___

You don't? You don't remember the story.
Does anyone remember from the story?   **Katie & Jay** (hands up)
Jay, do remember?

Jay: ah he says um this is news
um this is channel 4 at 3..///

Stu: no its channel 3 at 4///

///you come up and help us(To Jay)..
Kelly you come up and help.   **Jeff** and Kelly(come up-Kelly
.we'll have a couple of interviewers   has mic-Jeff doesn't)
and maybe between the three.
..Leo:, do you remember
some of the answers that George gave///?   Chris [to Jay] Get your microphone!

St: where's his microphone?

that's Alright, you can share,
Jay, you can share.
Jay wasn't here when
we made the microphones
so he doesn't have his own
Okay;BOYS AND GIRLS, I'M
GETTING READY TO TURN ON THE T.V.
ARE YOU READY?

ALRIGHT..CLICK
(gets up/pretends to turns on pretend tv
sits back down)
ah Alright!

Teacher	Verbal	NV	Students	Verbal	NV
			Jay: ///this is news 3 at/// (cups hand like he's Talking into a mic) **Car.** and kelly: (Car. and Kelly bend down and hop up when t.v. turns on) /// this is channel 4 at 3 o'clock.		
Good. .what is the story that you are going to report?					
			Car: George is going to be on the news///(can't hear)		
What did he do that made him important enough to be on t.v.?					
			Jay: um he um he ah/// **Car:** ///he he saved his best friend		
			Jeff: no no I don't////(looks frustrated at Cameron)		
Okay Jay, you tell///			**Jeff:** ///um he wake up very early and he...and goes to his friend and he played with him...and um# **Car:** ///___ (can't hear what he says) **Jeff:** well,,,how old is he?(puts hand together back and forth)		
um let me think.. good question Jay..79 ///					
			Jeff: 79 years old.		
Very good, you remembered that story///					
			Car: he Almost fainted.(mic to mouth).		
The man almost fainted so what happened?					
			St: he fainted		
He Did faint?					

Teacher	Verbal	NV	Students	Verbal	NV

Car: but George saved him(mic to mouth).

How did George save him?

Jeff: he called 911///. (mic to mouth).

Cam : /// 911! (mic to mouth).

He called 911..
Kelly?

Kelly: and the rescue squad did come, didn't they?////(mic to her mouth then to Leo for an answer).

Leo: Yea (says into Kelly's mic)

Cameron,
do you have a question to ask George,
you can ask him anything you want about the rescue.

Jay: (can't hear) George?(hand out)

Car: was he okay?(mic to self then to Leo)
Leo: Yea (into mic)

Jay do you have another
 questions you'd like to ask him?

Jay: um I don't know!

That's Alright..
Carter or Kelly do you have
anything you'd like to ask him?

Car: (hitting head with finger like he's thinking)
Chris: (in audience) I do!

You did a great report
 so you don't have to ask another.

Jay: I have one

Teacher	Verbal	NV	Students	Verbal	NV
	okay, Jay ask him your question.				
				Jay: did did he fell down the swing? (pulling on his jacket)	
	Did he fall down on the swing? good questiion.				
				Leo:: (turns to Kelly's mic) yea.	
	He fell down the swing.. we are learning more about what happened.				
				Car: (holding microphone to self then to Leo:) Did did they come?	
				Leo: yea (grinning-leaning on table)	
	Is there any other quesstion?				
				Chris [from audience] did they get there on time?	
				Car. and Kelly: (repeats using microphone) did they get here on time?	
				Leo:: yea (into both mics)	
	They got here in time. Raise your hand if you've got another question. Tony?				
				Tony: did they hope hope help?	
				Car: (holds microphone out to Tony- **Cam** & Kelly (repeat line into mic for Leo) Did they help?	
	Did they help?				
				Leo:: yea (into both mics) **Car:** (pats leo on head)	

Teacher	*Verbal*	*NV*	*Students*	*Verbal*	*NV*

Jay: (steps out in front so Leo can see him) Did they bring them to the hospitAl?

Kelly (leans mic in to Leo)
Leo:: yea (into mic)
Kelly: did um///
Jay: was he okay? (steps out again)
Car: (to Jeff) I Already said that!

Kelly: did did they pick him up in uh uh

Car: did they pick him up in an ambulance?(mic to self then Leo)

Leo:: yea (into mic)
Jay: (steps close to Leo) was he okay?
Car: I Already asked that one! (steps close to to Jeff)

Very good

Chris [in audience] oh I have a question faint for about 10 minutes?

Car.(leans out to give Chris miccro-then repeats into mic and holds up to Leo) did he faint for 10 minutes?

Kelly:/// did they ever...(trying to ask quest atsame time-can't hear her)
Leo:: yea! (into mic)

He did faint for about 10 minutes.
Oh good,
Tony?

Tony: um did did he fall on the ground?
Car (leans out to Tony w mic then repeats into mic and holds up to Leo) Did he fall on the ground?
Leo: yea (into mic)

He did, he did fall on the ground and friends/// Alright Kelly?

Teacher	Verbal	NV	Students	Verbal	NV

Kelly: (stepping up to Leo Talking into her mic)///and if he didn't get here in time, ///

Kelly and **Jay**: (Jeff steps up and joins in) /// he would have died, right?

