THE "LIVED-IN" MOMENT: THE AESTHETIC POTENTIAL OF
NONFICTION LITERATURE IN A THIRD GRADE CLASSROOM

BY

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DISSERTATION

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ABSTRACT

Despite the fact that "emphasis on nonfiction literature in the development of literacy understandings, content knowledge, and literacy abilities is not new" (Möller, 2013, p. 59) at the university level, having been advocated by literacy scholars across all decades since the 1970s, research has documented across two decades that elementary students have received and continue to receive only minimal exposure to nonfiction texts in classrooms and schools (Duke, 2000; Jeong, Gaffney, & Choi, 2002; Ness, 2011; Pappas, 1991). Given the requirements in the Common Core State Standards (CCSS), which call for 50 percent of classroom reading to be nonfiction by fourth grade, there is a need to investigate how students respond to different formats of nonfiction literature.

The dissertation investigates the selection and use of nonfiction literature in a third grade class as well as students' responses to different formats of nonfiction. This project explores the nonfiction literature selections of the teacher, the responses of the students, and the link between the two. In a four-month qualitative study of a third-grade teacher and five focal students I highlight the complex web that links the teacher's instruction with the evocation of an aesthetic[1] response by the students. The main research questions that guided this study are: How and why do teachers select nonfiction literature for classroom use? In what ways are teachers including nonfiction literature in their classroom instruction? What do students notice and discuss about different formats of nonfiction literature? How do specific types/formats of nonfiction literature invite students to take and develop personally meaningful stances (aesthetic, efferent, mixed or shifting stances) when reading?

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[1] In this study I focus specifically on Rosenblatt's definition of aesthetic.

Data sources for this study come from the perspective of a third-grade teacher through interviews and classroom literacy observations. In addition, this study presents the "lived-through" response of five focal students as I observed their response to reading nonfiction literature and engagement in literature discussion groups. Analysis of the data unravels a complex web of classroom practice, social reading context, and personal preference that shaped the responses that students evoked when reading nonfiction literature. In sum, this study demonstrates the potential for third grade students to evoke an aesthetic response when reading different formats of nonfiction literature.

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They say it take a village to raise a child. As I complete this dissertation I know it takes a village to earn a Ph.D. as well. Thank you to all who were a part of my village.

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INTRODUCTION

Aliteracy Poem

Mrs. Thompson's second graders are amazing!
The principal says they can comprehend anything—
Even a medical textbook.

Mrs. Thompson's second graders are incredible!
The superintendent says their oral reading is completely seamless—
Like the gentle flow of an eternal spring.

Mrs. Thompson's second graders are fantastic!
The P.T.A. president says they finished the reading workbook and
the phonics workbook before the end of the Third Quarter.

Mrs. Thompson's second graders worry me.
You see, I'm the aide who works in Mrs. Thompson's classroom,
and I know something that the others don't.

Mrs. Thompson's second graders don't like to read.

- from *Life's Literacy Lessons: Poems for Teachers*
by Steven L. Layne (2001)

In *Aliteracy Poem* (Layne, 2001), the narrator expresses concern for a group of second

graders who by many measures appear to be effective readers, yet despite apparent literacy

success, actually do not like to read. As a former classroom teacher, and in my current work in

schools, I see this situation all too often. Students have learned to decode words, answer

questions at the end of a story, and articulate their use of comprehension strategies but not how

to engage in a text with a sense of meaning and purpose by "synthesiz[ing] the parts into a

…work of art" (Rosenblatt, 1994, p. 90). Opportunities for such personally valued engagement

with text are much more likely to be created for elementary students' encounters with fictional

texts. This issue is heightened when reading nonfiction literature is presented as a way to gain

discrete bits of information, rather than as a process of larger meaning making with text.

Since the signing of the No Child Left Behind (NCLB) Act of 2001, high-stakes testing linked to set and specific content standards has been become an integral component of the American public education system. While many states had developed standards and were using standardized assessments prior to NCLB, "states varied in the extent to which they were willing to implement standards, standardized testing and in the significance given to the tests" (Hursh, 2005, p. 206). Additionally, research has shown that high-stakes tests negatively influence teaching and learning, including influencing instruction and classroom practice (Grant, 2000; Herman & Golan, 1993; Hoffman, Assaf, & Paris, 2000; Jones & Egley, 2004; Jones, Jones, Hardin, Chapman, Yarbrough, & Davis, 1999; Powell, Higgins, Aram, & Freed, 2009).

Jones et al. (1999), Hoffmann et al. (2000), and Jones and Egley (2004) all conducted surveys of teachers in individual states (North Carolina, Texas, and Florida respectively) about their perceptions and beliefs about high-stakes testing. The findings in all three studies suggested that high-stakes testing increases the amount of time teachers spend preparing students for the tests during instruction and narrows the curriculum to focus on what is tested. In each of three studies, participant teachers questioned the validity of the assessments for all students. Jones et al. (1999) stated, "The time taken away from regular instruction for both test preparation and the actual testing seriously narrows the focus of the curriculum to those just concepts that are to be tested by the state" (p. 201).

These previous studies suggested that testing would include a significantly greater focus on the reading of nonfiction literature in the coming years, due to the recent adoption of Common Core State Standards (CCSS), which is a set of high-quality academic standards in mathematics and English language arts/literacy (ELA). CCSS set forth the expectation that 50 percent of all classroom reading (in grades 4-12) should be from "informational" texts, which is

defined as "content-rich nonfiction in history/social studies, sciences, technical studies, and the arts" (Key Shifts in English Language Arts, 2015). In 2014, the Partnership for Assessment of Readiness for College and Career (PARCC) and the Smarter Balanced Assessment Consortium field-tested assessments based on the CCSS. During the 2014-15 school year, many states in both partnerships required these tests for accountability (Doorey, 2014). This led a variety of non-profits and publishers to create "supports to help schools implement the Common Core standards and aligned assessments" (p. 58). Corporations such as Pearson have developed programs like *Core Ready* with the stated purpose of "providing educators with critical tools for navigating the Common Core Standards effectively and successfully" (The Core Ready Series, 2015). Herman and Linn (2015) argue, "What you test is what you get" (p. 34). These developments suggest that CCSS will indeed require students to read more nonfiction literature.

Despite the fact that "emphasis on nonfiction literature in the development of literacy understandings, content knowledge, and literacy abilities is not new" (Möller, 2013, p. 59) at the university level, having been advocated by literacy scholars since the 1970s, research has documented that elementary students have received and continue to receive only minimal exposure to nonfiction texts in classrooms and schools (Duke, 2000a; Jeong, Gaffney, & Choi, 2002; Ness, 2011; Pappas, 1991). In addition, there is not a clear distinction in the CCSS between nonfiction *literature* and nonfiction *text*. (See my definitions at the end of this Introduction.)

With the advent of actual CCSS implementation, a new concerted effort is being made to increase the amount of nonfiction texts included in instruction in schools. Unfortunately, much of the research has focused on use of such texts in terms of the information gained from the text, rather than the experience the student has while reading the text. Even less is written about the

quality, accessibility, and accuracy of the nonfiction texts being used to increase the amount of nonfiction used and about how best to engage students as ongoing nonfiction readers. It is important is to consider the reader's stance toward nonfiction. Why is he/she reading nonfiction? What does he/she expect to gain? What does he/she see as the possibilities for engagement? Does using quality nonfiction literature that engages from a personally meaningful stance allow students the opportunity to get lost in the reading, to have an aesthetic experience with the text? Will students see nonfiction literature as having more potential than being relegated to solely a source for information?

In applying Rosenblatt's (1994) *transactional theory of the literary work* to the reading of nonfiction literature, consideration can be given to the continuum[2] of stances readers take when transacting with such texts, from solely efferent to solely aesthetic stances. In efferent reading, the reader's focus is on "the information to be acquired, the logical solution to a problem, the actions to be carried out" (p. 23). The efferent stance is what Layne (2001) described in the *Aliteracy* poem used to open this dissertation. In contrast, when reading from an aesthetic stance, the reader is concerned with "what he is living through during his relationship with that particular text" (Rosenblatt, 1994, p. 24). In this way, students are focusing their attention on specific aspects of the text and how they are interacting with and responding to the text, rather than solely on the elements or text itself. Since these two stances are on opposite ends of a continuum, there are a number of ways that a reader's stance may vary during reading, as the reader's attention moves "from one aspect to another of the responses activated by the text" (p. 36).

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[2] Rosenblatt (1995) wrote about the transaction occurring along an efferent/aesthetic continuum (p.33), but she also spoke about it not occurring on a continuum.

From this perspective, reading is usually a mix of both efferent and aesthetic stances, as the reader engages with the text noting information to be taken away (for instance, being able to list *after* reading the literary devices that an author used and that impacted a reader's response during the event) and engages in the creation of "something rich and strange" (Rosenblatt, 1994, p. 34), evoking a personal experience in which the reader attends to two parallel lines that occur during the aesthetic reading—the response to the text and the simultaneous reflection on or reaction to that response. It is my contention that being able to engage with nonfiction texts from both efferent and aesthetic stances, and the many combinations of these stances, will expand the possibilities students perceive when reading nonfiction. Rosenblatt (1995) wrote, "Because the literary work of art is a form of personal experience, literature has many potentialities" (p. 212). Having a full range of responses (aesthetic and efferent) available when reading nonfiction literature provides students an opportunity to see nonfiction as not only a source of learning, but also a source of experience. Multiple response options will enable the student to choose the stance with which to engage with the nonfiction text, hopefully leading to greater engagement. In addition, the text can serve as a source of something greater than just a depository from which to take away information. When students view nonfiction literature with the possibility for it to be experienced as a work of art, the full realization of these potentialities is available.

Statement of Problem

My first year teaching I observed my students enthusiastically reading, sharing, and discussing texts, including nonfiction, during read-to-self and partner reading time. Every afternoon after reading time the nonfiction book bins and shelves needed the most straightening. During small-group reading instruction those same students engaged in lively discussions around fiction literature. Yet, when nonfiction literature was read during small-group literature, the talk

was limited to sharing only what they had learned from the text. I recognized the potential for nonfiction literature to be greater than a resource for learning new information, but I wondered why my students seemed so constrained in the small group setting.

Over the next few years my attempts to engage students with nonfiction literature during discussion were earnest, yet I could never capture the enthusiasm and authentic response they naturally displayed when I was not a participant in the discussion. I began to wonder what I was unconsciously communicating about nonfiction literature during instruction that limited students' response in small group discussion. How were their prior educational experiences with nonfiction literature shaping the way that they engaged with nonfiction literature? How could I capture the interactions students had independently with texts in small group reading?

Coleman (2007) argued that nonfiction literature has often been viewed as literature of fact. In classrooms, teachers and students define nonfiction as literature that is true or factual. Upon first glance this definition seems simple, yet correct. However, it fails to address the complexities of perspective, selection of events to include or eliminate, and the reality of authors' bias. For example, during the fall of 2012 in a graduate course on nonfiction literature taught by my academic advisor Karla Möller, we read Johnson (2010), Napoli (2010), Nivola (2008), and Winter (2008) who have all written picture book biographies of the late environmental activist Wangari Maathai, the 2004 winner of the Nobel Peace Prize. Each author tells a different story of Maathai's life, selecting different moments to highlight, and different parts of her story to leave out. Which nonfiction selection is the "true" story?

Interpreting nonfiction literature as "fact" positions the texts as *authoritative discourse* and assigns a fixed meaning to the work, which removes the students' rights to construct individual meaning (Bakhtin, 1981). While Bakhtin was not specifically talking about nonfiction

literature, his work is relevant because he addressed the way texts are positioned in discourse. The association with nonfiction as "fact" positions it as authoritative discourse and limits the meaning that can be constructed from the text. If nonfiction texts are seen as having a singular and static meaning, educators might infer that readers are limited to only an efferent stance, with the sole meaning viewed as being in the text to be discovered, learned, and taken away from the reading. Rosenblatt (1995) believed that "the reader must remain faithful to the author's text" but also rely on "his [/her] own assumptions" as a "framework for such an interpretation" (p. 11).

An additional concern is that the majority of elementary reading instruction and specifically much of the extensive work with literature discussion pedagogy (e.g., Enciso, 1997; Möller, 2012, Möller & Allen, 2000; Sipe, 2008) has been done with fictional literature, leaving students with a lack of exposure to nonfiction literature (Duke, 2000a; Jeong, Gaffney, & Choi, 2002; Ness, 2011; Pappas, 1991). My argument for the potential of the aesthetic response with nonfiction literature is based on the history of the benefits of evoking the aesthetic response with fiction literature. Despite this work with fictional literature, there is still a lack of exposure to or engagement with nonfiction literature in classroom settings. Unfortunately, in many classrooms, reading instruction and the goal of reading for both fiction and nonfiction literature has become focused on developing the efferent reading stance. Students are encouraged to respond to reading by answering questions, filling out graphic organizers, and identifying the use of metacognitive strategies they are using or have used while reading (Keene & Zimmerman, 2007) rather than being encouraged to engage first with the text and reading event as it unfolds through reading.

Given the requirements set forth in the CCSS, which call for 50 percent of classroom reading to be nonfiction texts by fourth grade, there is a need to investigate how students respond to different formats of nonfiction. In my research I am focusing on response to nonfiction

literature (i.e., trade books). At present, there is a shortage of research that investigates student responses to nonfiction literature in different formats (e.g., nonfiction graphic literature, illustrated narrative nonfiction, nonfiction picturebooks—written in either narrative or expository text or in hybrid formats, etc.). Determining the possibilities provided by a variety of formats of nonfiction literature to elicit responses from students could provide insight needed to examine a fuller potential for nonfiction literature in classroom instruction.

Purpose of Study

The purpose of this study was to investigate the selection and use of nonfiction literature in third grade classrooms, as well as students' responses to different formats of nonfiction. This study included two phases. In the first phase the purpose was to explore a third grade teacher's use of nonfiction and decision-making in the selection of literature for classroom use. During this phase, I acted as a participant in the classroom, observing classroom practice and engaging in conversation with the teacher about the use and selection of nonfiction literature.

The second phase documented and investigated students' responses to nonfiction literature by incorporating different formats of nonfiction literature into literature discussions. I did this by having a focal group of students read five nonfiction literature books written in a variety of formats (graphic novels, narrative nonfiction, expository nonfiction, wordless nonfiction, etc.) during their Daily 5 reading time. Daily 5 is a literacy structure that provides for differentiation by having students engage in five literacy tasks: read to self, read to someone, listen to reading, word work, and work on writing. Each week I engaged the focal group in discussion about the selected nonfiction literature text I provided and noted the group members' responses. These discussions occurred over six weeks as we read through the five literature selections I chose and provided. During the class Daily 5 literacy block, response options for the

students included writing/drawing in their reading response logs, buddy talk during partner reading, responding to the texts during work on writing, and participation in student-led small group literature discussions.

This study took place in Brentwood School District. My intent was to focus specifically on nonfiction literacy during the literacy instructional block in a third-grade classroom. I recognize that this study crossed into other subjects, as nonfiction reading often occurred during social studies, science, and other content areas. These subjects and the focus of instruction also influenced text selection. I conducted teacher interviews and observations in the third grade classroom in an effort to gain an understanding of a teacher's and a small group of students' experiences with nonfiction texts. In addition, I discussed five different nonfiction literature exemplars with the student focal group. Despite the order of the questions below the main impetus of the study was to investigate the students' responses to different formats of nonfiction literature. In order to more fully understand the students' responses in this classroom I elevated the questions about the teacher to be more than simply context, but to research her role in the creation of the environment that provided space for the students' aesthetic transactions.

This study was designed to answer the following research questions:

- How and why does a focal teacher select nonfiction literature for classroom use?
  - What are a focal teacher's understandings of the purpose of using nonfiction literature in their third grade classrooms?
  - How and why does a focal teacher choose specific books to highlight in class instruction and in their classroom library?
  - What means does a focal teacher use to evaluate the literature for quality, authenticity, attention to diversity, and content focus?

- In what ways does a focal teacher include nonfiction literature in her classroom instruction?

  o How does a focal teacher introduce nonfiction literature?

  o What teacher-initiated activities involve the use of nonfiction literature?

  o How are students encouraged to read, use, and respond to nonfiction literature?

- What do students notice and discuss about different formats of nonfiction literature during the initial reading, in writing, and in literature discussion groups?

- How do specific types/formats of nonfiction literature invite students to take and develop personally meaningful stances (aesthetic, efferent, mixed or shifting stances) when reading? What elements of the text do students use to guide their selection of a particular stance?

- How does classroom practice and teacher approach impact student's choices of available/possible stances to take in reading nonfiction literature?

Definitions

For lack of a better, clearer term I will use the term *nonfiction* in this study. My understanding of the definition is based on part on Duke's (2000a) definition, but using only the following defining characteristics: "a function to communicate information and durable factual content" (p. 205). Using this part of her definition allows for the concept *nonfiction* to include texts that are written in a variety of formats and genres, including expository nonliterary and literary texts in a range of formats; autobiographies, biographies, and memoirs; nonfiction picture storybooks, and illustrated nonfiction books. Therefore, for the purposes of this study, the following terms are used:

Key terms:

Nonfiction: texts whose main function is to "communicate information and durable factual content" (Duke, 2000, p. 205). This includes both texts that would be considered literature in the field of children's literature (e.g., picture book biographies, nonfiction children's trade book focused on science, math, etc.) and those that would be considered nonliterary (e.g., dictionaries, encyclopedias, manuals, news articles, textbooks, etc.)

Nonfiction literature: texts that meet the definition for nonfiction, but also include elements that lend an artistic or literary quality to the text.

Format: speaks to the arrangement or plan of the text, I use this term to refer to the format (e.g., picturebook, longer illustrated book, etc.) of the text.

Structure: speaks to the arrangement of the text in the literature (e.g., narrative or expository) of the text.

Structures of nonfiction texts

Nonfiction picturebook: a nonfiction text that is around 32-48 pages in length, "in which the story depends on the interaction between written text and images." (Arizpe & Styles, 2003, p. 22)

Nonfiction illustrated book: a longer nonfiction picturebook that includes a large amount of text and for which the illustrations support the content, but are not integral to content being shared. In a nonfiction illustrated book, the text can stand alone.

Non- or minimally- illustrated longer nonfiction text [parallel to the fictional novel]: a nonfiction text that communicates the information using texts; images (if included) are marginal.

Nonfiction graphic text [parallel to the graphic novel]: nonfiction texts that include comics, which are defined as "juxtaposed pictorial and other images in deliberate sequence intended to convey information and/or to produce an aesthetic response in the viewer" (McCloud, 1993, p. 9).

Format of nonfiction texts

Expository nonfiction text: Nonfiction texts that include expository text features (such as headings, labels, captions, graphs, etc.) and text structures (cause/effect, problem/solution, sequential, etc.)

Narrative nonfiction: Nonfiction texts that include narrative text structures (beginning, middle, end) and story elements (characters, setting, plot, etc.)

Hybrid: texts that include elements of fiction and nonfiction, by integrating elements of (generally agreed upon) fact along with those that are imagined.

Subtypes of expository nonfiction texts:

Argumentation/persuasion: expository nonfiction texts that are meant to make an argument or persuade the reader.

Procedural texts: expository nonfiction texts that are meant to show or illustrate a procedure. Examples include: how-to books, brochures, and maps.

Textbooks: expository nonfiction texts that include a large amount of content, usually in a specific subject area. These are not considered nonfiction literature

Biography: narrative nonfiction texts that are accounts of someone's life written by another person, including selection regarding which aspects of the life story to include, which to highlight, and which to ignore and/or omit.

Subtypes of narrative nonfiction texts

Autobiography: narrative nonfiction texts that are accounts of the author's life.

Memoir: narrative nonfiction texts that are accounts of the author's life. These texts focus on the way the author remembers events and emotions rather than on the facts. Memoirs tend to focus on memories about a specific event or time frame of the author's life.

Narrative nonfiction histories: narrative nonfiction texts that communicate histories of people, places, and events in a narrative style.

Additional Pedagogical Terms:

Buddy reading: pairs of students reading the same literature selection, where both students have copies of the text. During buddy reading two students may follow along, take turns, and provide assistance to each other.

Literature discussion groups: groups in which members meet to engage in discussion about their reading and response to texts they have read in order to share personal meanings and construct deeper understandings in collaboration with peers and sometimes adults.

CHAPTER 1

THEORETICAL FRAMEWORK

In my work, I adopted a social constructivist approach to literacy education. From this perspective I believe that learning occurs through social interaction with others, as students build knowledge by engaging with others in conversation and sharing ideas, thoughts, and their work. I believe that literature discussion groups are one type of literacy event that occurs in schools. These discussions represent social practice and they are also embedded in the social practices of the classroom.

Literacy as Social Practice

The notion of literacy as a social practice is well established. Heath (1962) argued, "Language is first and foremost a socially-situated cultural form" (p. 253). This argument is supported by Vygostky's (1962/2012) claim that the primary function of speech is communication, and, therefore, speech is developed for social purposes. Based on this understanding Vygostky (1962/2012) inferred that social speech was the precursor of inner speech in that social and cultural methods of speaking and acting become a part of the individual's internal method of constructing meaning.

More recently, Street's (2006) *ideological model of literacy* took into account the cultural and contextual differences in literacy practices, noting "literacy is a social practice…that is always embedded in socially constructed epistemological principles…it is always embedded in social practices…Literacy, in this sense is always contested, both its meanings and its practices" (p. 2). Street's (ideological model built on the work that recognized literacy practices as occurring in physical, social, cultural, and historical contexts (Bakhtin, 1984; Hymes, 1962; Vygotsky, 1962/2012; Wertsch, 1991).

Decades ago, researchers such as Heath (1983) and Taylor and Dorsey-Gaines (1988) investigated the way culture and context impact students' engagement with literary practices. In an ethnographic study, Heath (1983) noted the different ways that students from different communities (Trackton and Roadville) in the Piedmont region of the Carolinas used language. Her study demonstrated the lack of cultural congruence between home and school literacies for students from Trackton. She highlighted the culturally-based forms of literacy that children in Trackton used in their home environments that differed from those of schools as well as the "radically different ways" (Heath, 2002, p. 76) that each community used language.

Taylor and Dorsey-Gaines (1988) investigated what it means to be literate. Their ethnographic study followed several low-income, African-American, urban families and investigated the function of literacy in their lives. While they found the children were active participants in home literacies and school literacies were often integrated into their home practices (i.e., labeling their artwork with their name), they discovered that school literacies promoted fragmented and inauthentic use of students' literacy skills. McMillon and Edwards (2000) highlighted the disconnect in cultural literacy practices in a case study of Joshua, a young African American boy. Their study investigated Joshua's interactions in Sunday school and preschool. They found that the cultural incongruences between Joshua and his preschool teachers led to him being unsuccessful in preschool, while his Sunday school teacher viewed him positively.

These studies highlighted the way that children are socialized into the literacy practices of their communities and the way that literacy practices represent cultural ways of knowing, often in discord with the way that literacy is practiced in schools. Viewing literacy as social practice allows for a broad understanding of literacy, not as an array of skills but as connected to

its authentic uses and functions, while acknowledging the cultural, socio-economic, and personal aspects of literacy (Heath, 1982b; Street, 2006).

While I believe that literacy practices are social practices, I also agree with the notion that they are embedded in social practices. As discussed above, as a social practice individuals use literacy to interact with others. An example would be the interactions that occur between the writer and the reader or among readers during literature discussions. Literacy embedded in social practices accounts for way that the social context influences literacy practices. For example, literacy occurs at different registers, such as the differences between an individual's academic literacy and church literacy. The idea of literacy embedded in social practices leads towards the understanding of literacy as an event.

Literacy as an Event

Hymes (1972) acknowledged that language is interwoven with the social situation, arguing that "to understand language in its social context requires understanding the meanings that social contexts and uses of language have for their participants" (p. xviii). Based on this understanding he suggested that language use should be analyzed as an *event* in order to fully consider the many factors that impact language use. He defined the *communicative event* as the basic unit that included a unified set of components throughout the event (Saville-Troike, 2003, p. 23). Embedded in Hymes' (1972) view was the notion of *cultural competence*, which addressed the knowledge and skills that a speaker brings to an event in order to interact, through language, appropriately in the particular event.

Hymes' (1972) notion of a communicative event opened the door for literacy researchers to consider literacy events as unique events with specific characteristics. Heath (1982b) defined the *literacy event* as "occasions in which written language is integral to the nature of participants

interactions and their interpretive processes and strategies" (p. 93). I am particularly drawn to this definition due to the requirement for written language, interaction, and meaning making. This is due to my perspective that the purpose of literacy is meaning making, to communicate through dialogue. By including written language (the text) with these concepts Heath's definition aligns with my understanding of the value of literature (written language), the transactional theory and literature discussions (interaction), and meaning making (aesthetic transactions).