Cam and Kelly(both hold mics out to Leo)

Leo:: yea

So he really was a
rescuer
 very good,
 and we are all sitting here///

Car: //We're very glad that he cAlled 911. (starts rocking back and forth)

We're very proud that he called 911.
 Great.
 We are all sitting here and we are looking
 at the story on tv..and what do we say?
          (points at Leo-pauses)

STS: thank you!

No..

(Lori and ptof audience pts. to tv)   **IT"S GEORGE!**
We see him on the t.v.
Let's clap for the people on the tv okay.
.come sit down..oh okay

Kelly: this is channel 4 at 3 o'clock
Car: bye bye (bowing)
Jay (bows)

Good job. Come sit down.
 Great job.
 SO GEORGE TOLD HIS STORY
 AND THE NEXT DAY THEY HAD
 AN ASSEMBLY AND THEY ALL
 HAD THEIR PICTURE TAKEN
 get together..All of you get together

(students getting up for pic)

Teacher	Verbal	NV	Students	Verbal	NV

Let's look out this way

Chris: how bout..Ms. __.///and we all
get together ands she comes in [pting
to me-wants me to really take picture]

Me: oh I think we really should

You want to?
Get together.
We're reAlly going to take a picture.
Maybe we should send it to the paper
Sarah come sit up here on your knees..
Get on your knees

(others moving to get on knees)

Smile like it's really gonna be in the
paper.
Can you get em?

Me: I can't see Chris

(Ms. H. moves Chris)

Hold on

Me: is there something else?

No that's okay,
George is in the middle...
Cheese!

STS: Cheese!

no she couldn't see her
(telling students to say cheese)
Very good now there's
George over there..
go ahead Stefanie,
show us what Ana Maria does..He's

Stef (raises hand)

Stef: (pushes-to get to George-puts
arm around him) He's in **my**
class![lots of attitude]

Very good!
Give yourselves a round of
 applause. very good...
come sit up here

(chatter-get in circle on floor around Ms. H)

Teacher	Verbal	NV	Students Verbal	NV

That was good!!..
....come sit up here.
um Chris, Gurs. come sit up here
. okay, I'm gonna have you vote
..your choices are the book.
..or our story..raise your hand
if you like the book better.

(Al only one to raise hand-acting silly)

Alright..
Raise your hand iif you like our story better.

Sts: yea yea (All hands up except Al)

I love the way you did our story!

Al: I didn't like the ___
St: I had to remember the ///(can't hear)

L: You really remembered
the words so well.
I like the way when Stefanie
pushed Mimi out of the way (mimicks this)
and hugged George and said
HE'S IN MY CLASS!" (forceful tone)
just like Ana Maria said it

Class:(laughter)

And Jay when he was a
reporter he remembered exactly
the whole story...   (pts to Jeff, cups hand like holding
                          mic like Jeff did)
one thing he forgot was how
old was the old man and
he knew that was an
important part of the story

St: 97

St: 79

L: 79, he was 79.

Teacher	Verbal	NV	Students	Verbal	NV

Kaitlyn (holding ears-sayssomething about ear hurting-asks a quest-can't hear it)

(asks Kaitlyn if she can wait a minute to go to nurse)
yes
you were askinga bunch of questions
 in the book,   (hand gestures)
they didn't ask if he
fell off the swing did he?

St: nope
(chatter)

So the reporters were reAlly being reporters.
They were reAlly saying,
well maybe he fell off the///

Tony: // I had a question

You did?
 what was your question?
 Chris, chris, settle down

(Chris talking)

Tony: did he ///

/// Chris..chris you are changing
 a card

Tony: did he did he fall on the ground?

L: did he fall on the ground
 because your're thinking.   (hand on head).
oh gosh!

Car: and we went like this (shows how he would lean over and share microphone)

That's right and you would
 use your microphone every time
you talked.
 Stu..you need to change a card
or turn around and be a good listener.
kaitlyn we're gonna have to look
 around for it in a little bit (must have lost earring)

Teacher Verbal	NV	Students Verbal	NV
		Car: I know something..everytime the reporter said something to George his only answers were yes.. yes.. yes	
		Sts: yes	
Yes. well those were the right answers, he did a good job, (says to Leo) you were a good George. um Chris?			
		Chris: I said did he faint for 10 minutes?	
That's right you were wanting some more details. Did he faint (hand gesture) for 10 minutes? or maybe he would have fainted longer or shorter..Kelly pointed out how important it was that George was there because what could have happened?			
		S: he'd die	
He could have died.. .but he didn't die did he? And they asked George if his friend died if he was okay. George said no, (nods head no) he didn't die and he was okay.			
		S: I said, Did he die?	
		Chris: and I asked did they get there on time.	
Did they get there on time. .someone said did they come and put him in an ambulance o			
		Car: that's what I said	
Or did someone come and put him in another truck so we could picture All that in our minds (puts hand to eyes) so that part of our play///		**Car:** /// can we make__(can't hear)	
///was better than the book...			

Teacher	Verbal	NV	Students	Verbal	NV
			St:	can we get our homework..	
	We'll do that in a minute. .your play was better than the book because you told me more about the situation. You did a great job. Why don't you tiptoe back...				