Constructing Meaning through Interaction

Hymes' studies of language served as a foundation for understanding literacy as interaction, since language use is the basic element of literacy. Hymes (1972) challenged the traditional focus that children learn language as a set of rules and regulations, positing instead that they learn language in different interactions, contexts, and communicative processes. The interactional nature of language and literacy has been explored further through Bakhtin's (2000) notions of *utterance* and *dialogicality*. In addition, I connect Vygotsky's (1962/2012) concepts and focus on word sense, language as a tool, and the learning that occurs in interactions with others.

An important concept in the construction of meaning is the development of meaning of individual words. Vygotsky (1962/2012) believed that children learn words through a series of complexes in which they develop associations between words and referents. He suggested that word sense differed from word meaning, with the latter used as his basic unit of analysis. Word meaning is a generalization of the word, whereas word sense is a personal understanding at a particular moment in time. He argued that a basic criterion of the word was meaning. While Vygotsky (1962/2012) asserted that word meanings were dynamic and fluid, and a vital part in

"the function of the live process of verbal thought" (p. 231), word sense connected to the feelings and personal experiences associated with words.

Vygotsky (1962/2012) believed that a "child's ability to communicate through language is directly related to the differentiation of word meanings in his speech and consciousness" (p. 237). The relationships between thought and word interact in an inverse relationship; thoughts become words in external speech and words become thoughts in inner speech. Word meanings serve as an internal mediator for thought and signs served as external mediators (Vygotsky, 1962/2012). Communication, then, is not a linear process; instead it circles from meaning to words, then back to meaning. In light of this, Vygotsky (1962/2012) argued that word meaning is a necessary component to enable communication. Bakhtin (1981) used the utterance as the basic unit of analysis. He argued that embedded within the utterance are elements of *addressivity*, which indicate that every utterance is addressed to someone (even if it is unknown) and anticipates a response. Building from this notion Bakhtin (1984) argued that *dialogism* is present in all utterances: "To be means to communicate dialogically. When the dialogue is finished, all is finished…one voice concludes nothing and decides nothing, two voices is the minimum for life, the minimum for existence" (p. 213).

This supposition that there must be the presence of two voices necessitates that there be an interaction between the speaker and listener, or the text and the reader. In the interaction between utterances, in the dialogue, meaning is developed as an active process of the participants. The fact that two people are required in dialogue and the presence of addressivity suggest that all words have an audience. The presence of an audience impacts the selection of words, and in turn, how we shape our speech depends on those who are present in the literacy event and the audience of the utterance (Wertsch, 1991).

Freire (1970) argued that true *dialogue* can only occur when there is love, humility, faith (in humankind and the oppressed), mutual trust, hope, and critical-thinking. Dialogue, from his viewpoint, is a cooperative activity of respect, in which people work *with* each other. Dialogue is not just about developing a deeper understanding or considering other viewpoints. Freire (1970) believed that dialogue is built upon reflection and action of words, which have the potential to lead to the transformation of the world and the liberation of the oppressed. Both Bakhtin (1984) and Freire (1970) viewed dialogue as an interaction that occurs between individuals, while interaction and environment shape the meaning and potential meaning of the interaction.

Beyond dialogue with others, language and literacy theorists have posited that text has the potential to invite interaction communication between the text and a reader. Rosenblatt (1995) argued that what transpires between the reader and the text is a transaction, not an interaction, since she highlighted the creation of something new in the coming together of the two entities (reader and text). Bakhtin addressed the interrelatedness, across time and space, of the text and reader by focusing on the nature of texts as either *authoritative* or *internally persuasive* (Wertsch, 2001). An authoritative text presents itself as fact and does not allow the reader to interpret and reflect on his/her experiences, limiting the interaction between the reader and the text. An internally persuasive text invites the reader to draw on his/her personal experiences to create meaning from the text. From this standpoint, the nature of texts and the way texts are presented in classrooms either invites or limits the dialogue and interaction that occurs between the reader and the text or between readers, as well as the meaning that is developed with the text. Viewing texts as either authoritative or internally persuasive could lead to teachers suggesting whether a text should be read from an efferent or aesthetic stance.

Reading Nonfiction Aesthetically

"We are living in the world of the work which we have created under guidance of the text and are entering into new potentialities of our own natures." – Rosenblatt (1994, p. 68)

In this section I describe my theoretical framework used for examining nonfiction literature in an elementary classroom. This description includes the potential for nonfiction literature, its role in instruction, and literature dialogue groups as specific literacy events.

Potentialities of Nonfiction Literature

Often nonfiction texts are presented to students as texts of fact. I argue that nonfiction literature should be approached from what Bakhtin (1981) called an "internally persuasive discourse," allowing the reader to interact dialogically with the text. Viewing nonfiction literature as internally persuasive allows the reader to view the text as "open" and create new "ways to mean" in each context (pp. 345-346; as cited in Wertsch, 1991, p. 79). This opens the possibility of reading nonfiction from an aesthetic stance (Rosenblatt, 1994), in which a reader constructs a new "poem"—a new literary experience—during each transaction with the text.

Rosenblatt (1994) wrote that the creation of the poem is not a linear experience, but "a situation, an event at a particular time and place in which each element conditions the other (p. 16). However, for the creation of a literary experience (or poem) to occur, the reader must draw on his/her lived experiences, prompted by the text, to construct an experience. By turning his/her "attention as fully as possible toward the transaction" (p. 28) the reader evokes the poem. In this "event in time" (Rosenblatt, 1964, p. 126), the reader and the text are balanced components in the transaction, which leads to the creation of the poem.

While Rosenblatt (1994) often wrote about the aesthetic potential of the literary poem or work of fiction, she did not specifically address nonfiction literature. In her writings she often associated "scientific reading" with the efferent stance. However, she also argued:

[The] transactional point of view permits us to recognize the diversity in the quality and complexity of stimuli offered by different texts, but at the same time it prevents our ignoring the complexity of even the most naïve reading of a text presenting a simplest fictional narrative or other genre. (Rosenblatt, 1994, p. 58)

Rosenblatt did not limit the aesthetic stance to specific genres or complexity levels of the text. Instead she argued that the development of the stance lay within the reader, when the reader decides which "range of elements [are] permitted into the center of attention" (Rosenblatt, 1994, p. 36). Reading nonfiction aesthetically is suggested by Rosenblatt (1988) when she described the possibilities of reading an article on zoology with the reader choosing to focus on a range that included reading from "an analytical abstracting of factual content to an aesthetic savoring of the ordered structure of ideas, the rhythm of the sentences, the images of animal life" (p. 6).

While not restricting nonfiction to a solely efferent reading, Rosenblatt suggested that certain text elements could indicate to the reader which stance should be adopted during the transaction with a particular text. Text clues, such as the structure, arrangement of words, phrases, and literary devices guide the reader toward the adoption of a certain stance—as does a reader's purpose for reading a text. Much of the research on nonfiction literature focuses on the text features and structure of nonfiction literature (Bryce, 2011; Duke, 2004; Hall & Sabey, 2007; Williams et al., 2005). However, if such literature is taught solely as a way for students to find information, then students may learn that nonfiction literature is to be read exclusively from an efferent stance, rather than considering the possibilities for aesthetically focused readings as

well. Rosenblatt (1995) cautioned that scholarly and critical approaches to literature "can be very easily transformed from useful aids into preoccupations that claim the center of attention" (p. 58). I suggest that instruction in nonfiction text features, text structures, and comprehension strategies have become the focus of students' attention during reading, particularly with nonfiction, rather than the text and the response that is created during the transaction.

Nonfiction literature's unique text features and structures can be used not only to guide the students towards a solely efferent stance, but also to help students engage in a lived-through experience with the text. Recent nonfiction literature (e.g., books by Nic Bishop and by Sy Montgomery) includes detailed photography that captures readers' attention and draws them into a text, building on the work of Seymour Simon starting in the1980s and Sandra Markle in the 1990s. Rather than teaching students to focus only on the captions, we can allow them to see the possibility of responding and connecting to the photographs and artwork in order to have an aesthetic experience with the text. Some illustrators even take the time to explain the reason behind their decisions. For example, Melissa Sweet (2011), at the end of *Balloons Over Broadway*, explained to the reader that the toys in the artwork were images she created to resemble those of Tony Sarg, who designed marionettes with life-like movement and later went on the engineer and design the puppets for the Macy's Day parade. Other nonfiction literature has included greater use of authors' notes and references to guide students to further investigate the topic and/or explain an author's position. Candace Fleming (2011) included several bibliography pages at the end of *Amelia Lost* listing websites for further exploration. In addition, she opened her book with a brief note about the difficulties in telling "fact from fiction" (Fleming, 2001, p. viii) in which she elaborated on the research process of identifying an incident to discover it was not true.

Sipe (2008) investigated how children used peritextual features (aspects of a storybook beyond the narrative text and illustrations such as the endpapers, image design, title page design, gutters, cloth cover as different from dust jacket, etc.) to create meaning with a text. In the study he found that the children did not use peritextual features differently than the narrative text and illustrations. They used the features to make predictions as well as to develop understanding of story structure. He suggested that publishers used these features to set the tone, begin the narrative, and provide background information. While Sipe's (2008) work examined the peritextual features of fiction, these features are also found in nonfiction literature and provide similar opportunities for students. Rather than using these features as ways for students to find information, these text features—even with nonfiction literature—offer the possibility for students to also engage in an aesthetic reading with the text.

Potential of Nonfiction Literature Instruction

While careful consideration of text selection is necessary regardless of the reading stance, it is particularly important when the focus is on allowing students to engage aesthetically with the text. Rosenblatt (1960) addressed the issue of curriculum planning and the impact of standards, arguing that curriculum planning needed to account for the literature as well as "what the student-reader" brings to the literary communication (p. 306). With this in mind Rosenblatt (1960) suggested that the literature selected should be included due to its "potential present meaningfulness" and the "quality of the literary experiences" (p. 307) for the reader. Freire (1970) argued that the "dialogical character of education" begins when the teacher-student "asks [themselves] what they will dialogue about" (p. 93).

From this perspective it is vitally important that the selection of nonfiction text should be about more than increasing the exposure to nonfiction texts in order to meet the increased

requirement in the CCSS. The selection of texts should account for the meaningfulness of the nonfiction text to the students, the quality of the transaction that could occur with the selected text, and the potential for the text to provide dialogic opportunities for the students.

Langer (1990) identified four stances that readers use when making meaning from texts, what she referred to as *envisionments.* Her stances described a dynamic, iterative relationship between the reader and the texts. The first approach a reader takes to a text is *being out and stepping in*. From this perspective the reader is outside the text and uses personal life experiences and background knowledge, as well as peritextual (e.g., dust jacket) and textual features (e.g., table of contents or chapter listing) to connect to the text and 'step in'. *Being in and moving through* occurs when the reader is immersed in the text, drawing on text and personal knowledge to develop meaning. In the third stance of *being in and stepping out,* the readers apply what they have read in the text to reflect on "their own lives, on the lives of others, or on the human condition" (Langer, 1990, p. 813). In *stepping out and objectifying the experience,* the fourth stance, a reader intentionally separates him/herself from the text, reacting to the text and the reading experience. In this stance, a reader may evaluate and judge the literary experience. Students of all reading abilities move between these stances, but Langer (1990) notes that readers who are "'dislodged' from their envisionments by unexpected information, difficult words, unfamiliar concepts, or organizational structures" (p. 814) are more likely to return to the initial stance, *being out and stepping in*. In addition, if this happens too often during a reading event, students may abandon the book. While Langer (1990) suggested that this occurred with less proficient readers, this could also occur when texts are selected without considering the background, identity, and culture of the students. These *envisionments* all suggest that students

are having aesthetic moments with the texts, guided by differing aspects of the text and the readers' life.

In order to select texts that are meaningful, teachers must first begin with the students. Although Rosenblatt does not use the term culturally relevant pedagogy (Ladson-Billings, 1995), she states, "[for the] individual…his personality, his needs and aims, will be molded by the particular cultural group in which he has been reared" (Rosenblatt, 1995, p. 143). With the careful selection of nonfiction literature that addresses with students "our ideas of the normal" (p. 144) and challenges these ideas, literature and response can serve as a way for teaching to reach the humanizing potential of education (Freire, 1970; Rosenblatt, 1995).

In a study with Mexican-American first grade students, Pappas and Barry (1997) read aloud from two different information books. They found that students initiated a range of transactions during the read-aloud, representing "ways in which they have 'lived-through' experiences with texts" (p. 216). These transactions gave the students the opportunity to position themselves as experts, make intertextual links, and ask critical questions based on their previous experiences. The transactions also provided the teacher with space to respond to the students' inquiries, clarify, and make sense of the students' conversations. While the researchers noted the culture of the students, they did not address how students' culture and funds of knowledge were considered when selecting the texts (Pappas & Barry, 1997).

These findings were supported by a study conducted in rural West Virginia that investigated first-grade students' responses to nonfiction literature in an interdisciplinary unit in which students engaged in an interactive read-aloud with the text as well as talking (independent response) and writing (guided response) about the text. Data were gathered through classroom observations and written teacher reflections. Dean and Small (1997) felt that using the response

approach allowed students to engage with nonfiction books by asking more questions and relating to their experiences, in a manner that was more aligned with the interactions adult readers have with texts where their responses may differ from others. They summarized their findings using their response approach as follows:

> We are not locked into a boring and repetitious way of telling of the one right way, an interpretation that they have told their students year after year. Rather each reading we do together of a piece of literature, fiction or nonfiction, is a new discovery because we have changed and, more important, because our students who read the work with us are different people, different from the people in last year's class and different from each other. (Dean and Small, 1997, p. 238)

One issue in Dean and Small's (1997) study was the selection and presentation of the text *Pumpkins, Pumpkins* (Titherington, 1990) as nonfiction. While this text does provide information about the life cycle of a pumpkin, the Library of Congress classifies the text as fiction, since the story is not based on a real event. Both of these studies recognize the potential of nonfiction texts to provide opportunities for students to share their experiences and connect with the text (Dean and Small, 1997; Pappas and Barry, 1997). In addition, in these classrooms students and the teacher talked about the texts. However, they both seem to have a limited view of the potential of aesthetic reading and did not specifically attend to the texts as meaning-making opportunities for students. Pappas and Barry (1997) seemed focused on reading from an efferent stance, suggesting that the transactions were useful assessments of the students' understandings of the class content. Dean and Small (1997) seemed to relish the ability of students to relate to nonfiction, but failed to address the lived-through experience that these reflections could enable

and selected a text that was not classified as nonfiction without clarifying their definition or addressing the decision.

Potentialities of Nonfiction Literature in Small Discussion Groups

In traditional education models knowledge is located outside of the student (Freire, 1993; Rosenblatt, 1995). Freire (1970) challenged the traditional *banking model of education* that viewed teachers as the holders of knowledge and students as banks into which knowledge could be deposited. He argued instead that education should be *problem-posing* endeavors, in which student-teachers and teacher-students are jointly responsible for the process of learning through dialogic interactions (Freire, 1970, p. 93). This model is supported by the work of Vygotsky (1962/2012), which demonstrated that when students encountered problems, learning and development occurred. Möller (2004) shared an example of one student, Ashley, who over the course of a semester transitioned from a "literacy club outsider" (p. 419) to a peer in literature discussion groups with support from the teacher, researcher, and her classmates.

Rosenblatt (1995) suggested that the traditional models led English teachers to focus on efferent reading of texts, asking students what they learned from a poem or novel. While the current high-stakes testing environment does not lessen the need to focus on reading from an efferent stance, considering increased space for taking an aesthetic stance when reading opens possibilities for students to create individual meaning that can lead to increased engagement and to do so in culturally responsive ways.

Recognizing that literacy practices occur in different contexts and that students bring to the classroom different ways of knowing, the "strategic and cultural resources that households contain" (Velez-Ibanez & Greenberg, 2005, p. 47) required that we acknowledge the *funds of knowledge* (Moll, 2005) students bring to the classroom. This viewpoint moves us away from a

deficit view of children and families, challenging us to look instead not at the lack of cultural congruence between home and school literacy practices (Heath, 1983), but at the ways that home practices can be integrated and support learning in the classroom environment. Beyond simply impacting the way students interact in a classroom, Rosenblatt (1995) believed that cultural conditioning affected the way people interacted with literature, "illuminat[ing] the intimate relation between individual lives and the whole social fabric" (p. 146).

The collective development of knowledge was also supported by the work of Vygotsky (1962/2012) who asserted that:

> An essential feature of learning is that it creates the zone of proximal development; that is, learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in cooperation with peers. (p. 90)

Allowing students to draw on their funds of knowledge in the construction of meaning, then, allows for the possibilities for all students to be positioned as the more competent other, at different times during instruction and spaces in instruction.

Building on the notions of literacy as social practice and the individual nature of different literacy events I view the use of nonfiction in small groups as a particular type of event (Heath, 1982a, 1982b; Hymes, 1972; Street, 2006). For my study I began with Heath's (1982b) definition of a literary event that focused on the inclusion of written language, interaction, and meaning making. In my observations, all three of these characteristics were present in the nonfiction literature discussion groups. Students and teachers interacted with each other to create both personal and shared meaning from nonfiction literature. These interactions occurred with the text and with others.

The participation of teachers and students in the discussion groups draws on Freire (1970) and Vygotsky (1962/2012), acknowledging that learning and the construction of knowledge are the responsibility of all members of the classroom. The role of the teacher in creating the community has been documented by several researchers (Maloch, 2008; McMahon & Raphael, 1997; Möller, 2002). Specifically, they argued that the teacher's role is to move beyond just providing explicit instruction, to build community among all participants. Möller (2002) discussed four different ways that teacher participation in literature discussion groups supported and scaffolded students by: opening space for students to share, providing encouragement to students, clarifying unfamiliar events or ways of thinking, and supporting and comforting students who reveal their pain and suffering, when talking reading and discussing social justice issues. Her study highlighted the decision-making of a teacher in literature discussion groups. The inclusion of dialogue was a key aspect of these groups. While only the individual can create the *poem* through his/her response to the nonfiction text (Rosenblatt, 1960) dialogue can change the experience. Rosenblatt (1995) argued that dialogue in the literature class provides opportunity for students to evaluate their "sense of the literary work in the light of others' opinions" (p. 104) as well as to respond to the challenge posed by classmates in order to "work out the implications of the positions that they have taken" (p. 114). In this way conversation about the text can prompt the reader to revisit the text to evoke a new poem, discover previously ignored or overemphasized elements of the text, or reinterpret the poem that was created (Rosenblatt, 1960, 1994). Additionally, dialogue about the text and the lived-through experiences, encourages the reflection and action necessary for dialogue (Freire, 2000).

Rosenblatt's transactional theory of reading challenged the assumption that meaning was located in the text. Rather than viewing the text as containing the answers Rosenblatt's theory

suggested the reader and his/her experiences shaped the way the text was experienced. From this theoretical viewpoint the reader is more than just an object decoding the words on the page; the reader is an active participant. In this role the reader's first obligation in the reading process is deciding how to read a text—including selection of a stance, efferent or aesthetic or combination, from which to approach the text—and to evaluate his/her stance when reading, shifting as needed for development and maintenance of meaning-making based on one's reading purposes and goals. While this decision is neither always a conscious choice nor a singular one throughout any given reading, it is one a reader must and does make. Rosenblatt (1994) described the reader who adopts the efferent stance as one who focuses solely or primarily on "what will remain as the residue after the reading" (p. 23), while in choosing the aesthetic stance, the reader engages in a "lived experience" (p. 23) with the text.

CHAPTER 2

LITERATURE REVIEW

The purpose of this study was to understand a teacher's selection and use of nonfiction literature and to investigate students' responses to different formats of nonfiction literature. In this literature review, I will first provide a backdrop of the research addressing the absence of nonfiction literature in elementary grades and the belief that nonfiction literature is developmentally appropriate. My second section highlights the relevant empirical research on instructional approaches to the use of nonfiction literature in K-5 classrooms. The final section brings attention to issues with the inconsistent use of terms in the literature and describes the way that I used the terms in this study.

Nonfiction Literature in the Elementary Classroom

Pappas (1991, 1993) challenged the assumption that young children were able to understand narrative before they had the ability to comprehend information texts. In her study (1993) she used Bruce's (1980) definition of story as a text that involved personal understandings, as well as Martin's (1985) definition of information books as texts, which make general statements about the topic and inform the reader. As the move in the 1990s towards the inclusion of more children's literature in elementary classroom instruction gained momentum, Pappas (1993) was a strong voice arguing for the use of information books with primary grade students:

Although many teachers are moving to more literature-based literacy programs in the

early childhood classrooms, too frequently the range of literature that is provided is

narrow, made up mostly of fictional texts. Such a pedagogy, then, may be obstructive, a

barrier to children's full access to literacy…it may even cause…young children's initial

understanding of different written language registers…to fade. (p. 126)

Pappas (1993) found young children were capable of using both stories and information books

"to come to terms with…characteristics of written language that are different from spoken

language…to understand the different conventional rhythms and structures are expressed in

different written genres to meet various…purposes" (p. 127).

While some researchers documented the challenges elementary students encountered

when reading expository nonfiction (Alvermann & Boothby, 1982; Englert & Hiebert, 1984),

others demonstrated that children are capable of comprehending expository nonfiction texts

(Duke & Kays, 1998; Moss, 1997). Moss (1997) analyzed the responses of 20 students after they

had been read-aloud an expository text, *How Kittens Grow* by M. Selsam (1973). While Moss

(1997) does not define expository text, she mentions the use of an identifiable expository pattern

that suggests that she was determining expository based on the use of expository text structures

(i.e., cause and effect, problem-solutions, sequencing). Moss (1997) selected the text due to its

familiar content, sequential pattern, and appealing photographs which aligned with the written

text. Her findings suggested that first-grade students were able to summarize, connect, and make

inferences after listening to expository nonfiction read-aloud. Moss (1997) wrote, "Young

children may be far more capable of comprehending expository text than previously thought,

and…with earlier exposure may develop greater facility in understanding" (p. 12).

In addition to indicating that elementary students could comprehend nonfiction, or

expository texts, studies also demonstrated that there was a lack of exposure to nonfiction in the

elementary classrooms (Duke, 2000a; Jeong, Gaffney, & Choi, 2002; Ness, 2011; Pappas, 1991).

Duke (2000a) and Jeong, Gaffney, and Choi (2010) looked at the exposure elementary students

had to "informational text" during the school day. Jeong et al. (2010) used the definition proposed by Duke (2000a) defining informational text based on the inclusion of:

> Many or all of the following features: a function to communicate information, durable factual content, timeless verb constructions, generic noun constructions, technical vocabulary, classificatory and definitional material, compare/contrast- problem/solution-cause/effect, or like text structures, frequent repetition of the topical theme, and graphical elements. (p. 205)

Duke's definition focused primarily on the expository nature of the text, regardless of whether the selection was literature or nonliterary nonfiction. Duke specifically excluded narrative nonfiction (e.g., picturebook biographies) from her documentation of informational text.

Duke's study found that students in first grade were exposed to 3.6 minutes of informational text per day. Further analysis of this data indicated that while the socio-economic status (SES) of the school was not statistically significant in the exposure to print, it was statistically significant when analyzing the experiences first grade students had with extended text as the schools with lower SES had significantly fewer experiences with extended text (Duke, 2000b). Jeong et al. (2010), extending Duke's (2000a) study, documented increased exposure to informational texts from second to fourth grade, although overall exposure was still minimal. Both of these studies used a narrow definition of *informational text*, which may have affected the findings—since narrative nonfiction was excluded from the sample.

In a more recent study, Ness (2011) examined teachers' use, inclusion, and attitudes toward informational text in elementary classrooms. Her findings suggested that students were exposed to between 15.54 minutes of informational text in kindergarten to 50.4 minutes in fifth grade. While the findings seem to challenge those of Jeong et.al. (2010), they still suggest that

exposure to informational texts in elementary classrooms was minimal as recently as five years ago, despite what is now known about students' abilities to comprehend nonfiction (e.g., Duke & Kays, 1998; Heller, 2006; Maloch, 2008; Stien & Beed, 2004).

Using Nonfiction for Instruction

While some educators and researchers who have drawn on the research literature to demonstrate that elementary students can comprehend nonfiction texts have also given suggestions for the uses of nonfiction literature in classrooms (Duke & Kays, 1998; Pappas, 1991), there is limited empirical evidence that shows how teachers are using nonfiction texts[3] during instruction. Despite the limited research studies, there is evidence that nonfiction is being used in the classroom in three distinct ways: learning *about* nonfiction, learning *from* nonfiction, and learning *with* nonfiction.

Learning *about* Nonfiction Literature

Since research has documented that one of the difficulties students encounter in comprehending nonfiction texts is their ability to make sense of the unknown text structures and text features (Hall & Sabey, 2007), it is not unexpected that many studies focus on providing instruction that emphasizes the unique text features, text structures, and the use of comprehension strategies with nonfiction literature. I categorize this type of instruction learning *about* nonfiction. Instruction in these studies focused either on the use of nonfiction literature for the purposes of teaching students about the unique aspects of nonfiction or about using comprehension strategies when reading nonfiction texts.

Text structure and text feature instruction. While exposure to informational texts is important for students' development as readers, researchers have argued that students also need

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[3] Throughout the literature review I will be using the terms each author/study used for his/her/their study, before turning to an overall discussion of terms at the end of the chapter.

instruction in specific skills and strategies in order to comprehend these less familiar and more difficult texts (Duke, 2004; Hall & Sabey, 2007). Building on the research that suggests the difficulties with nonfiction text lie in its unique text features, many studies have investigated the use of nonfiction texts to teach students about these features.

In a study of the informational book knowledge of kindergarten students, Duke and Kays (1998) investigated what knowledge about informational books could be developed through read-alouds. Their findings—that informational book read-alouds increased students' use of informational text features (timeless verb construction and generic noun construction) as well as structures (classificatory, compare/contrast) during pretend read-alouds (read-alouds in which students do not actually decode the text, but demonstrate knowledge of texts through their 'reading' using the photographic images, captions, title, glossary, etc.—suggested that students can learn about informational texts before they have developed the ability to decode.

Continuing the investigation in text features, Bryce (2011) studied nonfiction instruction of four elementary teachers when using content textbooks. The researcher observed in the primary classrooms for an hour, once a week over a period of five months. Bryce (2011) identified five challenges teachers and students encountered when using textbooks in instruction: difficult vocabulary, dense presentation of concepts, superficial treatment of topics, information delivered in a dry manner, lack of organization and structural style. She also analyzed the strategies teachers used when encountering these problems. In order to address the challenges successfully, she argued, "it is imperative that [teachers] focus on addressing the challenges of textbook reading by employing strategies that support reading comprehension and reader reflection" (p. 482). While all four teachers provided different types of instruction Bryce found

that "a meaning based pedagogy is needed to ensure that primary-grade learners benefit from a recognition that textbooks are potentially rich resources for learning about the world" (p. 483).

Symons, MacLatchey-Gaudet, Stone, and Reynolds (2001) and Williams, Hall, Lauer, Stafford, Desisto, and deCani (2005) conducted experimental studies in elementary classrooms. Symons et al. (2001) used independent measures experimental design that examined third through fifth grade students' ability to use Strategy to Locate Information (SLI) and SLI plus monitoring. In the SLI group, students were taught to use nonfiction text features to locate information in a children's encyclopedia. In the SLI plus monitoring groups, teachers also taught the students to monitor how well the information students found aligned with their purpose for reading. The findings suggested that in third grade SLI improved students' nonfiction reading, whereas in fourth and fifth grade students needed the additional component of monitoring to improve their ability to locate information in texts when reading. This may suggest that by fourth and fifth grade, the students had developed knowledge of nonfiction text structures already. This could explain why SLI instruction alone did not improve their reading and, if so, would suggest that explicit instruction in text features either is occurring, or should occur, prior to fourth grade.

Williams et al. (2005) used mixed-design quasi-experimental methods to investigate providing second-grade students with the instruction necessary to understand the compare-contrast text structure of paragraphs and animal encyclopedia trade books. Researchers found that instruction that focused on identifying clue words, questioning, and using graphic organizers improved students' ability to comprehend similar texts. However, the students in the study did not demonstrate the ability to apply this knowledge to other expository text structures. This study suggests that while instruction in nonfiction text features is beneficial to students in second grade, instruction in one text feature is not sufficient for students to be able to comprehend other

expository text structures. With this in mind I argue that reading-aloud and engaging students with a variety of expository text structures are therefore important to developing their ability to comprehend expository texts. However, it is important to note that I would not classify the nonfiction texts used in these studies as nonfiction literature.

Nonfiction comprehension strategies. In addition to learning about text features, instructional research has focused on learning about reading nonfiction through the use of comprehension strategies (Andreassen & Bratten, 2011; Bell and Caspari, 2002; Cummins & Stallmeyer-Gerard, 2011; Hall & Black, 2010; Kelley & Clausen-Grace, 2010; Williams, J. P., Nubla-Kong, A. M., Pollini, S., Stafford, K.B., Garcia, A., & Nyder, A. E., 2007). These studies provide a significant body of knowledge that demonstrates that using comprehension strategies, individually or in combination, in elementary instruction can help improve students' comprehension of nonfiction texts.

During a two-year intervention study Kamil and Lane (1997) increased the amount of informational texts used in two first grade classrooms to approximately equal the amount of fiction literature. In this study informational text was not explicitly defined, but used interchangeably with expository texts and as a counterpart to "story books" which were fictional narrative texts. The classroom teachers provided explicit instruction in text features and in the use of strategies. Kamil and Lane found that the development of reading strategies was important to help the students negotiate the difficulty level of the text and that first grade students were capable of learning about "information text genres, features, and uses" (p. 5).

Beyond demonstrating the general use of explicit strategy instruction with informational texts, studies have shown that using nonfiction texts with a particular comprehension strategy provides effective instruction for students to learn about reading nonfiction (Cummins &

Stallmeyer-Gerard, 2011; Kelley & Clausen-Grace, 2010). Cummins and Stallmeyer-Gerard (2011) conducted a yearlong case study in a third grade class using informational texts, such as Jenkins' (2003) picturebook *What Would You Do with a Tail Like This*, which I would deem nonfiction literature, during read-alouds. The focus of the study was to develop students' ability to synthesize meaning of content in individual informational texts. Over the course of the year the researcher (Cummins) and teacher (Stallmeyer-Gerard) used informational texts to provide explicit instruction, interactive read-alouds, and think-aloud mini-lessons. They stated that through this process, "students grew in their ability to synthesize the ideas relevant to the overall meaning of the text, develop their ideas with support from the text, and convey this thinking in writing" (Cummins & Stallmeyer-Gerard, 2011, p. 403).

In a similar study, focusing on one comprehension strategy, Kelley and Clausen-Grace (2010) taught the students to conduct text-feature walks in expository nonfiction texts. These "walks" consisted of students previewing the text for different text features prior to reading, engaging in small group discussion, and using the information to guide predictions. While the students had received previous instruction in nonfiction text features, the study found that using this strategy enabled students to use their knowledge of nonfiction text features and structures to increase the students' comprehension of the expository text (defined based on the inclusion of features such as, table of contents, index, glossary, headings, charts and graphs, etc.) by allowing them to make more accurate predictions.

In addition to individual comprehension strategy use, research has also studied the use of comprehension strategies in combination. Andreassen and Bratten (2011) used reciprocal teaching (RT) with fifth-grade students in Norwegian schools. Their quantitative study suggested that RT instruction improved the students' competence in using the strategies, as well as their

overall text comprehension, with expository nonfiction. In a similar study, using four strategies, Bell and Caspari (2002) used Collaborative Strategic Reading (CSR) instruction with third-grade students. CSR uses four steps: Preview, Click and Clunk, Get the Gist, and Wrap up. These four steps align with the research based metacognitive strategies (predicting, self-monitoring, summarizing, and questioning) that Duke (2004) recommends to improve reading comprehension, but also provide an instructional method for doing so. Though Bell and Caspari (2002) did not explicitly define the type of nonfiction text used in the study, they found that students were able to apply the instructional strategy into their independent nonfiction reading practices.

Both of the studies discussed above combined strategies used before, during, and after reading. This combination of strategies seemed to support the students throughout their engagement with the text and serve as a mediator in developing their comprehension. Andreassen and Bratten (2011) concluded that students demonstrated the ability to use the strategies when requested to, but not by self-initiation—which they believed suggested a lack of motivation on behalf of students, due in part on the teachers' lack of adequate implementation. In contrast, Bell and Caspari (2002) noted that students adopted the phrases of the CSR instructional strategy into their non-fiction reading practices. The ability to use comprehension strategies independently is important in the success of reading strategies, as the intent of strategy instruction is for students to use them intuitively when they encounter problems in their reading.

Learning *from* Nonfiction Literature

Another area of study researchers have focused on is elementary students' ability to learn from nonfiction literature—to learn informational content, particularly science. The following

studies investigated the instructional practices teachers used with nonfiction texts in content area instruction and the roles of the texts in extending learning.

A focus on content. While one purpose of their research was to extend Duke's (2000a) study by investigating the access to informational texts in second through fourth grade, Jeong et al. (2010) also conducted observations to determine how informational texts, defined as texts that communicated information about the world using certain linguistic features (i.e.. headings) and technical vocabulary, were used in the classrooms. The researchers did not provide examples of texts they counted, but they repeatedly discussed expository versus narrative text. This indicates that the definition they used did not include narrative nonfiction. In addition to noting a lack of extensive access in most elementary grades, they found that in second grade students were only engaged with informational/expository texts through read-alouds. This changed in third and fourth grade where the majority of the time was spent with round-robin reading narrative nonfiction (defined by story structure [beginning, middle, end] and story elements [characters, setting, problem, solution]) texts in small groups and informational texts in science and social studies, along with reading to complete worksheets. This shift in instructional practices was explained as the result of increased "instructional attention to academic learning in content subjects as children progress through the grades" (Jeong et al., 2010, p. 453).

Richgels (2002) conducted a yearlong observational study to investigate the ways that informational books (not explicitly defined but examples include expository nonfiction texts, charts, and signs) were used in a kindergarten classroom. He found that informational texts were used in three ways: in conjunction with other informational nonfiction and narrative fiction texts to teach content, to make learning purposeful, and to engage students in reading and writing their

own informational texts. By using texts in thematic instruction, the teacher was able to provide the students meaningful opportunities to engage with and learn from informational text.

Richgels' (2002) findings are supported by the study conducted by Webster (2009) in a first-grade classroom in Jamaica. Webster's study investigated the instructional strategies that one teacher used as she integrated science and language arts instruction through the use of informational texts, using Duke and Kays' (1998) definition of texts that communicated information about the natural or social world. Webster's (2009) analysis identified four themes: first graders used their realities to make connections, directed look-backs enabled students to gather facts, teacher read-alouds increased content and vocabulary knowledge, and instructional strategies supported student efforts. These themes were evident in classroom conversations and the students' written work, leading the researcher to claim: "Read-alouds of informational texts positively influenced the first graders' science learning as revealed through their drawings and written retellings" (p. 670). In the study the classroom teacher mediated the students' interactions with the informational text through the read-aloud: directing students back to specific passages in the text, providing space for students to make connections, and integrating comprehension strategies into the read-aloud to provide the scaffolding needed for the students to develop content and vocabulary knowledge. Despite providing these examples, Webster did not discuss how the teacher's actions and discourse aided in facilitating the learning that occurred from the read-alouds.

In response to an increase in the publication of literature that integrated fact and fiction in a single picture-book text, Brabham, Boyd, and Edgington (2000) investigated how elementary students responded to these blended texts that they called "informational storybooks" (e.g., *Magic School Bus* Series by Joanna Cole). The developmental study of 29 second-, 39 third-, and

71 fourth-grade students assessed their ability to learn content and vocabulary and to discriminate between fact and fiction in texts. Students in the study were first given a pretest. After participating in two read-alouds of informational storybooks, students completed a posttest. Data analysis demonstrated that students had significant gains in vocabulary knowledge, while their comprehension and ability to distinguish between fact and fiction differed significantly between grade levels. Brabham et al. (2000) suggested that "students in second grade appear to be much more vulnerable to confusion about facts embedded in fictional narratives…than students in third and fourth grade" (p. 275). While they suggested that teachers should use informational storybooks as read-alouds during content instruction, they may "require direct instruction… [along with] class and small group discussion" (Brabham et al., 2000, p. 276) in order to navigate the integration of fact and fiction.

Informational literature in the inquiry classroom. During science and social studies instruction, Maloch and Zapata (2010) found that students were given the opportunity to use informational texts during inquiry units. As part of a larger study, they observed students' interactions with texts during a six-week inquiry unit on the solar system. Results of this study showed that students adopted three different approaches in order to learn and take away content that aligned with their inquiry topic. The three approaches—steeping (examining information to build familiarity), focused exploring (reading text selectively using questions as a guide), and searching (searching for specific answers) —were influenced by the instructional practices of the teacher as well as by the students' purpose for reading (Maloch & Zapata, 2010). In addition, they noted that engagement with informational texts was a social act for the students.

Guccione (2011) also studied informational text in the inquiry-based classroom during a yearlong ethnographic study in a first grade classroom. Her study highlighted the cases of three

Spanish-speaking students with different levels of English proficiency and the literacy practices that occurred when students were reading expository nonfiction texts. Limited background knowledge and English vocabulary are often discussed as a barrier for English Language Learners' (ELL) comprehension of nonfiction. Guccione's findings laid out five common literacy practices that the EL (their term) students used: viewing, interactive components, schema, connections, and "I learned" when reading nonfiction texts. While using schema and connections to support comprehension are common in the field of literacy pedagogy (e.g., Harvey & Goudvis, 2007; Keene & Zimmerman, 2007), "viewing" here referred to …. and "interactive components" referred to the exchanges (e.g., oral responses) between students that encouraged further interactions. The "I learned" category was made of verbal and written expressions where students began their statements with *I learned*. These five practices, usually modeled by the teacher during instruction, were often taught in combination and utilized by the students as "tools to construct and document meaning making" (Guccione, 2011, p. 574). Without differentiating between the impact of the five practices, Guccione claimed all enabled the students to view and present themselves as members of the learning community. This sense of belonging led to the development of academic and social vocabulary, and in turn success in the classroom.

Palinscar and Magnusson (2001) studied the role of expository children's trade books in the inquiry science classroom. This study investigated how teachers' involvement in inquiry-based science instruction influenced their thinking about the role of text. It also attempted to determine what role expository text (a second-hand investigation) would play in mediating students' understanding of inquiry experiences (first-hand investigation) in order to develop scientific knowledge. In order to answer the questions, they conducted focus group conversations

with third through fifth grade teachers who were involved in science inquiry professional development. During conversations with the teachers they found that while many teachers made text sets available to students, the teachers often worried that students might privilege textual knowledge over their own investigational knowledge. Because of this, texts were introduced only after the students had engaged in first-hand investigations in order, "not to supplant children's inquiry and discourse, but rather to extend it" (Palinscar & Magnusson, 2001, p. 162).

The second focus of the study was on the role of nonfiction texts in mediating students' learning. The researchers observed the science-inquiry instruction, followed by the use of nonfiction texts. They found that texts, mediated by the teacher, could be used to extend students' thinking and balance the uneven findings of the students' individual inquiries, providing a shared experience for all. However, although the texts provided a shared experience, Palinscar and Magnusson (2001) noted that the selected expository nonfiction texts did not provide an opportunity for students to think critically or reason. Building on these findings, they furthered the study by creating what they termed 'innovative texts.' The innovative texts were created for the study to resemble science notebooks. These texts incorporated exposition, narrative, description, and augmentation to create a hybrid text. These texts included narrative and expository elements, integrating factual scientific information into the format of a fictional students' science journal. They used these texts in a quasi-experimental study in a fourth-grade classroom to compare the process of using the innovative texts with those of the traditional expository texts. Although the researchers findings suggested both genres supported learning, the 'innovative texts' provided more opportunities for the students to reflect on the text and to co-construct content knowledge (Palinscar & Magnusson, 2001) than traditional nonfiction texts.

Learning w*ith* Nonfiction Literature

The final way nonfiction literature has been used in instruction is through the use of learning *with* nonfiction. This instructional method focuses on the authentic use of nonfiction literature in conjunction with related texts and the use of discussion centered on these texts. In the following studies, teachers integrated explicit instruction, text variety, and discussion. The text did not serve as a tool for simply learning content or features; but as a means for learning with, in conjunction with other forms.

Using literature together. Stien and Beed (2004) provided third-grade students with a variety of texts (defined by the authors as fiction, biography, and nonfiction, without including a definition of the term), to read and discuss in literature circles. Their study describes the methods the teacher utilized to transition the student to using nonfiction in literature circles, the modification made to the literature circle roles (Daniels, 2002) to accommodate nonfiction, and the discussion that occurred among students. Overall the research was guided by an investigation into whether literature circles could be used as a way to motivate students to read nonfiction.

In Stien and Beed's (2004) study the teacher provided explicit instruction and modeling on literature circles, which in that classroom meant student-led heterogeneous groups reading and discussing the same texts. She then transitioned students from reading fiction picturebooks (books by Patricia Polacco), to biographies (students selected from choices of literature about Hellen Keller, Anne Sullivan, and Louise Braille), and then to other types of nonfiction literature (e.g., Magic Tree House Nonfiction Companion Guides *Mummies and Pyramids* and *Secrets of the Mummies*). The study authors do not give many details about the nonfiction texts they selected. However, they do indicate that they began by introducing content with fiction literature. Transitioning to nonfiction texts required modifying some of the literature circle roles, eliminating the Artful Artist, Dramatic Reenactor, and the Story Elements Corresponder in favor

of a Fantastic Fact Finder, Timeline Traveler, and Vital Statistics Collector. These roles were co-constructed with the students after they read a historical fiction picturebook, but before they began reading the picturebook biographies, in response to the teacher's invitations to "decide which ones would still work with biographies and whether [they] should create new roles" (p. 513).

When the students moved to reading other nonfiction literature, they transitioned away from individual roles to marking the text with a sticky note (using any of the roles) as they read (Stien & Beed, 2004); this decision is supported by the work of Daniels (2002) who cautioned that "role sheets…can get mechanical if overused" (p. 14). The findings suggested that as students moved to nonfiction texts, and away from the roles, their literature circle discussion became more authentic conversations between and among students. With the shift in both literature and roles it is hard to determine if the conversation shift was related to either factor. While reading nonfiction the students made connections between the different text genres and developed a new purpose for reading, learning something new. In addition, the number of students who indicated they enjoyed reading nonfiction dramatically increased (Stien & Beed, 2004). The authors attributed the increased love of nonfiction reading to the authentic discussion that students had around the nonfiction literature selections on people and topics of their interest.

The modification of the literature circle roles when moving to reading nonfiction seems to indicate a particular stance that the students should adopt when reading nonfiction texts, guided by the teacher's question of which roles would still work. Moving away from the Artful Artist and towards a Fact Finder could suggest to students that reading nonfiction is about the discrete bits of information, rather than the aesthetic experiences. Particularly with the examples of historical fiction, the Fact Finder role would encourage students to think about what in the

story is based on fact. The other role shifts also demonstrate a particular mindset about the stance used when reading fiction and nonfiction texts. For example, there are story elements present in biographies for which the Story Elements Corresponder Role would be appropriate and elements in historical fiction for which the Timeline Traveler would have a clear purpose in terms of offering students a response option to consider. Important to note here is this: Using particular roles for particular texts guides students towards the adoption of particular stances when reading. Allowing for the inclusion of all roles would open the response possibilities enabling students to choose the stance they wish to use for reading both fiction and nonfiction texts.

The importance of connections between genres was also noted by Short (1991) in her study of the use of Text Sets with three different third- and sixth-grade classes. Unlike literature circles, where all students are reading the same text, using text sets allowed students to read different texts on a central theme. While Short's (1991) study did not explicitly look at the use of informational texts, some of the text sets included information literature (Short's term), which she does not define, but distinguishes as different from folklore, poetry, picturebooks, and realistic fiction texts. Looking only at her analysis of the groups that read text sets which included informational texts, the students reading those text sets made connections to new experiences and were drawn toward investigating additional informational texts to develop their background knowledge. In this way the students demonstrated the ability to use "one book to facilitate their understandings of other books and issues" (p. 2).

Talking about informational texts. Maloch (2008) examined the ways that informational texts were used in a case study of a second-grade classroom in which such texts were commonly used in instruction. Here *informational text* was defined using Duke's (2003) definition of texts whose purpose is to communicate information about the "natural and social

world…and having particular text features to accomplish this purpose (p. 14). Maloch (2008) described a text used in the classroom (*A Trip to Market*, author unknown*)* as an informational text told via a fictional story (p. 316). The findings indicated that the teacher built a community around these texts in three ways: facilitating multiple opportunities for students to engage with the texts, mediating text difficulty by scaffolding students' learning, and providing explicit talk and teaching of informational text features (Maloch, 2008).

Earlier in this chapter, I discussed teaching *about* nonfiction by providing explicit instruction about nonfiction text features and structures. In Maloch's (2008) study, rather than focusing on teaching text features for the purpose of labeling the feature, the teacher engaged the students in talk in order to help them understand the purpose and use of the text feature. The contexts in which these conversations occurred—read-alouds and text discussions (small-group, student pairs, and individual student-teacher conferences)—provided authentic opportunities for the students to learn about text features through interactive discussions.

Attempting to understand students' responses to nonfiction in book clubs, Heller (2006) conducted a study of four first-grade girls' responses to nonfiction in the book club setting. For the book club readings the researcher used a nonfiction, expository series written by Seymour Simon (See More Readers, 2002), which was illustrated with photographs. In twelve sessions over four weeks, the book club met and read ten different nonfiction texts. The findings of this study suggested that students engaged with the nonfiction literature used by responding in two ways: sharing stories and discussing facts. While 70 percent of the discussion in the book club focused on the facts contained in the nonfiction text (i.e., making intertextual connections, critical thinking, questioning), students also responded by telling stories (i.e., personal and fictional narratives). Heller noted that these personal narratives were "powerful indicators of the

children's creative responses to information books" (p. 366). The researcher also argued that students "aesthetic and efferent responses were…evident as the children expressed their feelings about the facts" (p. 367). Heller suggested that the "content and structure of an organized Book Club encourage[d] teachers to listen to the children's voices, to take advantage of the social nature of learning, and to give children the freedom to tell their stories and talk facts" (p. 368).

Inconsistent Understandings

In the introduction to this dissertation, I offered brief descriptions of key terms used in my study, underlining the clear problem of terminological inconsistency across both empirical studies and theoretical discussions of nonfiction literature. Issues related to clearly defining terms begin with basic terms such as text and literature. Many of the nonfiction texts used in the research are not what children's literature researchers would deem literature at all. Examples of these nonfiction texts, which would not be literature, are the magazine articles, encyclopedias, and textbooks used in the studies above. As readers will have noted in the preceding review of the literature, using the terminology selected by the researchers in their studies is both essential and confusing. This is due to the fact that throughout the literature, there are a variety of terms that are used to refer to and discuss nonfiction literature—including, but not limited to, *nonfiction*, *expository*, *information(al)*, *informational storybook,* and *hybrid*. These terms are used with varying consistency and meaning throughout the literature and literacy field. I highlight some of the issues related to inconsistent understanding of terms in the following section.

Nonfiction

When nonfiction was used in a study, researchers often did not explicitly define the terms used (e.g., Camp, 2000; Heller, 2006; Stien & Beed, 2004). For example, each of these

researchers suggested different meanings through their usage. Camp (2006) pointed to the broadest definition, using the term nonfiction synonymously with informational, which suggests that Camp did not identify a difference. Based on this lack of explanation it is unclear whether Camp is using nonfiction to indicate, "any fact based text" (Williams, 2009, p. 252) or if the intention is using Duke's (2000a) definition of informational as texts (cited earlier) that include:

> Many or all of the following features: a function to communicate information, durable factual content, timeless verb constructions, generic noun constructions, technical vocabulary, classificatory and definitional material, compare/contrast- problem/solution-cause/effect, or like text structures, frequent repetition of the topical theme, and graphical elements. (p. 205)

The only clue to Stein and Beed's (2004) intention is their decision to discuss biographies as separate from nonfiction, as did Duke (2000a). However, no further exemplification of meaning is provided. Heller (2006) wrote that selected books were written as "expository prose" and illustrated with photographs. The mention of expository, as I will discuss later, indicates the presence of a specific grouping of text structures. This suggests a narrower definition of nonfiction than those given by Williams (2009) and suggested by Camp (2006).

Expository

There is greater consistency in the use of the word *expository* in the research literature with the majority of the researchers providing a basic definition (e.g., Daniels, 2002; Kamil & Lane, 1997; Kelley & Clausen-Grace, 2010; Moss, 1997), focusing on the presence of specific patterns (Moss, 1997) or text features (e.g., Daniels, 2002; Kamil & Lane, 1997; Kelley & Clausen-Grace, 2010). Daniels (2002) employed the most specific definition, listing seven different text structures that are found in expository texts. Kamil and Lane (1997) similarly did

not define expository text, but used it interchangeably with the term informational. Dreher and Zelinke (2010) used expository to indicate a subtype of informational text, which did not include story elements but "conveyed information about the natural or social world using nonfiction text structures" (p. 3).

As I discuss in the next section, Duke (2000) used the term informational in a more specific way that does not align with Dreher and Zelinke's (2010) usage. Guccione (2011) used the term expository without defining it, requiring the reader to interpret meaning. Based on her discussion, she seemed to be referring to particular text features, but if another reader interpreted it as a synonym for information(al) or nonfiction, the article could be read as being about a different type of text.

Information(al)

The most commonly used term in the more recent research and writing on this topic was *information(al)* (Jeong et al., 2010; Maloch, 2008; Maloch & Zapata, 2010; Ness, 2011; Webster, 2009; Yopp & Yopp, 2012). These researchers all referenced Duke's (2000a) use and definition of texts whose purpose is to convey information and includes particular features (i.e., timeless verb constructions, generic noun constructions, technical vocabulary, classificatory and definitional material) and text structures (i.e., compare/contrast, problem/solution, cause/effect). Pappas (2006) utilized a similar method of identifying characteristics, using the Generic Structure Protocol (GSP) to analyze the structural elements in science information book. The GSP analyzed the optional and obligatory elements of informational texts, but excluded books with certain characteristics (narrative structure, chapters/sections, and "leveled books" [4] with little content).

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[4] Pappas (1996) defined these as "so-called" *informational* books with little content.

Several researchers did not provide any definition for their use of the term informational (e.g., Cummins & Stallmeyer-Gerard, 2011; Richgels, 2002; Short, 1991). Despite this lack of an explicit definition, based on text selections (Cummins & Stallmeyer-Gerard, 2011) and the contrast with narrative text (Richgels, 2002), I believe they were using a broad understanding of books that convey information through non-narrative prose. Short's (1991) definition must be inferred based on her distinction between information texts and other forms (poetry, folklore, fantasy, informational picture books, historical information books, fictional picture books, and realistic fiction). The separation of informational picture books led me to assume that she was using informational as a synonym for expository, but since book titles were not provided, a definitive definition or analysis was not possible.

The definitional issue becomes more complicated when considering subtypes of informational text. Duke (2000a) began with a common definition of informational as texts whose primary purpose is to convey information about the world and employs specific linguistic features (i.e., timeless verb construction, generic noun construction, technical vocabulary, classificatory material), text structures (cause/effect, problem/solution, and like structures), a focus on a particular topic, and inclusion of graphical elements (i.e., diagrams, appendices, maps, etc.) (p. 205). Duke delineated three distinct types of informational text: *narrative informational* (narrative text) *information-poetic* (poetry)*,* and *informational* (neither narrative or poetic)*.* It is important to remember that each of these specific subtypes first met the definition of informational texts.

Dreher and Zelinke (2010) also classified informational as three types of texts, drawing on the work of Kletzien and Dreher (2004). Their subdivisions included the terms: *narrative-informational* (presents information in the form of a story), *expository* (uses nonfiction text

structure such as descriptions, sequence, cause/effect, etc.), *mixed text* (includes elements of narrative-informational and expository (e.g., *The Magic School Bus series*) (Dreher & Zelinke, 2010, p. 3). Yopp and Yopp (2012) divided texts into four different categories: *informational* (nonfiction text whose purpose is to convey information and includes expository features such as generic nouns, problem/solution, etc)*, narrative* (fictional text whose purpose is to entertain and uses narrative story structure)*, mixed* (text that includes narrative and expository features as well as fiction and nonfiction elements)*, and *other* (biography, most poetry, instructions etc.). Yopp and Yopp (2012) explain the separation of biographies from informational as due to the fact that the information is not about the larger world, but a particular individual.

Other Terms

Brabham et al. (2000) were the only researchers to use the term *informational storybook* to define texts that mix fact and fiction. In earlier discussion, texts that combined factual and fictional elements were organized by Dreher and Zelinke (2010) as a subtype of informational texts and delineated by the terms *mixed text*. Pappas (2006) referred to these texts as *hybrid texts* and rather than classifying them as a subcategory or informational she placed them in a distinct category. She used the term to refer to texts that incorporated "story language with informational text" (Pappas, 2006, p. 240). Yopp and Yopp (2012) referred to texts that combined elements of nonfiction/fiction and expository/narrative as *mixed.* Hybrid has itself been used as a term for a range of mixtures of genre (e.g., fiction/nonfiction, nonfiction/poetry, nonfiction/fantasy), text structure (e.g., narrative/expository) as well as other mixed formats of texts.

Coming to Terms

The developing nature of the research in nonfiction texts over the past twenty-five plus years has led to a plethora of terms and inconsistent definitions. Several researchers (Kiefer &

Wilson, 2011; Saul & Dieckman, 2005; Williams, 2009) have written about the terminology issues and proposed methods to address the concerns. Colman (2007) proposed a visual model for analyzing texts based on nine different elements: made-up material, amount of information, structure, presence of narrative text, presence of expository text, literary devise, author's voice, front/back matter, and visual material. All of these elements are depicted on a continuum and were selected because they reflected the "decisions writers make" (p. 261). Coleman (2007) proposed this model to "help educators and readers better understand and appreciate the multifaceted nature of literature" (p. 261) and to "move away from the dichotomous way of teaching fiction and nonfiction" (p. 261). While I find that the model does provide a new way to analyze literature as a whole and to highlight the overarching qualities of nonfiction and fiction, I do not believe that it helps teachers categorize literature.

As my knowledge of the field has developed, my understanding of these terms and their classification has evolved. I view the terms related to nonfiction as a hierarchical categorization system, with different terms needed for different levels of classification. Science classifies living things from the broadest understanding (kingdom) to the most specific (species). I believe a similar system makes sense when classifying different types of texts. I suggest that the broadest level of text classifications should have three categories: fiction, nonfiction, and hybrid. Relevant to this dissertation are my definition of hybrid texts and the further classification of nonfiction texts.

I define hybrid texts as texts that include elements of fiction and nonfiction by integrating elements of (generally agreed upon) fact along with those that are imagined. I believe that hybrid texts cannot be classified as a subtype of either fiction or nonfiction and therefore require their own main category. This category includes texts which are referred to as *informational storybook*

(Brabham et. al, 2000)*, mixed text* (Dreher & Zelinke, 2010), *mixed* (Yopp & Yopp, 2012) and *hybrid* (Pappas, 2006) by various researchers and include texts that includes a blend of fact and fiction, using either narrative or expository structure or a mix of both.

I begin with the broad category of nonfiction, Williams's (2009) defines nonfiction broadly as "any fact based text" (p. 252) and include part of Duke's (2000a) definition, but using only the following defining characteristics: "a function to communicate information and durable factual content" (p. 205). I believe that this definition serves the field best and consequently use this as my definition for nonfiction. Using this definition for nonfiction text could include texts that use narrative and/or expository text structures. The first level of nonfiction classification separates nonfiction texts based on the structure of the text into narrative nonfiction and expository nonfiction. The second level of classification classifies texts based on genre (e.g. autobiography) or format (e.g. expository tradebook).

Noticeably absent from my schematic is the term *informational.* Despite being the most commonly used term there are many reasons I advocate for eliminating the term. First, I do not think that the term informational serves to help clarify our understanding. Additionally, despite the fact that the majority of researchers use the term in a manner consistent with Duke's (2000) definition, policy makers have coopted the term and, according to Möller (2013), do not differentiate between literary nonfiction and informational text in the CCSS K-5 exemplars. I believe this lack of distinction enhances confusion around the definition. Finally, the most common definition of informational (Duke, 2000) is very specific in description. Based on a pilot study I conducted in which teachers suggested that informational text referred to textbooks or nonfiction, I believe that the majority of readers do not pay specific attention to these details, leading them, at best, to assume the term is being used as a synonym for expository nonfiction.

The complicated terminology and inconsistent use by researchers, policy makers, and others make it difficult for teachers to easily determine the classification of the literature they are selecting for use in their classroom.

Coming to Terms

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As my knowledge of the field has developed, my understanding of these terms and their classification has evolved. I view the terms related to nonfiction as a hierarchical categorization system, with different terms needed for different levels of classification. Science classifies living things from the broadest understanding (kingdom) to the most specific (species). I believe a similar system makes sense when classifying different types of texts. I suggest that the broadest level of text classifications should have three categories: fiction, nonfiction, and hybrid. Relevant

to this dissertation are my definition of hybrid texts and the further classification of nonfiction texts. I define hybrid texts as texts that include elements of fiction and nonfiction by integrating elements of (generally agreed upon) fact along with those that are imagined. I believe that hybrid texts cannot be classified as a subtype of either fiction or nonfiction and therefore require their own main category. This category includes texts which are referred to as *informational storybook* (Brabham et. al, 2000)*, mixed text* (Dreher & Zelinke, 2010), *mixed* (Yopp & Yopp, 2012) and *hybrid* (Pappas, 2006) by various researchers and includes texts that blend fact and fiction, whether they use a narrative or expository structure or a mix of both.

I begin with the overarching category of nonfiction, which Williams (2009) defines broadly as "any fact based text" (p. 252) and include part of Duke's (2000a) definition, but using only the following defining characteristics: "a function to communicate information and durable factual content" (p. 205). This definition serves the field and my focus the best. Using this definition for nonfiction text includes texts that use narrative and/or expository text structures. The first level of nonfiction classification under this overarching category separates nonfiction texts based on the structure of the text into narrative nonfiction and expository nonfiction. Further levels of classification organize texts texts based on genre (e.g., autobiography, historical nonfiction) or format (e.g.,picturebook, graphic nonfiction).

Noticeably absent from my schematic is the term *informational.* Despite being the most commonly used term there are many reasons I advocate for eliminating the term. First, I do not think that the term informational serves to help clarify our understanding. Additionally, despite the fact that the majority of researchers use the term in a manner consistent with Duke's (2000) definition, policy makers have coopted the term and, according to Möller (2013), do not differentiate between literary nonfiction and informational text in the CCSS K-5 exemplars.

Despite the history behind the shift toward the term informational, I believe this lack of distinction enhances confusion around the definition, rather than clarifying that fact-based texts as something other than simply not (or "non") something else. Finally, the most common definition of informational (Duke, 2000) is very specific in description. Based on a pilot study I conducted in which teachers suggested that informational text referred to textbooks or nonfiction (Korson, 2014), I believe that the majority of readers do not pay specific attention to these details, leading them, at best, to assume the term is a synonym for expository nonfiction. The complicated terminology and inconsistent use by researchers, policy makers, and others make it difficult for teachers to easily determine the classification of the literature they are selecting for use in their classroom.

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

The purpose of this study was to understand a focal teacher's selection and use of nonfiction literature, as well as to investigate students' responses to different formats of nonfiction literature in a third grade classroom. Since I focused on the experiences of a specific teacher and group of students within that classroom and because I believe that literacy is socially situated, employing qualitative methods within a constructivist paradigm was an appropriate methodological choice for this study (Bogdan & Biklin, 2007; Erickson, 1986; Merriam, 2009; Stake, 1995). Further, my investigation was framed as a qualitative case study, using Merriam's (2009) definition of a case study as "an in depth description and analysis of a bounded system" (p. 43), with the bounded system being Mrs. Schillings' classroom. Case study methods were appropriate as I sought to provide rich description and explore the selection and use of, as well as responses to, nonfiction literature in a focused setting—a specific classroom in a specific school (Stake, 1995).

Qualitative case study methods guided my inquiry as I immersed myself in the setting in order to "understand what and how particular events matter to the people involved" (Dyson & Genishi, 2005, p. 25). Being immersed in the classroom enabled me to gather multiple sources of data (e.g., field notes, interviews, observation, examples of student work), which allowed me to provide a thick description (Geertz, 1973) of the selection, use of, and response to nonfiction literature occurring in this classroom. Using multiple sources of data allowed me to discover a "converging line of inquiry" to build a "compelling case" for my analysis of the data (Yin, 1994, p. 23).

This study was designed to answer the following research questions:

- How and why does a focal teacher select nonfiction literature for classroom use?

    o What are a focal teacher's understandings of the purpose of using nonfiction literature in her third grade classroom?

    o How and why does a focal teacher choose specific books to highlight in class instruction and in her classroom library?

    o What means does a focal teacher use to evaluate the literature for quality, authenticity, attention to diversity, and content focus?

- In what ways does a focal teacher include nonfiction literature in her classroom instruction?

    o How does a focal teacher introduce nonfiction literature?

    o What teacher-initiated activities involve the use of nonfiction literature?

    o How are students encouraged to read, use, and respond to nonfiction literature?

- What do students notice and discuss about different formats of nonfiction literature during the initial reading, in writing, and in literature discussion groups?

- How do specific types/formats of nonfiction literature invite students to take and develop personally meaningful stances (aesthetic, efferent, mixed or shifting stances) when reading? What elements of the text do students use to guide their selection of a particular stance?

- How does classroom practice and teacher approach impact students' choices of available/possible stances to take in reading nonfiction literature?

Setting the Context

Brentwood School District is a unified rural public school district with three grade schools (PreK-8) and one high school located in the Midwest. Over the past three years the

district has merged with two other rural school systems to form a single district. In its mission statement, Brentwood focuses on the value of a student-focused community that develops life-long learners. The district population of Brentwood is 1,230 students, with an average class size of 15 students. As a district, just under 95% of the overall population identifies as White, 2% Hispanic, African Americans, Asian Americans, and Native American together are 1% of the population. In addition, 2.3% identify with two or more races. Forty-seven percent of the district population is classified by the state as low-income.

Middleton Grade School

Middleton Grade School was located in a rural community in the Midwest, with a population of just over 2,300 residents. Middleton houses 367 students in preschool through eighth grade. Ninety-seven percent of the students during the school year preceding this study were European American and just under 3% were Hispanic and/or Latina/o. African Americans and Asian Americans made up less than `1% of the school population when counted together. Less than two percent of the student population identified as being of two or more races, while no students identified as American Indian or Pacific Islander.

Thirty-nine percent of the students are from low-income families and two percent are English Language Learners (ELL). The ELL population was misreported in this district, however, since it included only some of the ELL students (i.e., primarily those Latino/Hispanic students who were not native speakers of English). Interestingly, it did not include the vast numbers of Amish students for whom English was a second language. This struck me, as an outsider to the district, when, during an observation, an Amish student was talking to me about a book and used a word from her first language in the conversation. Noticing my confusion, the student turned to another Amish student who provided her with the English word. After

observing a number of observations of the first language practices of many of the Amish students in the school, I asked my focal teacher Mrs. Schilling[5] about the low official percentage of ELLs, given the language of the Amish students.

Mrs. Schilling explained that while she was not certain how the numbers were reported, she did not believe they could be counting the Amish children who come to school speaking only Pennsylvania Dutch, since many enter kindergarten with little to no English. Middleton has a large population belonging to a tight-knit Amish community that maintains a strong focus on family life and simplicity and that limits members' access to technology. Aware of a local Amish private school, I asked Mrs. Schilling why some Amish students attended the public school. She explained that many of the Amish families choose to send their students to the public school because they either cannot afford the Amish school or because their older children have told them the students will receive a better education at the public school.

Participants

The participants of this study were Mrs. Schilling and a select group of five third-grade students from her classroom. To begin contact, a colleague reached out to the principal to introduce me. I then contacted the principal through email and arranged an in-person meeting to explain my background and interest and to briefly introduce my study. During the meeting the principal invited the third grade teachers to join our conversation. I shared an overview of my research interests, highlighted some quality examples of nonfiction literature, and discussed the potential benefits of my study, both for me as a researcher and for the focal teacher and students (See Appendix A).

After IRB approval, I met with each teacher to explain more about the study and gain consent. I then met with each class of students to explain my study and ask for student assent. A

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[5] Mrs. Schilling is a pseudonym for the classroom teacher in my study.

letter was sent home to the parents/families of the students explaining the study and requesting consent for each child's participation. After consent and assent letters were returned, focal student participants were selected with consideration of variety of factors, including reading levels and teacher input. My goal was a heterogeneous grouping across reading levels, with inclusion of as much diversity as possible in terms of economic, cultural, and ethnic background. It was my intent to create focal groups that represented as wide a range as possible.

While initial data was gathered from two teachers—Mrs. Schilling and Mrs. Nettles—this dissertation focuses only on Mrs. Schilling and the focal group of students from her classroom. The school was in the midst of adopting a new literacy curriculum and mid-way through the data collection Mrs. Nettles decided to pilot one of the units from the new curriculum. This curriculum shift significantly changed her instruction. Rather than reading-aloud a literature selection each day during the mini-lesson, Mrs. Nettles moved away from the mini-lessons and spent six weeks reading-aloud a single picturebook with instruction focusing on close reading. This shift also impacted the way that students responded to the nonfiction literature. The students were focused on reading the same text assigned for close reading that Mrs. Nettles also used in her instruction and did not have the free choice time to read texts of their choosing or the nonfiction literature that I brought in for the study. In addition, in the limited time they had to read and respond to the nonfiction literature, the intense focus on close reading significantly altered (and limited) the students' options reading and responding. Reading the nonfiction literature I brought into the classroom became a chore for the students, as they were focused on completing the work for Mrs. Nettles. Consequently, this study was completed based only on data collected from Mrs. Shilling's classroom.

Teacher Participant: Mrs. Shilling

Mrs. Schilling was a White female teacher who at the time of the study had taught full-time for 11 years, all of them in a third grade classroom. She held a bachelor's degree in K-5 general education, as well as junior high reading and social studies endorsements.

Mrs. Schilling developed her instruction around the students' needs and her motivation to continue to learn. She explained to me,

I've taken an online class; I follow bloggers; on Twitter…I'm reading articles all the time and I feel like keeping up with all of that, then when you're in a conversation … then those strategies come out. It's not necessarily like you can always just sit down and plan it, but as you educate yourself and as I read the articles and learn myself then it comes out, even when it's not specifically planned. (Final Interview, 5/26/15)

Teaching without a set curriculum. Mrs. Schilling was forced to be resourceful. During the first interview, she discussed how she "pull(ed) from different places and try to make it into a lesson for us" (First Interview, 4/19/16). In her practice this resourcefulness was evident in her writing space poems for instruction and reading aloud from a variety of sources during her mini-lessons. Throughout the interview she focused on meeting the needs of her students in a variety of situations. For example, about choosing books to add to her library, she stated, "The kids were really motivated by the *I Survived* series" (First Interview, 4/19/16).

When describing her use of Daily 5[6] (Bousher & Mosey, 2006) Mrs. Schilling said, "I just feel like they're going to make good choices and really be more interested in it" (Final

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[6] The Daily 5 as defined in the introduction to this dissertation is "a literacy structure that provides for differentiation by having students engage in five literacy tasks: read to self, read to someone, listen to reading, word work, and work on writing" (p. 8).

Interview, 5/26/15). After observing Mrs. Schilling over the course of the semester, I would describe her as resourceful, student-centered, organized, and reflective.

Mrs. Schilling's Classroom

Mrs. Schilling's classroom was located towards the end of a hallway, just before the exit to the playground. Before reaching her room, I walked past restrooms, the preschool room, and the special education resource room. Only a fourth grade classroom was between her room and the playground exit. The room was rectangular in shape, with the east and west walls stretching longer than the north and south walls.

When walking in the door I noticed a tension between old and new, student-centered and teacher-centered, traditional and modern. The students' desks were old single units, which consisted of the desk and the chair, designed for independent work. The desktop was at a slight angle and opened for students to store school supplies in the desk. The seats swiveled for students to get in and out of their desks. Despite the individual nature of the desks' design, they were arranged in groups of four or five, with most students facing the north and south walls. During my time in the classroom, Mrs. Schilling rearranged the students' seat assignments twice, but kept the overall arrangement the same. While Mrs. Schilling never talked about the room arrangement, it was evident in her practice that placing students in small groups encouraged conversation and interactive work. Her specific student arrangement was discussed in an informal conversation in April, when she mentioned that she had moved students to encourage them to work with a new group of students.

Along the north wall across from the door there were large windows that looked out on the main entrance and the bus circle. Against this wall, below the windows, were bookshelves that contained both classroom library books and teacher resources. On a nearby shelf, there were

student book boxes, labeled with each student's name. The books were arranged in a mismatch of ways. There were books organized by book series on a small shelf and others placed in labeled book baskets. Under the windows there were low bookshelves, the first two were labeled nonfiction, with books not organized in any discernable fashion. The remaining shelves held text sets that Mrs. Schilling used for instruction, arranged by title and content.

Mrs. Schilling's desk was positioned facing the door in the northeast corner. Next to her desk was a small table with four to six chairs. On this table, there was often a basket of books on the topic or theme the class was studying, work Mrs. Schilling was in the process of grading, and/or teaching resources she had pulled out for lessons. The northwest corner had bookshelves in a U shape that created a small reading area with a carpet and a bar height stool.

At the front of the room there was a Promethean Board (an interactive digital whiteboard, similar to a SmartBoard) mounted against the chalkboard with a small table right beside the door. The back wall had several bulletin boards, (one above the U shaped reading area) and another that was placed above a large carpet. At the back of the carpet was a small table with a listening center. A loveseat was positioned so the back was to the listening center and facing the south wall. On the floor in front of the loveseat was a small pile of beanbag chairs. The remainder of the wall held two large storage cabinets, which were often partially ajar with coat sleeves and backpack straps hanging between the doors. Next to the door on the south wall were a large storage cabinet and a small sink area, next to a paper organizer, which held students' word work materials. Beside that was a small, child-sized table.

Mrs. Schilling's classroom was clearly set up to support literacy practices and Daily 5 instruction. Daily 5 (Bousher & Mosey, 2006) is an instructional framework that involves students in five literacy options with a focus on choice and personal responsibility as students

complete all assignments: read to self, read to someone, listen to reading, work on writing, and word work. There was a four-foot by six-foot bulletin board that contained a word wall and another that depicted the activity choices for Daily 5. Along the back of a bookshelf there was chart paper with the headings: Simile, Metaphor, Idiom, and Alliteration. Below the headings were example phrases. Each student had a book box, in which she/he kept a variety of self-selected books. While students were aware of their reading levels, and could only take Accelerated Reader (AR) tests on books at their level, they could choose any books for their book boxes. During Daily 5 time students carried their boxes around the room, so they could choose books and share with others what they were reading.

Beside the carpet, which was big enough for the entire class to sit on, a large pad of chart paper hung on the wall. Mrs. Schilling would use this during her mini-lessons to create anchor charts (see Figure 1), which supported her instruction. Examples of anchor charts from her instruction are included below:
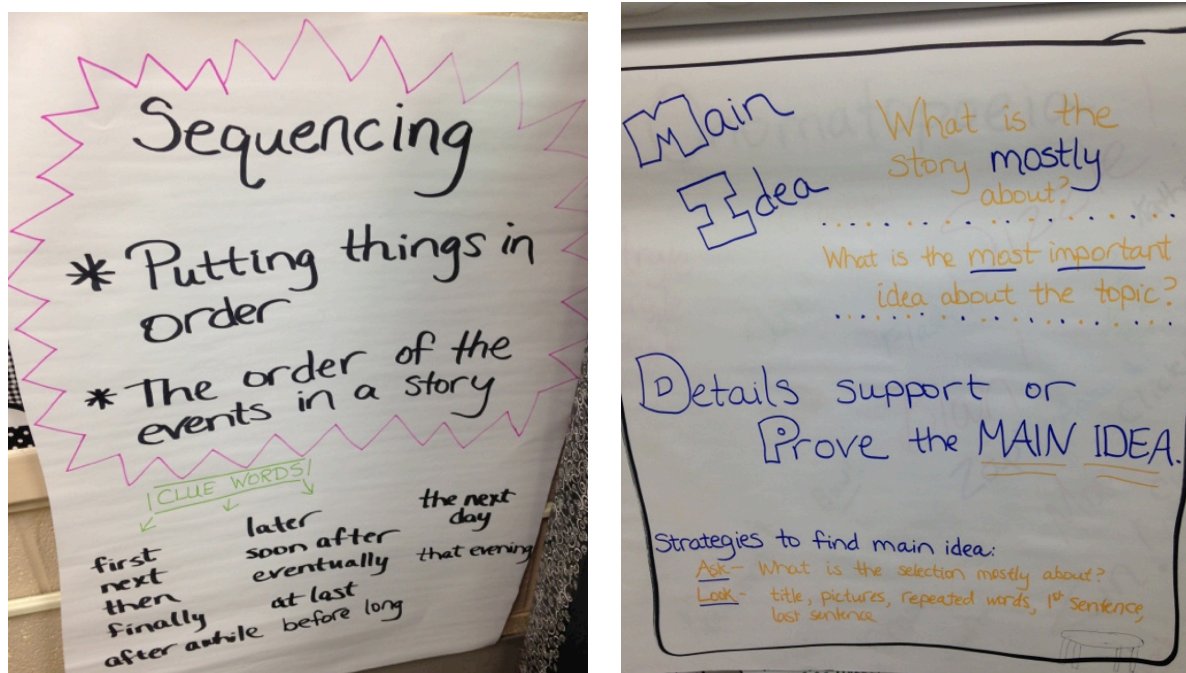

Figure 1. Examples of Anchor Charts from Mrs. Schilling's Classroom.

Student Participants

After I spent six weeks in the classroom, Mrs. Schilling and I collaboratively selected student participants. After collecting the assent and consent forms from the students and their parents/guardians, we created a heterogeneous group of students, taking into account their reading level, gender, personalities, and religious identities. Home language was not as salient a factor since all the Amish students were fully bilingual by this grade level and their language background was linked directly to their religious identity. There were no other ELL students in the classroom. Heterogeneous groups were important to me for several reasons. Reading abilities were considered due to the often-repeated mantra of the difference between "reading to learn" and "learning to read." Since I was in a third grade classroom, and focusing on nonfiction literature, I wanted to be sure to include the responses of students at varying reading ability levels. Situating myself within social constructivist and transactional theories, and believing that literacy is socially situated, accounting for other diverse participants in terms of race, gender, and religion was essential.

The teacher identified the reading levels based on STAR testing and her observations and interactions during reading conferences with the students. STAR testing was administered at the beginning of each quarter to determine students' reading levels. Mrs. Schilling specifically spoke about the tension that sometimes arose from the testing, when results did not align with what she was observing in the classroom. In these cases, Mrs. Schilling was able to use her knowledge of the students to provide a more thorough understanding of where each student was as a reader. In Mrs. Schillings' classroom of fourteen students, twelve were European American, so there was limited racial diversity. My intent was to create focal groups that represented as wide a range of student diversity as possible. However, due to the limitations of the signed consent/assent forms,

including racial diversity in focal student selection was not possible. Five students were selected as a focal group for this study, and they are described in Table 1. As with the teacher participants, each student has been assigned a pseudonym for privacy.

Table 1
Description of Student Focal Group Participants

Student	Gender	Reading Level	Race
Emma	Female	Above grade level	White/Amish
Hannah	Female	On grade level	White
Elijah	Male	Below grade level/IEP	White
Breyer	Male	On grade level	White
Tanner	Male	Above grade level/IEP	White

Emma, was a quiet Amish girl who was often reading, even when she had free time. She described herself as a good reader and shared that she often read at home. Her book box contained mostly realistic chapter books, but she occasionally included a picturebook. In mini-lessons and her independent reading Emma seemed to always be the first to identify word wall words and language features in the literature. Her quiet demeanor meant that Emma was not quick to choose a reading partner when she selected partner reading and was consequently read with many different classroom partners.

Hannah was an outgoing 9-year-old girl with a strong personality and did not like being expected to fit gender stereotypes. An exampled of this occurred when Mrs. Schilling was reading a text about a cowgirl and read the word cowboy. Hannah, under her breath replied with "Cowgirl", emphasizing the girl. She loved horses and would read anything on this subject, including magazines, realistic fiction, and nonfiction. Hannah stated she was an "OK" reader and didn't choose it outside of school. In the classroom she was often partnered with Breyer and was eager to read any book highlighted by Mrs. Schilling or new book brought into the classroom.

Elijah was a 9-year-old boy who loved to make his class laugh. He had an IEP, which focused on supporting him with his literacy development. Elijah was an active participant in class discussions and Mrs. Schillings' read alouds, often commenting on the pictures. During Daily 5 activities he preferred to choose activities (*listen* and *someone*) that allowed him to work with other students. Elijah said he was "not a good reader" because he didn't read the same books as his classmates and he had to go get extra reading help.

Breyer was a social boy, who always had stories to share—most of the time about his younger brother. During independent work time he preferred to be in close proximity to peers, often sharing and discussing the books they were reading. He also asked a lot of questions in attempts to understand. On one of my first visits to the classroom, he asked many questions about who I was and what my role was. As I was leaving, he called out "bye teacher-student" informing me that since I was already a teacher I couldn't' be a student-teacher, so I must be a teacher student. Breyer and Hannah were close friends, often maneuvering to work together during their choice time.

Tanner was a curious 9-year-old boy, who had a sense of humor. He was outgoing and liked to share his thoughts, especially when he knew something others did not. During reading work time he would regularly come up to Mrs. Schilling and I to share something from the text or an illustration. Tanner had an IEP for hearing difficulties and wore hearing aides. Mrs. Schilling explained that Tanner did not reach out for extra support or explanation from her and she sometimes wondered if he heard everything she was reading or teaching. During mini-lessons Tanner often positioned himself close to Mrs. Schilling.

Role as a Researcher

In qualitative ethnographic inquiries the researcher is the primary instrument in the collection and analysis of data (Merriam, 2009). During this study I positioned myself as a participant, but my levels of participation changed across the two different phases (teacher/classroom observation and participation in literature discussions). While collecting phase one data, my participation was minimal. I was a participant-observer, with an emphasis on the observer role. During this time I observed classroom instruction and participated by interacting individually with students during Daily 5 work time. While most students were working in their self-selected literacy choice, Mrs. Schilling was able to work with other students individually and in small groups. This initial phase provided me time to note current instructional practices and use of nonfiction literature in the classroom, while also developing a relationship with the students. Both of these aspects were useful to full participation during phase two of data collection. During phase one, I also interviewed Mrs. Schilling to gain deeper understanding of her stance toward and understanding of nonfiction, as well as her rationale for text selection.

During phase two of data collection, I participated in small group reading discussions of nonfiction literature with five of Mrs. Schilling's third grade students. As a participant I read with and engaged in frequent conversation with the focal student participants and observed their actions, buddy talk, and written responses. During the six weeks of phase one data collection, I developed relationships with these student participants, which allowed them to be open and more willing to engage in conversation about the nonfiction texts. Oftentimes these students asked me to read with them or initiated conversation with me by asking questions. Selected texts were read during Daily 5 work time (Bousher & Mosey, 2006). Students read the texts independently, with partners, or at the listening center. Audio recordings of the texts were made available for

listening on my iPad to ensure that students from all reading abilities are able to participate in the study. It is important to note that there was a period where phase one and phase two data were collected concurrently.

As a qualitative researcher, I brought my own history and perspective to this study as a White female with five years of experience teaching elementary school. I am also a first-generation college student who was raised in a military family that moved several times. The constant relocation meant frequent school changes, which allowed me to see different classrooms and experience schools in different cultures. My parents instilled in me that K-12 education was important, but post-secondary education was presented as optional to success. While I found school easy, my brother (diagnosed with dyslexia) had a completely different experience. I remember many nights watching him struggle. After completing my bachelor's degree, I taught for five years, three of those years teaching third grade, in rural Missouri in a predominantly white school where more than 50 percent of the students were from low SES families (as determined by free and reduced lunch rates). While teaching, I completed my master's degree in the field of literacy education. I realize that possible shared experiences with my participants could have arisen due to a common racial background and my experiences in rural schools; such shared experiences may inadvertently have impacted the data I collected and my analysis of that data. Consequently, as I progressed through the study I remained aware that,

> As we tell our stories and listen to participants tell their stories in the inquiry, we as inquirers, need to pay close attention to who we are in the inquiry and to understand that we, ourselves, are part of the storied landscapes we are studying. (Clandinin, 2013, p. 30)

Maintaining awareness of my role as a researcher throughout the study, being reflexive in my interpretations of data, and allowing participants the opportunity to review data and developing

analysis allowed me a stronger chance of identifying my subjectivities and the ways in which they may have influenced data collection and analysis (Merriam, 2009).

In addition, I had to be sensitive to my subjectivities, particularly those in regards to teaching in a rural school. As mentioned earlier, her classroom was a mix of old a new, which was reminiscent of my former classroom. While collecting and analyzing the data I had to step away from the similarities that I felt being in that school, with my previous teaching experience. I did this often in my analytic memos and contact summary sheets, using them to probe for why I was interpreting her actions as I was. Early on I found myself being sympathetic to Mrs. Schilling, interpreting the limited resources based on my own experiences. I felt that I understood her reliance on Scholastic book clubs as a way to build her library, as I too had used them. While they limited my selection, I felt that adding more books was better than having the limited and outdated selection I was left. My identity as a teacher is strong. Having recently been in the classroom, I value and respect what teachers do, day in and day out in the classroom. This also led me to be gentle with Mrs. Schilling in early analysis. With this view of teachers, I was hesitant to talk about the issues in her classroom. While all teachers have blind spots, there were so many aspects in her classroom that I valued I found myself highlighting those. Only in conversation with my advisor about the data, were some of the text selection problems noticed and then discussed.

As a reader I had always enjoyed reading nonfiction literature; in fact, the book that had the greatest impact on me was *The Suitcases*, the autobiography of Anne Hall Whitt. It is the only text that I can name that I read in elementary school—read for the first time when I was in third grade. After that I read it again and again. I read it when I just wanted something to read. I

read it when I needed something familiar. I read it when I needed acceptance, and I read it to feel.

As a teacher I filled my bookshelves with what I believed to be interesting nonfiction, building on the outdated and limited selection left by the previous third grade teacher. Teaching in a small rural school, with a limited budget, I bought literature at my own expense and often relied on Scholastic book club selections. I enjoyed the excitement with which my students read the nonfiction literature in my classroom library. However, as I mentioned earlier, in small reading group discussions with my students I was unable to achieve the same results. As I sought to understand my students, I was asked (as a second-year teacher) to be one of the professional development leaders focusing on nonfiction reading and writing. In this capacity, I was able to attend regional conferences, workshops, and other professional development focused on nonfiction reading and writing. Along with my colleagues I learned and grew in my understanding of nonfiction texts. As a K-12 district our sessions focused on content area nonfiction and literary nonfiction in order to meet the needs of all our teachers.

As a doctoral student I read and studied more deeply about the role of literature in the classroom. Teaching literacy methods courses and supervising student teachers provided me the opportunity to observe classrooms. During this time I struggled with my own experiences with nonfiction literature (discussed above) and the role of nonfiction literature in the classroom. Somehow it seemed that learning had become about students being able to identify discrete facts, name comprehension strategies, and increase their reading level. I view learning as bigger than those measureable characteristics. Aesthetic transactions allow students to engage more fully and wholly with the literature. In the aesthetic transaction the facts and strategies are a part of a deeper connection with the literature, which I believe leads to real learning. Learning that is

powerful and stays with students, long after discrete facts have been forgotten. From student to teacher and now back to student, my dissertation study is a continuation of that path of discovery of the potential for nonfiction.

Data Collection

Multiple forms of data were collected from Mrs. Schilling and five of her third grade students via interviews, observations, and artifacts. Data collection occurred two to four times a week in Mrs. Schilling's classroom over a course of 14 weeks during the spring semester of 2015. During phase one of data collection, I spent four weeks spent observing Mrs. Schilling's instruction. During phase two of data collection, I spent 10 weeks observing instruction and students' response, as well as participating in small group reading discussions with the five students selected as focal group participants.

Interviews

Interviews were used in conjunction with other sources of data throughout the study and varied in structure. This approach allowed me to gain an observer's perspective about the topic of study (Weiss, 1994) and "to develop understanding by means of conversations with the human beings to be understood" (Kvale, 1996, p.11). At the beginning and the end of the study I held semi-structured interviews (Merriam, 2009) with Mrs. Schilling using an interview protocol (Appendix B). My goal was to understand her perspective on the selection and use of nonfiction literature in her classroom as well as her perspective on student responses to nonfiction literature. Realizing the setting of the interview would likely influence the interaction, I invited Mrs. Schilling to select the location and she chose her classroom. Interviews were audio-recorded with participant permission and then transcribed, with pseudonyms substituted for each participant's actual name. Additional informal interviews (Merriam, 2009) occurred during the study as I

interacted with the teacher and asked questions as a participant-observer to inquire about phenomena observed (Merriam, 2009). Throughout the interviews I created a space for the participant's narrative by opening the conversational space and actively listening to the stories she shared.

Observations

I began by "casing the joint" (Dyson & Genishi, 2005, p.19) to develop an understanding of the classroom culture at Middleton Grade School. During phase one of data collection I observed in a third grade classroom as a participant observer. Merriam (2009) describes observations as a systematic qualitative research tool that allows the researcher to document firsthand data. Participant observation in particular provides the researcher the opportunity to record behavior as it is happening and use this knowledge to interpret what is observed (Merriam, 2009). The time spent as a participant-observer helped me understand how my participants "produce meaning in their lives" (Dyson & Genishi, 2005, p. 5) and "experience the world around them" (Dyson & Genishi, 2005, p. 19). Through my observations and site visits, I documented the selection and use of nonfiction in this third grade classroom, as well as students' responses to nonfiction literature. Observations were recorded through observational notes in a handwritten journal, which was later typed into Word documents.

During phase one of data collection, classroom observations occurred twice a week during literacy instruction and lasted for 45-60 minutes. During my observations I took scratch notes by hand on a paper tablet and documented aspects of the use of nonfiction (e.g., selection, use, response) that occurred in the classroom. After leaving the field, I expanded the scratch notes into descriptive and reflective field notes (Bogdan & Biklen, 2007; Dyson & Genishi, 2005) in a computer file as a Microsoft Word document. Descriptive field notes allowed me to

record dialogue, particular events, and behavior of particular participants. The reflective field

notes provided me the opportunity to "reflect a more personal account" (Bogdan & Biklen, 2007,

p. 122). Observations continued into phase two of data collection, during which time I increased

the amount of time spent in the classroom. During phase two I visited the site four days a week,

Monday through Thursday, spending between 75 and 90 minutes each day in the classroom. This

time allowed me to continue observing the teacher's instructional mini-lessons as well as

students' responses during their reading times, in addition to engaging in discussion groups with

students. Table 2 displays the dates of the data collection.

Table 2

Observation Data Collection Schedule: Spring Semester 2015

Classroom Observations	Observation Dates	Literature Discussions
Pre-study observation	February 3, 5	
Pre-study observation	February 10, 12	
Pre-study observation	February 17, 19	
Observations #1 – 2	February 24, 26	
Observations #3 – 4	March 3, 5	
Observations #5 – 6	March 9, 12	
Observations #7 – 9	March 16, 19, 20	
Observations #10 – 13	March 23 – 26	
Observations #14 – 17	March 30 – April 2	
Observations #18 – 21	April 5 – 9	*Magic School Bus*: April 7 – 8
Observations #22 – 25	April 13 – 16	*Moonshot*: April 14
		A Black Hole chapters 1 – 2: April 16
Observations #26 – 29	April 19 – 23	*A Black Hole* chapters 3 – 4: April 21
		A Black Hole chapters 5 – 6: April 23
Observations #30 – 33	April 27 – 30	*A Black Hole* chapter 7: April 28
		A Black Hole chapters 7 – 8: April 30
Observations #34 – 36	May 4 – 7	*A Black Hole* chapter 8: May 6
Observations #37 – 40	May 10 – 14	*Out of this World:* May 13
Observations #41 – 44	May 18 – 21	*Star Stuff:* May 19
Observations #45 – 47	May 25 – 27	

Literature Discussion Groups

Phase two data were collected during literature discussion groups as five focal group students and I discussed selected nonfiction literature. For this study I selected, in conjunction with the classroom teacher, five nonfiction texts representing a variety of text formats (e.g., narrative nonfiction biography, narrative storybook, nonfiction poetry, expository picturebook, longer expository nonfiction) and lengths (i.e. picturebooks and longer nonfiction). Including Mrs. Schilling in the selection of the texts was important because, while I had begun to develop relationships with the students from my time in the classroom, as their teacher Mrs. Schilling had a better understanding of the individual students, their reading abilities, their backgrounds, and their interests.

I proposed two different themed text sets, one that focused on animals and one that focused on outer space. Collaborating with the teacher allowed me to select texts that met the needs of the study while also considering the needs and interests of the students. After talking with Mrs. Schilling, we agreed to use the set that focused on outer space since she had taught a unit on animals earlier and was planning to move into a unit that focused on the rainforest. Table 3 describes the texts that were used in the study, the order in which they were used, the dates that students spent reading each text, and the dates of each literature discussion group.

Table 3

Nonfiction Texts, Reading Dates, and Literature Discussion Groups

Text	Reading Dates	Literature Discussion Groups
Magic School Bus by J. T. Jackson	March 30 – April 7	April 7: Discussion 1 April 8: Discussion 2
Moonshot: The Flight of Apollo 11 by B. Floca	April 8 – 14	April 14
A Black Hole is Not a Hole by C. DeCristofano	April 15 – May 6	April 16: Chapters 1 – 2 April 21: Chapter 3 – 4 April 24: Chapter 5 – 6 April 28: Chapter 7 April 30: Chapter 7 – 8 May 6: Chapter 8
Out of the World: Poems and Facts about Space by A. Sklansky	May 7 – May 13	May 13
Star Stuff: Carl Sagan and the Mysteries of the Cosmos by R. Sisson	May 13 – May 19	May 19

Literature discussion groups were selected because they provide students the opportunity to develop a deeper understanding of texts through discussion with others, encouraging connections and individual responses (Short, 1993). Prior to reading the first text I met with focal students to introduce the nonfiction selections and discuss response options (such as their reading response journal, writing notebook, buddy reading, or marking the text with sticky notes). At that first meeting, the focal students in Mrs. Schilling's class requested that we "open our file folders" and discuss what they knew about space. While students were not required to complete any of the responses in order to participate in discussion, they were shared as a way to remember what they are thinking, noticing, and feeling while reading. These responses then provided reminders for students during literature discussion groups. They also served as documentation of

how students were responding to the text during their reading transaction and literature discussions; these responses were then collected as data artifacts and analyzed.

Students read the texts (independently, buddy reading, or at the listening center) during Daily 5 self-selected work time. Digital recordings of the selected texts were either purchased (*A Black Hole is Not a Hole*) or created by me (the other selections) and made available to the students on my iPad. These recordings allowed students from different reading levels to engage with the texts and participate in discussion. Observations of students reading and responding were recorded with permission and provided points for me to bring up (in addition to my own response) during discussion groups (e.g., "When the two of you were buddy reading I saw you looking at…") and aided development of my understanding of students' aesthetic, lived through experiences during discussions. When we finished reading and discussing a text, I introduced students to the next selection of nonfiction literature.

During literacy discussion groups I was an active participant in discussions with the focal students and took field notes, I was not looking for a particular response from the students in regards to the literature selections. I was interested in observing and documenting their in the moment response, what in the literature captured their attention and their physical and verbal response in the moment. I specifically focused on not presenting myself as the "teacher", wanting to position myself more as an interested adult participant. I typically began by asking the students to "Tell me what you noticed and thought about this book?" There were often times when I wrote in my field notes to resist entering the conversation as a teacher. However, there were instances when I had to be the leader. Occasionally I had to open space for the quieter students to share what they noticed or remind students to listen to all members. When conversation halted, I would prompt the discussion, usually by referring back to what I noticed

during the independent reading. In other instances, I had to help them clarify their

comprehension. I typically tried to do this by guiding students back to rereading a section.

Taking field notes also provided moments when I could resist speaking, allowing students to

control and guide the discussion. This helped me find a balance so that I was able to share ideas

without controlling or limiting students' ideas and responses. I also audio-recorded the

discussions using a small digital device that was placed near me. After leaving the field, I wrote

analytical memos about each discussion. I listened to the audio recordings multiple times during

the study and had them transcribed for further analysis.

It would have been unreasonable to think that students' responses to nonfiction texts were

not shaped by their previous experiences with nonfiction. This was one of the reasons I chose to

be a participant in the discussions, as these five students did not have a history of reading and

talking about texts with me. In addition, I had no responsibility for ensuring that they met

particular objectives or that I documented specific student performance or assessment data. The

ability for a teacher to be present and not control students' discussions has been extensively

documented in the research literature (e.g., Möller, 2002; Short et al., 1999), as I noted in chapter

2. Positioning myself as a participant-observer and expressing interest in students' response to

nonfiction without judgment or evaluation provided an environment in which these students were

able to respond freely to the texts.

Artifacts

During the semi-structured and informal interviews Mrs. Schilling was invited to share

artifacts related to her use and selection of nonfiction literature (e.g., instructional materials). I

collected and reviewed student artifacts (e.g., pictures of book boxes, reading response journals)

in order to understand students' responses to nonfiction literature. Collecting these artifacts was

helpful in gathering additional information on the role of nonfiction literature in this classroom, as well as for understanding how students responded to different nonfiction texts. Photographs of several of these artifacts are included throughout this dissertation to provide readers with visual rich description in addition to written descriptions, vignettes, and interview snippets.

Data Analysis

During data analysis I drew on case study methodology (Merriam, 2009) and narrative inquiry (Clandinin, 2013). Using an inductive approach enabled me to transform multiple data sources into findings that allowed me to understand "how the phenomenon matters from the perspective of my participants" (Dyson & Genishi, 2005). Triangulating across multiple data sources (interviews, observations, and artifacts) increased the trustworthiness and dependability of the findings (Merriam, 2009) by enabling me to compare and crosscheck data. In this study, I analyzed the data collected focusing on both the teachers' instructional choices and the students' responses in different settings (instruction, independent reading, writing, and during literature discussion groups). While in the field I completed contact summary sheets after each day, recording the questions I had and patterns I was noticing. I also listened to the recorded data and read through my field notes. During this process I began to notice the physical and social nature of the response, over time transformed to the codes used in the findings. Throughout the study, data analysis was an ongoing iterative and generative process (Lawrence-Lightfoot & Davis, 1997), which began with my first interview and continued as I gathered, scrutinized, and organized the data in an attempt "to make sense of what [I] have witnessed" (Lawrence-Lightfoot & Davis, 1997, p. 187). In this way, the data analysis also guided data collection as the study progressed. Analytical memos (Miles & Huberman, 1994) written throughout the process helped me track my course of describing and interpreting the data. Narrative methods allowed

me to be "attentive to the three dimensional narrative inquiry space of sociality, temporality, and space" (Clandinin, 2013, p. 132). Narrative and case study analysis methods complemented each other in this study, they enabled the creation of meaning from the story of the individual and to share the interaction of those stories within the bounds of the classroom. Appendix C includes a detailed data collection and analysis overview.

Interviews

In 1992 Jalongo posited that unlike other social science fields, education is "reluctant to share and value the stories that give form and meaning to our lives" (p. 68). However, in the 1990's there was a push to accept stories and a shift occurred which made stories much more acceptable as a method of studying experience (Cladinin, 2013, p. 11). Each teacher's experience is different and provides a particular narrative of the experience of teaching in a particular time and place. With this in mind, teacher interviews were my first source of data.

The coding process took place in multiple phases. Reading data repeatedly, closely, and carefully allowed me to identify pertinent segments. Once these segments were identified, I used open coding, reading the interviews line-by-line and writing notations to compare them against each other looking for "recurring regularities" (Merriam, 2009, p. 176) and patterns. These patterns were then used to develop coding categories. Clandinin (2013) wrote, "We think simultaneously backward and forward, inward and outward, with attentiveness to places" (p. 41). This approach enabled me to attend to the multifaceted directions where the data led me while being aware of the three-dimensional research space (temporality, sociality, and place), recognizing that throughout the study the participants and I were "in the midst" (Clandinin, 2013, p. 17) of living our stories. Clandinin (2013) explains:

Only as we attend simultaneously to all three dimensions that we can come to understand

in deeper and more complex ways the experiences relevant to our research puzzles. Only

through attending to all dimensions can we see the disruptions, interruptions, silences,

gaps, and incoherence's in participants' and our shared experiences. (p. 50)

After data collection was complete, I compiled all the data to create the case record (Merriam,

2009), which I then analyzed to create a descriptive case study of a third grade teacher and five

of her students at Middleton Grade School in order to examine and understand their use of and

response to nonfiction literature in the classroom.

Observations and Literature Discussion Groups

Observation data were collected through field notes and recordings that were then

transcribed. Field notes collected during phase one observations were analyzed through coding

based on my understanding of the particularities of the observations. Phase two data were

comprised of the transcripts from nonfiction literature discussion groups. These transcripts were

analyzed using line-by-line coding. While reading data multiple times as I analyzed across

observations, I refined codes to identify specific concepts or themes that helped me to understand

how nonfiction literature was being selected (e.g., content, availability) or how the teacher

presented and used nonfiction literature (e.g., authoritative discourse, internally persuasive,

content)[7]. The refining of codes and ongoing analysis guided me toward developing larger

conceptual categories as well as noticing the relationships between them. Analyzing weeks of

observation and participant-observer data collected from a small group of students provided me

with a deep understanding of these students' use of and responses to nonfiction literature. The

majority of the data came from observations and literature discussion groups. However, there

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[7] Definitions of these terms are included in the introduction.

was more data from the literature discussion groups due to the fact that as a participant I was present for each session. With the observations, based on the timing of when we finished selections, students did a lot of the independent reading on Friday when I was not present. Another problem was my inability to observe more than one group at a time, when students were reading the selections at the same time.

Artifacts

The artifacts (e.g., students' written responses, instructional materials) analyzed for this study provided additional insight into participants' enactment of reading nonfiction literature in a third grade classroom. I coded documents by type (e.g., student work sample, instructional materials), purpose (e.g., instructional goal, use, practice), and description (e.g., classwork, independent, personal, group). During analysis, codes were refined and collapsed into more organized categories in order to provide evidence for interview and observational data; after further analysis visual examples were selected for inclusion in this dissertation in order to provide rich visual description.

Significance of the Study

This study looked beyond simple exposure to nonfiction literature; it sought to explore a third grade teacher's selection and use of nonfiction literature in classroom instruction, as well as five students' responses to nonfiction as a widely defined genre. The adoption of CCSS highlights the need for research on how nonfiction is selected and used, including an understanding of the possibilities that different formats of nonfiction provide for students and teachers. Through the use of interviews, observations, and artifact analysis, this study brings attention to how one teacher selected nonfiction literature and presented it during instruction and also examines the ways that five students responded to different formats of nonfiction literature.

This research also paid attention to what was counted as nonfiction literature in a third grade classroom. Through interviews and observations of an elementary teacher, information was documented on the nature of the teacher's understandings of nonfiction. A significant aspect of this inquiry might be to help teachers understand whether different formats of nonfiction literature and response options invite students to develop a particular stance when reading. This knowledge could provide avenues for teachers to broaden their understandings of nonfiction literature and the potential it presents in classroom instruction.

CHAPTER 4

A TEACHER'S NAVIGATION OF NONFICTION LITERATURE

My findings focus on how a particular teacher used and presented nonfiction literature in her classroom, which in turn impacted and influenced the ways that students responded to selected nonfiction literature, when reading on their own, through writing, and during literature discussion groups. Data were formed into narrative stories; the narratives allow me to show the immediacy, to provide a rich-description that illustrate the role of nonfiction in Mrs. Schillings' classroom.

This dissertation tells a portion of the story of, Mrs. Schilling, and five focal students, after spending four months in the classroom. It begins by focusing on Mrs. Schilling and her selection and use of nonfiction literature. I will first describe her literacy instruction, in her school and district context. I will then share how she uses literature in her literacy instruction, and focus specifically on her use of nonfiction literature. I will end by showing how her practices impacted student response. In this chapter I will address the following research questions:

1. How and why does a focal teacher select nonfiction literature for classroom use?

2. In what ways does a focal teacher include nonfiction literature in her classroom instruction?

It is important to focus first on the school's overall literacy approach and on Mrs. Schilling's classroom literacy practices, to lay the groundwork for my later analysis of the links between her selection and use of nonfiction, and students' responses when reading. Therefore, in section one, I describe the school focus and Mrs. Schilling's literacy instruction overall to create context before moving, in the second section, to an in-depth focus on Mrs. Schilling's selection and use

of nonfiction literature specifically. In section three, I shift to focus on the students' experiences responding to nonfiction literature during Mrs. Schilling's instruction.

In Chapter Five, I focus on the students' experiences reading nonfiction literature and engaging in literature discussion groups over the course of a semester. Here I describe how the social spaces in the classroom allowed the students to engage in the "lived through experiences of reading" (Rosenblatt, 1995) with nonfiction literature. I will demonstrate through examples how students evoked an aesthetic response during the initial reading, then revisited the response and evoked a second (or multiple) response(s) during literature discussion groups. In this third section I will present data that address the following research questions:

1. What do students notice and discuss about different formats of nonfiction literature during the initial reading, in writing, and in literature discussion groups?

2. How do specific types/formats of nonfiction literature invite students to take and develop personally meaningful stances (when reading? What elements of the text do students use to guide their selection of a particular stance?

3. How does classroom practice and teacher approach impact students' choices of available/possible stances to take in reading nonfiction literature?

Focus on Literacy Instruction

In this section I provide the background information on the school literacy practices at Middletown Elementary and on Mrs. Schilling's classroom literacy practices. Understanding the context in which Mrs. Schilling's practices occur will be important to understand the ways that she integrates literature into her classroom. It will also aid in developing an understanding of the choices that Mrs. Schilling makes in her classroom.

Mrs. Schillings' Enactments of School Literacy Practices

Middletown Elementary is a school in transition. Since the Brentwood school district has consolidated with two other smaller districts in the past 2 years, they have gone from being the only elementary school in the district to being one of three. As a single elementary school the two teachers were able to have conversations about their instruction, ensuring that they were covering the same material and the students were getting similar instruction. Now as one of three elementary schools there was a move to establish consensus among the three elementary schools. Mrs. Schilling told me that the other schools had begun using the Daily 5 instructional method, but there was not consistency in what they were teaching. When asked about the literacy curriculum, Mrs. Schilling commented, "I pull from different resources. We don't as a school have one…[a] basal series or program that we have purchased yet, and I think part of it is Common Core is so new that I don't feel like publishers have had time to come up with anything good yet" (First Interview, 3/19/15, pg.19). With the consolidation and the adoption of the CCSS, happening during the same time frame, the district was carefully considering curricula that they felt met the new standards. The teachers from across the district were meeting during the professional development days to discuss and investigate potential curricula that they could integrate into the Daily 5 instruction. The Engage NY curriculum was the one that most of the teachers were leaning towards adopting, to integrate within the Daily 5 instructional model. Mrs. Nettles piloted one of these units during the study and it significantly changed her instruction and implementation of Daily 5, removing text selection from both Mrs. Nettles and the students.

Entering the room the students are seated on the carpet at the back of the room, facing the windows. A few sit at the back of the area on stools and chairs placed at the listening center, while one student sits at a desk on the edge of the carpet. Mrs. Schilling sits on a tall stool at the front of the carpet. On the board beside her hangs chart paper, the heading reading "Point of

View." Beneath the heading there is a large square, divided into four squares with two intersecting lines. In the top right square there is a picture of King George. A picture of Samuel Adams is in the top left square. Beneath each picture is the sentence "The _____ of the Boston Tea Party."

Mrs. Schilling began by asking the students what they would write about the Boston Tea Party. A student reads the sentence, filling in the blank with the word "participants," reading "The participants of the Boston Tea Party". Mrs. Schilling reads the first paragraph, explaining that this is from the point of view of Samuel Adams. After she finishes she reads the paragraph King George would have written, changing her tone, like that of a parent scolding a child as she reads. After reading both paragraphs the students try to figure out words that fill-in each of the sentences. They quickly guess heroes to fill in the sentence under Samuel Adams. The students move on to King George's perspective and continue guessing and laughing, "mean people, bad guys, traitors"—finally Mrs. Schilling shows them the first letter "c" –students guess cruel and then finally criminals, which fits the answer Mrs. Schilling was looking for. Mrs. Schilling asks the students which paragraph is based on facts. The students look puzzled. Then Breyer boldly suggests they both were. Mrs. Schilling agrees that they both were, and explains that in reading it is important to consider the point of view of the author, because different authors write from different perspectives. The discussion continues with students asking questions about King George's clothing and how he would have seen the Boston Tea Party if he was in England. Elijah wonders aloud if the participants in the Boston Tea party would have broken the law, "because the King was the boss of everyone." Since story of the Boston Tea Party is often taught as the colonists being in the right, Elijah here was demonstrating his understanding that they had broken the law with their actions. This leads to more discussion about right and wrong and

about when breaking the law would be the right thing to do. Finally, Mrs. Schilling comes back to point of view and connects it to a story they had read early in the year about the Three Little Pigs, from the wolf's point of view. She reminds them that that story was fiction, but that nonfiction also has a point of view.

At this point Mrs. Schilling closes the discussion, asking three students to meet with her at the back table to work on writing. She quickly goes through the student roster, calling the other student's names to record their choices for the next literacy activities. The short-hand words for the Daily 5 activities (self, word work, writing, listen, and someone) were well known in the class, so students responded simply with "self," "someone," etc. Once all students have selected a literacy activity, Mrs. Schilling dismisses them. The students scatter. With an air of controlled chaos, they gather their book boxes, and then quickly find a space in the room to work. Students move to the couch, grab beanbags, find a place on the carpet, or settle at their desk (Observation Notes, March 5).

For the past two years Middleton had been using the Daily 5 (Bousher & Mosey, 2006) structure to organize their literacy instruction. During the period of my data collection, the Daily 5 time in Mrs. Schilling's class was structured into three blocks of student choice, along with two mini-lessons. There were a few rules which guided student choice during Daily 5: (1) They are required to choose read to self once every day; (2) They could not choose *listen to reading* or *read to someone* twice in one day; and (3) They had to complete three different word work activities each week. A benefit of the Daily 5 structure, according to Mrs. Schilling was that, "they are choosing books they are interested in" and at a level at which they are comfortable reading (First Interview, 3/19/15, pg. 1). The first whole class mini-lesson always focused on reading comprehension, while the second was always vocabulary. Mrs. Schilling's student focus

was evident in her vocabulary instruction, as students nominated words that they encountered in their reading. Mrs. Schilling would then chose five words to be used in instruction. Once students had mastered the words they were added to the Word Wall word at the back of the classroom.

Mrs. Schillings' Incorporation of Literature into Literacy Instruction

In the first interview Mrs. Schilling commented, "My view has changed over the past few years" (First Interview, 3/19/15), pointing to the CCSS as one factor in her changing view. While she is aware of the change in available nonfiction literature, "When I was in school the nonfiction was the boring stuff…The books they have out now…I think kids want to read those " (First Interview, 3/19/15). Yet, despite the classes she has taken and the reading she has done online, she still feels unsure about the potential for nonfiction, discussing her desire to learn more and develop new ways to teach nonfiction that is more than simply, "the opposite of fiction" (First interview, 3/19/15). When reflecting on her teaching, her shifting notions of nonfiction, left her questioning her use of nonfiction, " I feel like I separate it [nonfiction] too much" (Final Interview, 5/27/15), and the amount that she read, "I feel like I haven't done nonfiction in a little while" (Final Interview, 5/27/15).

Despite her developing notions of nonfiction literature and its use in her classroom, she was very articulate about the definition and purpose of nonfiction. Her definition of nonfiction literature was simplistic–"a book about a subject that is true, that has facts" (First Interview, 3/19/15) –and, as I will show, did not align with the way that she presented texts in her mini-lessons. Throughout the time in her classroom, three purposes for the use of nonfiction were evident in her interviews and observations: for learning, to connection to content, and in support of instruction. During the interviews she repeatedly articulated that the purpose of reading

nonfiction was to "gain information," "learn about that subject," "that is how you learn," and "to learn about it [a specific topic] themselves" (First Interview, 3/19/15). She connected this back to her own experiences with reading nonfiction: "When I pick up a nonfiction book I want to learn about that subject" (First Interview, 3/19/15). Mrs. Schilling saw herself as a member of the classroom who learned alongside her students by reading and sharing nonfiction literature. During the one point in the first interview, I asked about some of the nonfiction mini-lessons I had observed, Mrs. Schilling became animated when she explained, "we get so excited about learning about [the American Revolution] and you know, I get excited learning...new things" (First Interview, 3/19/15). This focus on learning carried over into her practice, even with fiction texts.

It is the middle of March and the students are wrapping up a unit of study on Dinosaurs. Mrs. Schilling pulls a green basket of texts about dinosaurs with titles like: Dinosaurs, The Big Book of Dinosaurs (DK Publishing, 2015), e.guides Dinosaur (Dixson, 2004), The New Book of Dinosaurs (Unwin, 1997), Smithsonian DINOSAUR! (DK, 2014), Smithsonian: Everything You Need to Know About Dinosaurs (DK Publishing, 2014), Eyewitness Books: Dinosaur (Lambert, 2010), and Reader's Digest Pathfinders: Dinosaur (Willis and Clark, 1999)*. In the midst of this basket is the book* Ten Little Dinosaurs (Schnetzler, 2015). *After doing a quick review during which Mrs. Schilling has students identify the characteristics of a fable, she points out the books in the green basket and tells the students that the books in the basket are nonfiction and are available for them to read during Daily 5.*

She then turns their attention to the book she is holding, How do Dinosaurs Eat their Food *(Yolen, 2010) and begins, "Let's look at this. Do you think this will be fiction or nonfiction?" (Field Notes, 3/16/15). The students answer together, "Fiction!" Mrs. Schilling*

continues, following this question by asking the students if they can learn any facts from this. She

points out the illustration on the endpapers, a dinosaur sitting at a table. She comments, "Maybe

we can learn something even if it is fiction." As she reads the story, she points out that on each

page the illustrator includes the name of the dinosaur and that the characteristics of the

dinosaur were correct in the illustration. Confirming the knowledge students had gathered when

working on their dinosaur research. As she wraps up the lesson she repeats the things that you

could learn about dinosaurs from the fiction text. As students chose their literacy work, the books

from the dinosaur basket disappear as students chose them to read, focusing on learning about

their assigned dinosaur.

The above vignette demonstrates Mrs. Schilling's focus on learning from literature, as well as the influence of the connection to content and instructional focus. The text, *How Do Dinosaurs Eat their Food* (Yolen, J., 2010), while a fiction text, was chosen for its connection to the unit of study, as well as to the lesson focus (e.g., demonstrating that fiction texts can also teach and include facts). This particular focus was discussed in the final interview, when Mrs. Schilling highlighted why she felt this blending was important:

> I think all through school, up to third grade, it's either been fiction or nonfiction—and so it's a new thing for them to think about. It's like this is a fiction book, but it taught a lesson or I learned the names of dinosaurs, so I still learned something. Or this is nonfiction, but it still told a story that was entertaining. So you're coming up with all these author's purposes, or two different ones instead of just one. And I think it's good to point it out to them.

Mrs. Schilling understood the need to complicate the dichotomy of classifying texts as fiction or nonfiction, as well as to attribute multiple purposes to reading such texts. In this example, the

text she chose to share was connected to their unit of study and consequently students had been learning the names and characteristics of dinosaurs, so the fiction text served to confirm their knowledge. However, the discussion she had with the students did not help them tweeze out the fine details of how to determine if information in fiction was true or not, which would be needed if students were encountering new content in fiction literature.

Mrs. Schilling talked about adapting things for her students and instructional practice. She referred to the Revolutionary War point of view lesson shared in the vignette earlier, as an example of when she modified a reading lesson into a mini-lesson, because "that was what the whole lesson was about" (First interview, 3/19/15), but the students needed her support to read the paragraphs. The importance of the alignment with the lesson focus was also highlighted throughout the interviews, Mrs. Schilling mentioned, "A lot of times I pick it by the reading skill or the strategy…I don't always think I want them to choose these kinds [the ones she is sharing] of books" (Final Interview, 5/27/15) or by coming across literature suggestions when looking up anchor charts on Google (Final Interview, 5/27/15). In this quote, Mrs. Schilling emphasized the connection between texts selected for read-aloud instruction and the lesson focus and content. In this instance she is not considering the students' needs or the texts as examples of the types of literature she would like them to select for their own reading boxes. It was not that she did not want students to select the text or similar books; however, student selection the text for independent reading was not a factor that guided her decision. In practice, Mrs. Schilling almost always made the read-aloud text available to students to read during their literacy choice time and many times several students would read the text again in the following days.

The connection to the unit of study was another factor highlighted by Mrs. Schilling in the purpose and selection of texts. Appendix D is a chart that lists the books Mrs. Schilling

highlighted during her mini-lessons, most often by selecting them to read-aloud, but occasionally just sharing the title and cover image, then placing the text on the table for students to self-select. The importance of connecting texts with science and social studies instruction came up throughout the interviews. When Mrs. Schilling commented, "I do a lot of units, like if we are doing the American Revolution, we will pull some of those things into our Daily 5" (Final Interview, 5/27/16).

While most of Mrs. Schillings' literature selections were based on the content and focus of the lesson, she also mentioned student motivation, interest, and reading level. When discussing the selection of nonfiction texts for mini-lessons she discussed the, "neat nonfiction books" that "are motivating to the kids" (First Interview, 3/19/15). During her instruction, she also talked about paying attention to the students' responses and discussion to determine if a book was a "good book." When students demonstrated interest in a topic or texts she had shared, she would continue along that path. During my time in the classroom, Mrs. Schilling taught a lesson on prior knowledge and activating students' schema prior to reading. In her lesson, she referred to "opening your file folders"—metaphorically referring to students' "files" in their brains and to actual files used as representations in class. She had an anchor chart with actual small file folders and asked students what they knew about owls before reading the story *Owlbert* (Harris, 1989). As students shared information about owls, she wrote the facts inside the small file folders. She connected this to what they already knew by making the analogy between the file folders on the chart and those in the students' brains. She had the students provide topics for the other file folders. One suggested famous American Women in history, so the class then made a list of famous women of whom they had heard. This lesson led to Mrs. Schilling reading many different fiction and nonfiction texts focused on or including female adventurers, such as;

Amelia and Eleanor Go for a Ride (Ryan, 1999), *The Original Cowgirl: The Wild Adventures of Lucille Mulhall* (Lang, 2015), *Mrs. Harkness and the Panda* (Potter, 2012), *You Wouldn't Want to Explore with Lewis and Clark* (Morley & Salariya, 2013), and *Voices from the Oregon Trail* (Winters, 2014). When reflecting back on these texts Mrs. Schilling commented, "This was the first year I did that, and I wrote all the books down that I used because …I thought the kids really liked it" (Final Interview, 5/27/16). While Mrs. Schilling did not indicate why she chose adventurers specifically from the topic Famous American Women, she first went that direction based on her familiarity with read-alouds about Amelia and Eleanor. She then continued along the women explorer line and seamlessly connected it to her unit on pioneers.

Focus on Nonfiction Literature

During my observations Mrs. Schilling presented twenty-three different texts as nonfiction in her instruction, including two magazine articles, three selections from old basal reading series, and a set of paragraphs written by Mrs. Schilling (Appendix E). Of the seventeen literature selections, fourteen were classified as juvenile literature using the Library of Congress classification system. The majority of these literature selections were read aloud during the comprehension mini-lesson, but five of the texts (4 juvenile literature and 1 juvenile fiction selections) were highlighted as available to the students during Daily 5 time. Mrs. Schilling's read-aloud selections consisted of mostly narrative nonfiction picturebooks. She selected only two expository nonfiction texts during my three months in the classroom.

The seventeen books that were analyzed as nonfiction literature were chosen by Mrs. Schilling for use in her classroom instruction and identified as nonfiction literature based on the way that Mrs. Schilling used them and presented them to the students. In this section I will discuss the nonfiction literature that Mrs. Schillings' selected and the instructional practices

associated with them. I will then discuss how these practices encouraged student responses during the teacher read-alouds.

Text Selection

A focus on four selections Mrs. Schilling used in her instruction will highlight key complications teachers encounter when selecting nonfiction literature for their students. Each of the texts--*Amelia and Eleanor Go for a Ride* (Ryan, 1999)*, The Art Lesson* (dePaolo, 1989), *Amelia's Fantastic Flight* (Bursik, 1994), and *Voices from the Oregon Trail* (Winters, 2014)-- exemplify different issues with current classifications of children's literature. Below I will discuss each of these texts and the challenges each highlights.

The Art Lesson (dePaolo, 1989) was classified by the Library of Congress (LoC) as "juvenile fiction." However, in discussion with the students after reading Mrs. Schilling picked up on details in the story and wondered aloud to students: "It doesn't say if this is a true story, but Tomie is an illustrator and the boy's name is Tommy. It's spelled different, but do you think it could be true?" This question led to student discussion about whether or not it was a true story, with the students and Mrs. Schilling agreeing that it probably was (Observation field notes, March 23). While the literature selection does not include any author's note, the art teacher character's name was Mrs. Bowers. Inside dePaolo dedicated the book to "Belulah Bowers, the best art teacher any child could have had" (dePaolo, 1989). In addition to the other details noted, Hadblad (2000) writes "dePaolo later used an incident from his second grade year…in his autobiographical picturebook *The Art Lesson*" (p. 67). While this selection is classified as juvenile fiction, the evidence indicates it is clearly a memoir.

Voices from the Oregon Trail (Winters, 2014), classified as juvenile literature by the LoC, presents an opposite situation to that which was highlighted with the *The Art Lesson.* This

literature selection offers a series of short reflections, written as free verse poems, which present the voices of different travelers on the Oregon Trail. The text does not include an author's note about the characters specifically. Rather, the author includes historical notes that provide further detail about the Oregon Trail and travelers on it in general as well as a note about the research Winter's did before writing. Despite this LoC classification, which indicated the book is a nonfiction selection, a number of literary reviews (Kirkus Review, December 1, 2013; Booklist, February 15, 2014) talked about the fictional characters Winters created. Attempting to gain clarification I emailed author Kay Winters. She replied:

> The people in the book are fictional but their lives are based on the lives of the people we read about, the conditions and political happenings at the times, the fears and attitudes toward Native Americans (who wound up playing a major role in helping the settlers survive—both in my book and history) and places we visited. (K. Winters, personal communication, March 20, 2016)

Based on her response and generally understood definitions of historical fiction (defined as "realistic fiction set in a time and place remote enough from the present to be considered history" Lynch-Brown, Tomlinson, & Short, 2011, p. 167), *Voices from the Oregon Trail* should be classified as historical fiction and not as nonfiction, since fictional characters were created based upon research and placed in a particular time and place in history. Interestingly, Kay Winters considered the selection as juvenile literature based on the "historically accurate settings and details" and the amount of research that went into writing the text. Winters felt that the problem lay in the Dewey categorization system that placed historical fiction with fiction, "making the subject matter not obvious" (Winters, personal communication, March 29, 2016).

The current educational climate, with the adoption and implementation of the CCSS, is focused on the use of nonfiction literature in classrooms. One of the key shifts in the standards, identified on the CCSS website is, "Building knowledge through content-rich nonfiction" (CCGSO, 2016). The website explains that in grades Kindergarten through 5th grade, this goal is reached by maintaining a balance of "50% informational and 50% literary texts" in the classroom. It is not surprising that Mrs. Winters, who in citing the extensive research that went into the development of her text, would prefer her book be classified as nonfiction in order to indicate to teachers and acknowledge the depth of her research. In discussions with my academic advisor Dr. Karla Möller, she shared her views:

> Though there is clearly gray area between genres, the nonfiction genre in children's literature is separate from the historical fiction genre, no matter how well-researched the latter is. Actually, books in both genres are expected to be well-researched, so that is not a differentiating characteristic between the two. For CCSS purposes and by the CCSS guidelines, I would expect *Voices from the Oregon Trail* to be considered historical fiction, and not nonfiction. Awareness of these distinctions (or lack of it) makes it more difficult for teachers to select between the two genres (Möller, personal communication, 4/11/2016).

Amelia and Eleanor Go for a Ride (Ryan, 1999) highlights another complex issues in text classification. After Mrs. Schilling read the picturebook aloud to her class, the following short conversation occurred:

Student 1:   Did that really happen?

Mrs. Schilling: I don't know. I love this book and it has a lot of true—but I don't know about this particular event. Where could I look?

Student 2:   The internet.

Student 1:   You could look in another book.

Mrs. Schilling: Right, I could look in another book or on the internet to find out if this

really happened. (Literacy Observation, March 25).

While guiding students to resources is important, instruction must also teach students which

resources to trust, how to evaluate the sources they encounter, and about the need to triangulate

evidence to confirm. While students could look in another text or book, this text itself includes

clues that would guide the teacher and answer the students' question. On the title page, the title is

followed by the words, "based on a true story"(Ryan, 1999, unpaged.) In addition, in the author's

note Ryan writes about how she learned about this incident and then discovered that it really

happened. However, Ryan (1999) admitted that she fictionalized one detail in the book because

"it seemed much more exciting to have…them alone on this adventure" (unpaged). Mrs.

Schilling could have also shared the photograph of Amelia and Eleanor's flight that Ryan

includes at the end of the book. This text actually provides a great example of triangulating

evidence, as Ryan (1999) shares how she confirmed this instance by first finding a reference,

then the photograph that confirmed the event. Regardless of what resources she used to answer

the question, this selection, classified by the LoC as "juvenile fiction," includes a lot of

nonfiction information.

In addition to the two selections noted above that were read aloud, Mrs. Schilling drew

the students' attention to an additional book about Earhart that she told them could be found "on

my nonfiction shelf"—*Amelia's Fantastic Flight* (Bursik, 1994). This young reader book follows

Amelia around the world and concentrates on the use of alliterative phrases paired with various

countries (e.g., "She jumped for joy in Japan" [unpaged]) rather than on communicating any

facts about Amelia Earhart. When a student chose to read the book, Mrs. Schilling focused on having the student identify the alliteration in the text instead of talking about any information related to Earhart. Mrs. Schilling's decision to highlight this fictional text (LoC classification: "juvenile fiction") as nonfiction was based solely on the inclusion of the historical figure Amelia Earhart. Mrs. Schilling placed the book on her nonfiction shelf by association with Earhart as a fictionalized character. However, this clearly fictional text does not provide an opportunity for students to learn about Amelia Earhart, other than superficial aspects (e.g., she flew a plane and traveled around the world).

With these text selections Mrs. Schilling demonstrated the difficulties teachers face when determining whether books are nonfiction or fiction. It is not surprising that teachers would become confused when presenting a literature selection to their students. Teachers have to start somewhere when selecting literature for classroom use, often that means using the Library of Congress classification. In the analysis of the texts many issues with the classification system, demonstrate how this system does not help teachers. Authors are increasingly creating hybrid texts where authors play with details, text structure, and text format. In addition, there is the issue of misclassification of texts, which goes both ways. There are memoirs or texts that are autobiographical in nature and are classified as fiction, as well as those classified as nonfiction which are predominately based in nonfiction but fictionalize a fact. There are even texts which masquerade as nonfiction and are listed as such by the LoC, but are clearly not. The complicated nature of classifying literature can easily lead teachers astray. Mrs. Schilling's openness to the wide possibilities of literature (both fiction and nonfiction) enabled her to see the possibility that the literature may be more complex than the classification made it seem.

Instructional Practices

Mrs. Schilling had two instructional practices in which she shared and read nonfiction literature to her students: read-aloud connected to her comprehension mini-lesson instruction and highlighting books through the creation of text sets and literature shares. These practices impacted student response through the way she talked about and utilized the literature in her instruction.

Read-alouds. In both her introduction of the literature in connection to her read aloud practices, Mrs. Schilling followed different protocols with the narrative and the expository texts. I will introduce this with a vignette describing her use of narrative nonfiction:

As Mrs. Schilling begins the literacy block, the students gather on the back carpet for the first mini-lesson. She tells them that they are going to read a new story today, but first she wants them to "open their file folders" and think about all the things they know about Pandas.

When she says this she opens a small file folder on the anchor chart above the carpet. The anchor chart serves as a physical representation and graphic organizer to visualize the metaphor she has been using with students to explain schema and prior knowledge. In earlier lessons she has explained to students that they have "file folders" in their brain in order to organize all the information that they have learned. Providing the graphic organizer and adding information supports the students' comprehension of this abstract concept.

Students share information they know about Pandas. They call out information that they know, "they eat bamboo", "pandas can climb trees", "their babies are small and pink", "they live in China", "pandas are black and white" along with comments about Pandas being cute and seeing Pandas at the zoo. As they call out information Mrs. Schilling writes it in the file folder attached to the chart [see Figure 2]. As they finish calling out she comments, "You guys

know quite a bit about Pandas." She shows them the cover of the book and adds, "We are going

to see what Mrs. Harkness had to do with pandas."
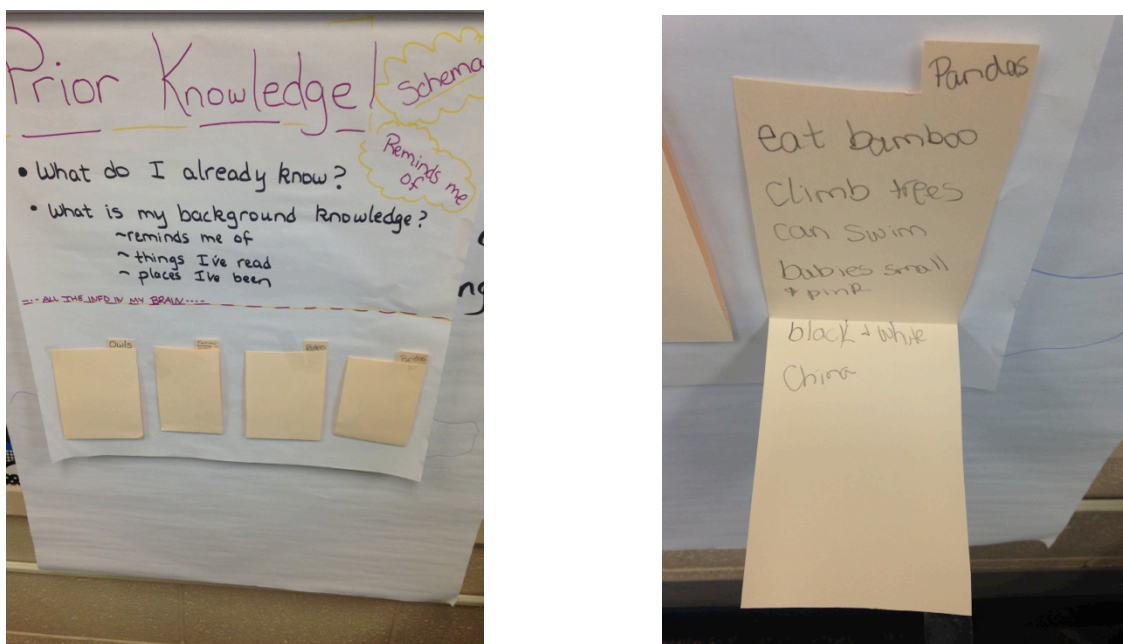
Figure 2. Prior Knowledge Chart and Student Folders

This presentation was consistent with how Mrs. Schilling presented narrative nonfiction

literature. She connected the story back to the skill or lesson focus (e.g., schema, point of view),

showed students the cover, and then began reading the story—reading the picturebook in its

entirety as a connected narrative from beginning to end. There was one exception to the complete

reading of a book highlighted as narrative nonfiction and that was *Voices from the Oregon Trail*

(Winters, K., 2014). Mrs. Schilling presented this book in a similar manner to the narrative

nonfiction, beginning with her lesson focus (journal writing) and then showing the cover and

endpapers to the students. However, rather than reading the entire text, she highlighted the

structure of the book, with each person's narrative being on a page with an individual heading.

After pointing this out, she read two narratives from this selection, on Captain Hawk and

Chankoowashtay. Though she selected two narratives from the collected work, this nevertheless

still followed with her practices of reading a narrative nonfiction selection linearly, as it is intended. In this case, the book was a collection of multiple narratives instead of a single longer narrative.

In contrast, when Mrs. Schilling read the expository nonfiction literature she connected it to the other texts, but set it off as different from the beginning by her selective use of often random and made on the spot, of short sections from the expository nonfiction communicated to the students that expository nonfiction could be read in nonlinear chunks.

For instance, when reading *You Wouldn't Want to Explore with Lewis and Clark* (Morley, 2013) she began by saying to the students, "I really liked the books about people who had adventures. All of those books told the story of a person" (Observation Notes, April 7), she then moved into explaining what they would be learning about in social studies, showed them a map of the U.S. and proceeded with a question, "How did we [the U.S.] get so big?" Mrs. Schilling continued the questions, providing some expansion on what students were saying[8], "Thomas Jefferson did buy a large chunk" and adding information she wanted them to know, "The first people to visit a place are called pioneers", before showing them the cover of the book. She reiterated that earlier books she had shared "told a story," without using the term narrative nonfiction, but alluding to it, and then showed them the pages of the Morley text (which was expository nonfiction) and asked what they noticed about this book.

The difference in presentation of narrative and expository nonfiction set the students up to engage with the texts in different ways. With the narrative nonfiction Mrs. Schilling

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[8] These expansion statements are not technically accurate (i.e., as President Thomas Jefferson purchased a 'large chunk' as President, but not as an individual.) When the topic was not the intended focus Mrs. Schilling touched on topics at a surface level, rather than interrogating the statements with students. In addition, Mrs. Schilling provided a simplistic definition from a Eurocentric perspective that did not delve into the complexities of our history.

communicated that the book (or individual, contained narratives within a collected work) was to be read from beginning to end and in its entirety. While her selective use, often random and made on the spot, of short sections from the expository nonfiction communicated to the students that expository nonfiction could be read both nonlinearly and in chunks.

Additionally, while each text was connected to the instructional purpose, the instructional purpose took a backseat to the story being told with narrative nonfiction but was front-and-center with the expository nonfiction selections. In the next section I will show how her presentation of the book impacted the way she encouraged students to respond differently to narrative and expository nonfiction.

Literature shares. A second practice that Mrs. Schilling used to present nonfiction literature was highlighting literature through brief literature shares, similar to variations on book talks. These literature shares played out in two different ways—through her introduction of literature that connected to other texts she had shared previously and through the highlighting of literature sets she had created to support her selected topics of study.

When she highlighted a specific piece of literature she connected it to a similar text or topic that she had read aloud. During my observation she highlighted five additional books in order to extend students' interest in this topic and to further their learning. During the presentation of two of the selections she commented, "If you want to learn more about Amelia…there are two more books [on my shelf]" (Observation Field Notes, March 25). After Mrs. Schilling mentioned the two selections on her shelf (which were the literature selections discussed above), I brought in *Amelia Lost: The Life and Disappearance of Amelia Earhart* (Fleming, 2011) to share with the class, but gave it first to Mrs. Schilling. When highlighting this selection with her students, Mrs. Schilling verbalized her practice of only reading portions of

longer nonfiction books, focusing on expository text sections that a reader noted were of interest or on specific nonfiction text features included.

> Mrs. Schilling: You can look through and read [the] headings and captions to see if there [are]…sections that interest you. (Observation Field Notes, March 30).
>
> Student: Good! That's a long book.

In this way, she articulated for students what she had modeled through her practice, that when reading expository nonfiction you could pick and choose which elements and sections to read.

Another way that Mrs. Schilling shared literature with her students was by highlighting literature sets she had created that connected to the unit of study. These sets were made available to the students to select and read in bins on the back table. During my observations Mrs. Schilling gathered texts students could use to extend units of study (e.g., when students were studying U.S. presidents or dinosaurs). In each bin, Mrs. Schilling had texts at different reading levels and across genres and had multiple copies of texts so students could partner-read the same text. Mrs. Schilling's instructional practices with nonfiction literature had a direct impact on the nonfiction literature her students read. The selections she highlighted and read aloud were typically made available to students during their independent reading time. After she wrapped up the mini-lesson, she would place the book on the back table and tell students that it would be available during reading time. Usually, students would forgo the texts in their individual book boxes to read the selections that Mrs. Schilling had shared and read aloud. In discussion about this practice, Mrs. Schilling talked about her rationale for making the selections she highlighted and read aloud available to the students. She stated that after not seeing her students read many nonfiction selections, she realized that if she shared a nonfiction book or put it out for the students and connected the literature to what they were studying, then the students would read it

(Observation field notes, May 5). Even though the texts she highlighted were not always presented by the correct classification and were not always specifically nonfiction, Mrs. Schilling used her authority as a teacher and the trust she had garnered with her students to influence the literature they were reading and expand their exposure to texts.

Responses Elicited During Instructional Practices

In addition to sharing nonfiction literature as something to learn from and to choosing to read aloud shorter nonfiction sections (than she did from fictional works) with an eye toward the aural load of nonfiction information and structures, Mrs. Schilling prepared students to respond in a different manner to expository and to narrative nonfiction texts. Importantly, for narrative nonfiction she had students activate their prior knowledge and then listen to the text, pausing only when students asked questions of her. For expository nonfiction, she presented students with a task, set ahead of time, to focus on while listening. While the focus of the mini-lessons with the expository nonfiction literature was on main idea, she also spent much of her time focusing on the expository text features. With both expository texts she read aloud (*Life in a Covered Wagon* and *You Wouldn't Want to Explore with Lewis and Clark*), she began by reading the paragraphs of text, and then asked questions about the importance of text features (e.g. captions, side bars, speech bubbles). When reading aloud the expository nonfiction, she began by setting a purpose for listening and assigning students a task before she read. For example when preparing to read-aloud from *Life in a Covered Wagon* (Erickson,1994):

> Look at some of these headings. [read] Going West, The Wagon (as she flipped through and showed the students the pages.) I'm going to read a page, and as I read I want you to think about and guess what the heading may be.

With *You Wouldn't Want to Explore* she again began the read aloud by highlighting aspects of the text (text features) and setting a task for the students.

> You can see this whole book has different information. The side notes are separate from the notes that are side by side, and the speech bubbles add information. As I read I want you to tell me what is important in each section.

She stopped while reading to ask questions:

> Mrs. Schilling: What was important in what we just read?

> Mrs. Schilling: Now let's see what is in the Handy Hint [she read it to the students]. I want you to tell me what's important. Why did the author include this?

This instructional shift in presentation impacted and changed the ways in which students responded to the text.

During the nonfiction read aloud students responded in mostly verbal ways that were both personal and social, but occasional physical responses were also documented. In addition, they extended and built on the classroom practices that Mrs. Schilling had initiated. Mrs. Schilling's reaction to these responses served to encourage and invite the responses during the read aloud. Students' verbal and physical responses were analyzed, and the categories of connecting and entering the story world, noticing literary and language features, questioning for clarification and extension, anticipating story development, emotional response or emphasis through interjection and enactment, and responding with informational snippets were identified in the narrative nonfiction read alouds. However, there were only three instances of a verbal response to the expository nonfiction; all of which were in the emotional response category. Otherwise, the students were quiet during Mrs. Schilling's read aloud, only responding to her

questions. Descriptions of each of these categories follow, with examples to clarify the responses of the third graders.

In the next section I will discuss the categories noted in students' responses during the nonfiction read alouds, and then highlight the difference in responses to narrative and expository nonfiction. I will explain each code and provide examples of how this played out during Mrs. Schillings' comprehension mini-lesson.

Connecting and entering the story world (connections). Connecting and entering the story world was a response to the nonfiction that occurred when students related the read aloud to their experiences, imagined themselves in the text, or anticipated what would happen. Researchers have talked about this type of response in which children locate themselves within the text world (Langer, 2011; Sipe, 2008). Sometimes these connects were overtly social, to be shred with their peers and sometimes these were inwardly social, meant for the learner themselves as Bakhtin (1981) or Vygostky (1962/2012) have suggested. When Mrs. Schilling was reading *Amelia and Eleanor,* students connected to the story indicating both a personal experience and relating to how they were feeling at the moment.

Mrs. Schilling: [read] …for dessert! Eleanor Roosevelt's pink clouds on angel food cake.

Student: Yummmmm!

Student: I love angel food cake!

Student: I'm hungry now!

Students also used *connections* to place themselves in the situation of the characters in the story. When Mrs. Schilling read from *The Camping Trip that Changed America,* about Teddy and John telling stories by the fire, Breyer commented, "I would be scared!" *Connections* also served as a time for students to share their personal experiences and engage with their classmates. While

reading the story, Mrs. Schilling paused to focus on how she had to turn the book to a horizontal orientation, in order to show the size of the trees. When she had finished reading the students focused on this aspect of the story sharing their experiences:

Elijah: I've seen the big trees in a picture.

Aaron: I remember there was one tree you can drive through.

Hannah: They should make a tunnel through the trees, because it is killing them.

Eric: Mrs. Shaw showed us a tree that someone put a picnic table inside of it.

The final use of connecting was when students anticipated what would happen in the story. These comments served to indicate to Mrs. Schilling and classmates that they were aware of where the story was going:

Mrs. Schilling: [read] Lucille about her entering a rodeo competition [The Original Cowgirl]

Student: [whispering] I know she's going to win.

Or:

Mrs. Schilling: [read] whispered to Amelia—[Amelia and Eleanor Go for a Ride]

Hannah: [softly] They're going to drive the car.

While Mrs. Schilling never named the practice, this was something she occasionally modeled for the students:

Mrs. Schilling: [read] *From the tree came a whimper. "Mwaaa."* It doesn't show you what they might see—

Students: A panda

Mrs. Schilling: [read] *A Baby Panda!*

Students: Yes!

This response differed from other responses, in that students' anticipation comments were more subdued, rather than stating them loudly for the entire class to hear, they seemed to be made more for the student themselves, for them to confirm for themselves what was happening in the story. This is important for two reasons, Mrs. Schilling allowed these self-confirming statements to be made and also because of how the students used the self-talk and aesthetic responses to transact more fully with the text.

Noticing literary, text, and peritext features (noticing features). Student responses were coded in the noticing literary, text, and peritext category when the response focused on noticing literary features, for example when the students commented on figurative language or the inclusion of a word wall word. This code was also used when students noticed text features such as illustrations or captions or peritextual features, such as the endpapers. Responses in this category often were in relation to the consistent classroom practices.

Mrs. Schilling: [reading] *She roped five cowboys! [Lucille Mulhall: The Original Cowgirl]*

Hunter: Laughing [pointed at the book] Look at his face!

In this example, Hunter physically and verbally notices a detail in the illustration. His comments serve to draw his classmate's attention to the details in the illustration to which he is responding, while the physical action of pointing affirms where he wants his classmates to look.

Another common aspect of noticing was noticing features that were connected to classroom practice of identifying figurative language. Throughout my time in the classroom, Mrs. Schilling had two practices that remained consistent, despite the changes in unit or focus of the lessons, her use of the Word Wall and a figurative language chart. Students, based on interesting words they found in their reading, nominated words for the word wall. Mrs. Schilling

would then select five words to focus on during her vocabulary mini-lesson. After students had

mastered the words she placed them on the Word Wall (see Figure 3) and selected new words.

In the first interview Mrs. Schilling explained how she selected the words:

> I try to choose words that are specific to a subject but more that they can use in
>
> conversation. More like I guess, more difficult words that they might not be exposed to
>
> that they could use in regular conversation or they will find while they are reading their
>
> books…(First Interview, pg. 3).

Figure 3. Word Wall in Mrs. Schilling's Classroom

When she read aloud *Amelia and Eleanor Go for a Ride*, students noticed and called out

(almost always in unison) the words eloquent, horizon, approved, nonsense, and amusing. When

a few students called out the word eloquent, others corrected them by saying the word elegant.

This happened in each selection that included word wall words, after hearing Mrs. Schilling read

the words, students would clamor quickly to repeat the word or call out *word wall*. During the

readings, Ms. Schilling continued with the story, not pausing to acknowledge students'

identification of the word, even when they called out a wrong word. She also allowed the

practice to continue occurring, not addressing students or calling out. This response indicated to students that the behavior was acceptable and encouraged their response during her read aloud. However, particularly when students corrected the misidentification of a word wall word, Mrs. Schilling missed a moment in which she could have paused to highlight the difference between the words and their meanings.

Mrs. Schilling also tuned students into figurative language (see Figure 4) and they were quick to notice idioms, similes, and metaphors when she was reading aloud. While the interactions with the words walls were between the students, their peers, and the text with no reaction from Mrs. Schilling. There were different variations of responses to figurative language..
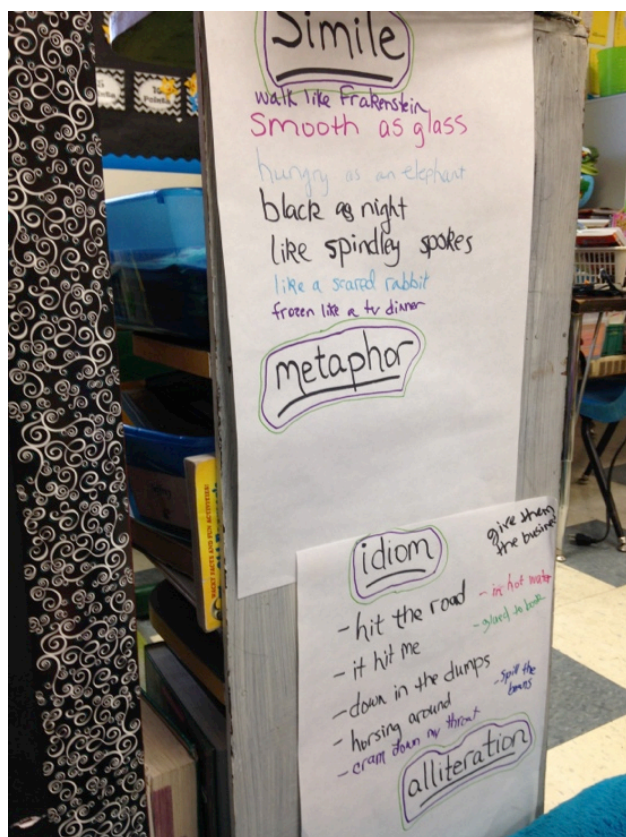
Figure 4. Figurative Language Lists: Idioms, Similes, and Metaphors

Most of the time Mrs. Schilling continued reading, ignoring the students' identification of the figurative language.

Mrs. Schilling: [reading] *Ladies rode sidesaddle, and riding a sidesaddle was slower than a snail climbing a greased log.*

Student: idiom!

This pattern was also seen when reading from *The Camping Trip that Changed America* (Rosenstock, 2012):

Mrs. Schilling: [read] *Shut themselves off like two old grizzly bears*

Student: Simile.

In these exchanges, Mrs. Schilling continues reading, not interrupting the story to acknowledge However, in a later exchange while reading, the following interaction occurred:

Mrs. Schilling: [reading] *I feel like a runaway schoolboy*

Aaron: [raised his hand and repeated] I feel like

Mrs. Schilling: [interrupted] Yeah, that's a simile

Students were so aware of the figurative language that they even noticed it during conversation with Mrs. Schilling. After reading the basal selection entitled, *The Footbridge* Mrs. Schilling was discussing Laura being tossed in the river and feeling "like being tossed in a washing machine."

Student: Wait—you've been in a washing machine?

Mrs. Schilling: I said like—

Student: That's a simile

Mrs. Schilling: There was a simile here in what I read, like a—

Student: branch, a willow!

Mrs. Schilling: Like a willow branch.

In these interactions, the students are noticing and applying the classroom practices of identifying language to the reading. They are encouraged to identify and share by calling out during her read aloud. By allowing these practices, Mrs. Schilling was creating a space where the students were identifying for each other and affirming other aspects of the language in the story. In the case of the incorrect identification of the word wall word, they even corrected each other. This practice enabled the students to be positioned as the more competent other (Vygotsky, 1962/2012), rather than Mrs. Schilling feeling like she had to stop during the story to point out the word wall words or authors' use of figurative language, the students' took ownership of this role.

Questioning for clarification or extension (questioning). This category was used to record instances where students asked questions of the text in order to clarify the text or seek additional information. The questions served different purposes for the students. When Mrs. Schilling was reading *Benjamin Banneker*, students asked questions during the reading.

Tanner: If you were a slave would you get food?

Breyer: Does it say in the book who was the first to have a slave?

Unlike her reaction to the student's other responses (e.g. noticing, connecting), Mrs. Schilling paused during the read aloud to answer the questions posed by the students. In these instances Mrs. Schilling was positioned as the expert and demonstrated that she felt responsible to answer the questions for the students.

Questioning also occurred when students needed to clarify information in the story. This occurred when the author used a phrase that the students did not understand. Sometime the students directly asked what the phrase meant.

Ruth: What does home away from home mean? [Mrs. Harkness]

However, other times confusion was indicated through a statement, at which time Mrs. Schilling would pause to explain.

>Mrs. Schilling: [read] *The bear and I were both scared and embarrassed, but I tell you it was the bear that had the better manners.*

>Hannah: I don't get it.

Mrs. Schilling continued to explain that Johnnie had been in the bear's home and had been loud and tried to scare the bear, so he had not used good manners, while the bear had not done anything to Johnnie but stare at him.. Through her actions, Mrs. Schilling demonstrated that when students were questioning she felt that it was her role to provide the scaffolding to ensure their comprehension of the text.

Emotional response through interjection or enactment. This category referred to student responses that provided the student an emotional response to the literature. These responses were both physical and verbal, often taking the form of a facial reaction or short interjections or vocalization of a sound. In some instances, this code was used when students brought in physical objects to connect to the text. An example of emotional response occurred when Mrs. Schilling was reading the narrative picturebook *Amelia and Eleanor:*

>Mrs. Schilling: [reading] *How amusing it is to see a girl in a white evening dress and high-heeled shoes flying a plane!*

>Students: chuckling and laughing

>Mrs. Schilling: [reading] *Amelia laughed as she made a wide sweep over Washington, D.C., and turned off all the lights in the plane.*

>Male students: Ooooooh! [said like someone is in trouble]

The emotional response also occurred with expository nonfiction literature. When reading *You Wouldn't Want to Explore with Lewis and Clark:*

> Mrs. Schilling: [read] *Lewis's first task is to follow the Missouri River and discover its source in the Rocky Mountains.*
>
> Student: Cool!
>
> Tanner: Awwww!

In this response, two different students responded with an emotional response to Mrs. Schilling's reading, with different short interjections. These responses, particularly Tanner's indicate their reaction to the notion of locating the source of a river. Emotion was the only category documented when reading the expository nonfiction; there were no instances of questioning, noticing, connecting, or responding with information. Even of the emotional responses there were only two other responses to expository nonfiction. The first involved the students responding with "Awww" after hearing of the death of children during Westward expansion. The other response was the students laughing when the book addressed personal hygiene and bathroom facilities. When Mrs. Schilling read from *Daily Life in a Covered Wagon*[9] she chose to read two small selections, pg. 28 *Children's Activities* and pg. 38-39 *Sickness and Death.* Before reading the paragraphs she set a task for the students, asking them to identify possible headings.

Discussion

Noticeably absent from the classification of responses to the nonfiction literature was the category of responding with informational snippets. This category was noted when students focused on small segments of information in the text. Throughout the read alouds, the focus on information occurred when students were answering questions posed to them by Mrs. Schilling,

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[9] See discussion of *Daily Life in a Covered Wagon* in Chapter 6.

not when they were responding to the nonfiction literature on their own. While Mrs. Schilling posed questions with the read alouds after reading, with the expository nonfiction and two of the narrative nonfiction selections (*Mrs. Harkness and the Panda* and *Voices from the Oregon Trail*) the questions were posed throughout the reading.

> Mrs. Schilling: [read] *First, she had to have the right clothes. Explorer's clothes. A tailor cut Mr. Harkness's clothes to fit Mrs. Harkness: a fur-hooded parka, woolen underwear, riding trousers, slacks, shirts, and an old tweed jacket.* What kind of weather do you think she will encounter?
>
> Student: Cold
>
> Mrs. Schilling: What in the text told you that?
>
> Student: It said fur.

With the expository nonfiction the questions were more focused on the text structure and occurred more frequently throughout the reading. She began the questions as she introduced these texts with *You Wouldn't Want to Explore* she began, "How did we get so big?. …[student talk], What were some of the dangers?" and the pointed out, "Headings are the main idea. They tell us what we are going to read about." In addition to asking questions, she set the task and purpose of listening, "I'm going to read the paragraphs and I want you to tell me what the heading might be." This introductory time was also used to provide information, "One thing I want you to know, the first people to visit are called pioneers. I want you to look at this title." She then proceeded to point out the title. During the reading Mrs. Schilling paused to ask questions, "Do you think these [captions and images] are also important?" and "This heading is "Nooning," what do you think it will be about?"

Through the analysis of the responses it is evident that the way the Mrs. Schilling presented and read aloud the nonfiction impacted the students' responses and set them up to have specific experiences with the text. During the reading of narrative nonfiction, responses were invited by the act of Mrs. Schilling simply allowing and not shutting down the students from verbally and physically sharing their in the moment response. However, with the expository nonfiction, Mrs. Schilling's presentation set them up for a specific response, focusing their listening attention towards completing specific tasks at the end of the reading. With these expectations, students had noticeably fewer verbal and physical responses to the expository nonfiction than the narrative nonfiction. What is promising is that students had aesthetic responses to the nonfiction literature, and while limited, the expository nonfiction also demonstrated the possibility for students to have similar moments.

Mrs. Schillings' read alouds served many purposes. They provided an opportunity for her to model fluent reading, to share literature with her students that connected to their content instruction, as well as to provide instruction in literacy skills. While these purposes all have instructional value, the read alouds also provided an example of how students' should and could respond to literature. In the next chapter I will show how the students' responses in read alouds carried over into their responses during the initial reading, in writing, and in literature discussion groups.

Why is this important? What were the teacher's purposes throughout the read alouds? Answered above in new section.

CHAPTER 5

STUDENTS' LIVED THROUGH MOMENTS

This chapter presents the findings of data analysis focused on the responses of five

students to the five nonfiction literature selections I chose. Here I will share the data temporally

in order to capture the "lived through moment" of the students' responses, in the same way I

attempted to capture the students' "lived through moment" in the classroom interactions with the

teacher in the previous chapter. To engage the students with nonfiction literature I chose a range

of quality selections focused on the topic of space written in different formats. These selections

were integrated into the classroom and introduced one at a time to the students. Students read the

texts during their Daily 5 instruction, and the texts were discussed in literature discussion groups.

For this data, I focused on observations and literature discussion groups with the five focal

students. During the data analysis, I realized that students' "in the moment" reading response

differed from the literature discussion group responses. In the following section I will first

discuss introducing the topic of space as the central organizing concept across the nonfiction

literature that I selected. Then I will discuss the students' responses, going through each

nonfiction literature selection, and looking at the responses the students evoked during their

initial reading, in writing, and during literature discussion groups. Each section is organized

around the same five codes used in the previous chapter to show how these extend from the read

aloud context with the teacher to the students' responses to the text. The five codes show us the

students understanding and aesthetic response to the nonfiction literature. The codes demonstrate

the transaction between the reader and the text, highlighting the ways that the students created an

experience with the text. At the close of this chapter I look at the value of the aesthetic response

across each text, weaving together the different threads of the aesthetic response.

Introducing the Literature

I brought in the first book, *The Magic School Bus Presents Our Solar System,* on March 30, and met with the focal literature group at the back table. I informed them that all the books we would read and discuss would be about space. Before I could hand out the books Tanner suggested that we begin by opening our file folders on space. This was a practice that Mrs. Schilling had been engaging the students in during her narrative nonfiction read alouds. The students agreed and began sharing information that they knew:

Hannah: The sun can be over 2,000 degrees hot.

Mrs. Korson: Oh 2,000 degrees. Breyer.

Breyer: The sun is a big ball of fire.

Mrs. Korson: A big ball of fire.

Elijah: I know a whole bunch of facts.

Tanner: It's not just Earth; it's a bunch of other planets.

Shortly after starting, Elijah added, "If I could open my brain, I could take my file folder out of space then you could see my file folder, file folder of space. I have 3 file folders of space facts." He continued listening to his classmates, then took his pen and notebook and said, "I need to start writing them down." He opened his notebook and began writing down what he knew and what others said. After running out of information for their file folders they talked about information they learned from Mrs. Schilling, with Breyer adding, "You know how I know that there is no wind? It's because when Mrs. Schilling was reading a space book, she told us that." This comment led Elijah to go to his book box.

Hannah followed and went to the nonfiction book section, returning with four books about space: *The Usborne Complete Book of Astronomy and Space* (Smith, 1998); *Now You Can Read About Space Travel* (Attamore, 1985); *Stars and Planets* (Stott, 2005); and *To Space and Back* (Ride & Okie, 1989). Hannah placed the books on the table, keeping the book *To Space and Back*. As she flipped through this book, Elijah began looking through *Now You Can Read About Space Travel,* noting: "Oh, yeah! I forgot. There are these little cars that they put on like these other places and like shot it at these others, at the moon and everything, to like see, to see the moon the first time." The pictures in the book became information that they added to the conversation. Comments and references about the photos also served as jumping off points to extend the conversation:

Hannah: There was a monkey that went to space.

Mrs. Korson: They put a monkey in space?

Hannah: Um-hum.

Mrs. Korson: Why would they do that?

Breyer: That was the first, I think that-

Tanner: That's so weird.

Elijah: That was the first one

Tanner: Because it's really rude

Hannah: Oooh! I've got a picture of it- [showing the picture in the book]

Tanner: and it could kill it.

Mrs. Korson: It might kill it, okay.

Breyer: Because if, we, no one ever did it before so if, so if the test-

Hannah: Monkeys are humans basically.

Breyer: I know they are

Eli: Humans or

Mrs. Korson: Monkeys are humans?

Hannah: Yeah they do this [acted like a monkey with arms at the armpits]

Breyer: If they, ummm, [if] their experiment messes up it won't be the person who dies, it will be a monkey.

Most importantly, referencing the books when sharing what they already knew about space allowed Elijah into the conversation. Elijah had the lowest reading level of the group and while he indicated confidence at the beginning, he hesitated to add to the discussion, turning his attention instead to writing down the information the other students shared. When Hannah brought the books over he used them as resources to allow him into the group discussion.

This introduction to the literature unit also indicated the power of the instruction of Mrs. Schilling. Students were replicating her practice of "opening their file folder" to activate what they knew about space. Later, I describe how this practice also became important to students' response while reading. This shows how the teachers' instructional practices influenced the way that students' responded to and engaged with nonfiction literature, this is important because the teachers presentation of the literature sets the stage for the students development of an aesthetic response.

Student Response to Nonfiction Literature

Reading, writing, and engaging in literature discussion groups all provided a space for students to evoke a lived-through, aesthetic transaction with the text. In the classroom the students created social spaces in spaces that were not intended to be explicitly social, for example during the "reading to self" time of the Daily 5 activities in which it was intended that

students work independently. In Mrs. Schillings' class it was common for students to discuss their reading and share the texts with other students who were working nearby. However, approaching these from a sociocultural perspective, all language serves as dialogue even when the audience is not explicit (Bakhtin, 1984; Vygotsky, 1962/2012). These responses were evident in students' personal and social interactions with the text; which were both physical and verbal. Analyzing the data led to the identification of several ways that these interactions served to deepen students' response and the identification of the codes which were discussed at the end of Chapter 4: connecting and entering the story world, emotional response through interjection or enactment, questioning for clarification or extension, noticing literary and language features, and responding with informational snippets.

The Magic School Bus Presents Our Solar System

The cover of *The Magic School Bus Presents Our Solar System* advertises the book as a "nonfiction companion guide to the original Magic School Bus Series" (Jackson, 2014). This expository nonfiction picturebook is divided into short chapters, which are two pages in length, beginning with the sun and working its way out through the solar system. Each chapter includes a paragraph about the object in our solar system (e.g., sun, asteroid belt, Mars) along with many other elements, inset photographs, captions, labels, a Frizzle Fact, and "homework" related to the topic. The text closes with two pages of planet facts, two pages of information about careers related to space, and a one-page glossary (labeled *Words to Know)*. The words included in the glossary are not labeled in the text.

I chose to start with this selection for several reasons. First, due to the proliferation of the *Magic School Bus* Series, I felt that students would have some familiarity with the text. In addition, I wanted to start with an expository nonfiction text because I felt that text would match

with students' understandings of nonfiction. Finally, since this text was in picturebook format, I believed it would be more inviting to start our reading and literature discussions than the longer expository text. This text was read from March 30th to April 8th and students engaged in two literature discussion groups about this text because Tanner was absent during the first discussion. It is important to note that there was a four-day weekend during this reading and discussion time frame due to the Easter holiday.

Evoking the initial response while reading. Students' responses to the *Magic School Bus* focused on the themes discussed at the end of Chapter 4: responding with informational snippets, emotional response through interjection or enactment, noticing literary and language features, and questioning for clarification or extension. Observations when reading this selection included reading to self and partner reading. However, students sat in close proximity to each other while reading, which impacted their response. The following vignette illustrates the scene:

The students have all selected read to self and are sitting around the small classroom table. Emma sits at the end, Breyer on her right, then Hannah, Tanner, Elijah, and myself. The students begin reading silently to themselves. Breyer is reading about the Sun. He pauses and looks up at me, "Did you know when I said that the sun was made of fire—it is made of plasma." I acknowledge him with a nod of the head and he then returns to reading. At this point Emma exclaims, "Whoa! The sun's surface is 9,900 degrees." She giggles out load as she reads the speech bubble, "Too hot for me!"

Elijah asks if I will read with him. Although he was reading to self, I know that many of the literature selections were above his reading ability. I agree, and he suggests I read one page and he will read the next. We continue sitting in the same space reading softly aloud to each other. As I read the caption about landmasses (pg. 12) Emma interrupts, "You read a word wall

word—'occurred'." The students around the table do not respond. A little bit later, as Elijah is reading about the moon he pauses and asks a question, "What's a moonquake?" Emma piped up, "I know! It's an earthquake." Elijah and Emma together add, "But on the moon."

During the next class Breyer and Emma were partner reading, as were Hannah and Tanner. Elijah was out of the classroom for reading intervention. Both groups were sitting with their partners (knee-to-knee), facing each other on the back carpet. They began by reading only with their partner, making the occasional oral comment:

Breyer:	[Reading] *Mars has a giant system of canyons... It's four times deeper than the Grand Canyon and would stretch across the United States.* That's interesting!
Emma:	Look how long it is. [Traces finger along the illustration]
Breyer:	[After staring with mouth wide open] You know what's so cool? It can hit so fast and hard!
Emma:	They make a big hole!

During these interactions Emma was confirming Breyer's emotional response to the text. Hannah and Tanner did not engage with them; they sat and continued to read on their own. However, being in close proximity they were staying on the same page as the other partner team. On page 22, Emma wondered to Breyer:

Emma:	Why is this [Cassini-Huygens] up in space?
Breyer:	I think it takes pictures for scientists. [It is there] to take pictures and learn more about space.
Hannah:	But how, before they had cameras, how did they know about space?
Tanner:	You mean a long time ago?

Breyer:	Well I think they just looked at it. With those things you put to your eye that make it bigger.
Hannah:	What about before those?
Breyer:	Telescopes! Well, they didn't know as much as we do.
Tanner:	They studied by just looking.

In this interaction Emma began the response by questioning the information in the text by asking questions. As with morning before, asking a question that extended the text invited the other group (or individual) into the conversation. This created a social interaction among the students that provided them the opportunity to build on others' attempts to extend their knowledge.

The category of informational snippets was marked when students were focusing on facts from the text. Sometimes the information students were noting was to challenge their own prior knowledge. In the first example, Breyer noted informational snippets that challenged his own prior knowledge that he had shared during the discussion.

Written responses. Students' written responses were recorded during the initial response when they wrote on sticky notes or in their notebook, at home, as well as during the literature discussion group. In all of their written responses, informational snippets comprised the majority of their responses. Prevalent in students' written responses were bits and pieces of information from the text, rewritten on sticky notes. During the literature discussion group, Hannah and Elijah added notes. Hannah noted "boring" on a sticky note marking the page, while Elijah wrote many of the facts that his classmate highlighted, adding them to the collection of notes he recorded during his own reading. While writing, Elijah often was not aware of why he was writing something down. For example, when Elijah kept stopping while reading, adding, "I'm going to write that down," I asked him what he had written. Elijah responded, "88 and 59

days." When I asked him why he just answered that he thought it was interesting. I continued,

"What is interesting?" He pointed at his note and said, "Just that it was 59 days. The number."

  While Elijah was not aware of why he had written down 59 days, he felt that it was a number that should be recorded because it was interesting. His sticky notes, which he left in his notebook, not in the book, included comments like, "That's cool" and "pretty too." From his notebook, it was clear that Elijah used writing as a way to record informational snippets he felt were important (usually information that included numbers), as well as to process the text.

  This was written in response to Elijah reading about the asteroid belt. In his writing (see Figure 5) Elijah he was making sense of the organization of the solar system, the relationship of the planets and the asteroid belt. His teacher told me that Elijah did not do extra work; however, when reading and engaging with classmates about texts that were beyond his decoding ability, writing served as a processing method for him to comprehend the information he was reading.
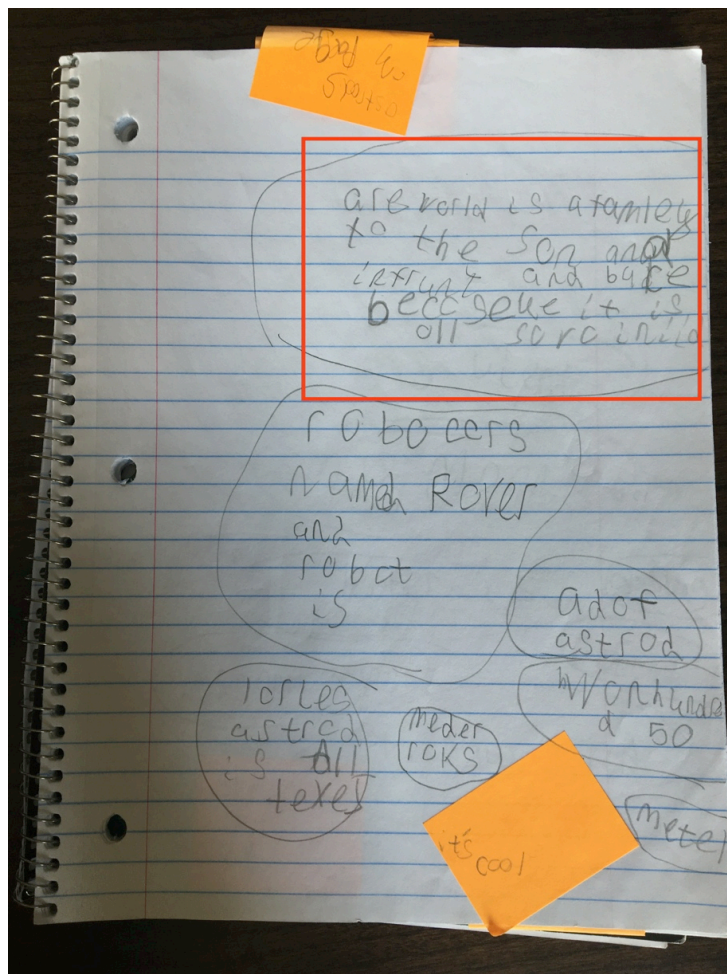
[Written text]	[Oral text]
Are world is a famley	Our world is a family
to the son and	to the sun and
infrunt and bace	in front and back
becoseue it is	because it
oll sc rc in iid	also [has] rocks in it.

Figure 5. Elijah's Written Response After Reading About the Asteroid Belt

Tanner also used writing to process the reading (see Figure 6). After the long weekend, he

returned and shared a paragraph he had written titled Sun vs. Saturn.
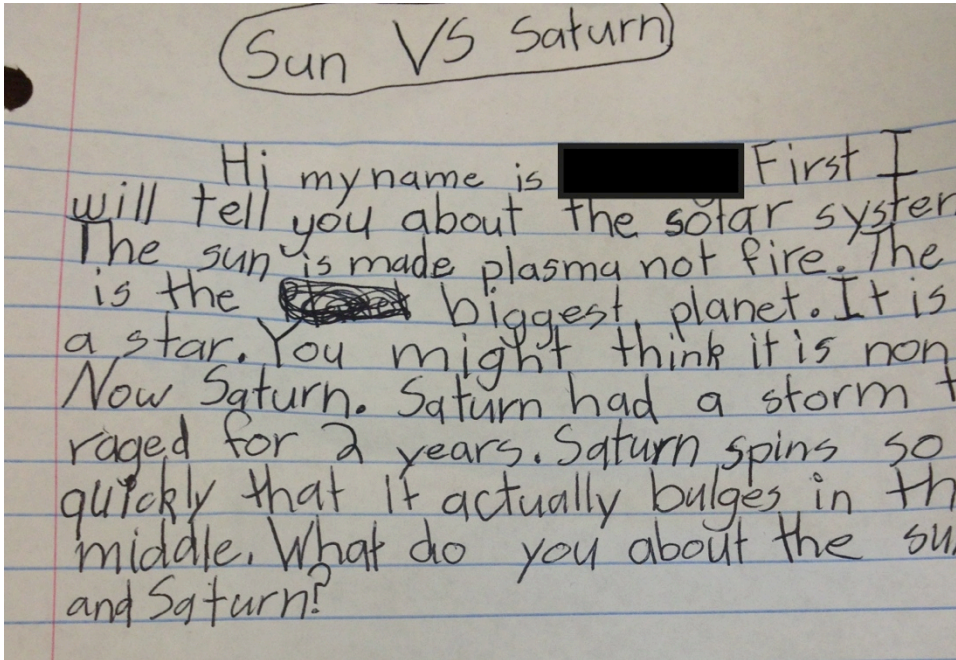
Figure 6. Tanner's Paragraph about Saturn and the Sun

In his paragraph, Tanner also focused on informational snippets he had read, with the majority of

information being located in the captions. Included in his writing was information that clarified

what he had read, "The sun is made plasma, not fire," as well as contradictory information, "The

sun is the biggest planet. It is a star." For Tanner, writing served as a way to share the

information with his literature discussion group and classmates, as he first shared it with me,

then continued reading it to other classmates.

  Evoking the secondary response in literature discussion groups. In the first literature

discussion group, students were very focused on sharing what they wrote on sticky notes, most

of which were just highlighting of informational snippets that they found when reading. When

students were focused on the informational snippets it was difficult to get the conversation going,

as each student would turn to a page that they had marked and raise a hand, waiting for a turn to

share what they had written. In addition to the students' heavy focus on their own sticky notes, I was worried about being able to hear on the recording, so I repeated what students were saying or made comments to myself about what they were looking at or referring to in the text, which seemed to stop the conversation.

Hannah: It, this page 16.

Mrs. Korson: Why did you mark that?

Hannah: I thought it was really cool that the Grand Canyon which stretched across the United States—and on Mars there is this big canyon and they call it the Grand Canyon. Which is really confusing because you think it's the Grand Canyon in our country.

Mrs. Korson: Was there anything else that you liked about that page that stood out when you read that?

Hannah: That's just what I said [referring to post-it note.]

At another point Breyer refers to note he had written in his notebook:

Breyer: An asteroid is the size of Texas… that is really weird because I'm going to Texas.

Hannah: Where is that?

Breyer: I think it's on this side of page 18 because there is the big hole.

Mrs. Korson: So you were looking at the picture there?

Breyer: Yeah and somewhere, when we were reading about it, it said it was the size of Texas, right here [pointed to spot in paragraph].

Mrs. Korson: Yeah, so right there in the paragraph it tells you that the biggest one is the size of Texas. Why did you think that was important? Why did you notice that?

Breyer: Because I thought it was important because I never heard of it before because I never knew that an asteroid could be that big, large.

In these situations, Hannah and Breyer were sharing the information they selected, based on it being new facts that they did not know before they read. This was different from the type of informational snippets that they noticed and became aware of during their Daily 5 reading, which focused more on what contradicted with information they knew.

Mrs. Korson: Okay Emma what were you thinking?

Emma: That 5,500 degrees Celsius is hot enough to melt the entire planet.

Hannah: I thought -

Elijah: I don't think I could take that much heat.

Hannah: I thought this was cool. The first asteroid was spotting by a telescope in 1801. I thought it would be discovered by when someone was in space, not with a telescope from Earth.

After some comments from Elijah about wanting to be an astronaut and "walk the big dome", in which Elijah was connecting with the text, the conversation returned to Hannah.

Hannah: Yeah, I didn't really know because if, I thought because, I just don't get it cause they probably didn't have that good of telescopes back then and it's 1801, that's like 2,000 or 200 years ago…[unrelated talk by other students]. That's weird, and then I also thought this was weird, that thing

that Breyer was talking about that asteroid, is 1 mile down or 1 mile across and 150 feet down.

Mrs. Korson: So you're talking about the picture there, the crater in Arizona.

Hannah: The first asteroid was spotting [sic] on the telescope in 1801 cause the telescope could work into interspace.

Emma: Mercury is the smallest planet in the solar system.

In this section I brought Emma into the conversation. She was a quieter more reserved personality and would sit waiting for me to ask for her to share. While Elijah attempted to respond to her comment about the temperature, Hannah continued on to share informational snippets that confused her, but rather than allowing anyone to provide clarification, she quickly moved on to yet another bit of information, hopscotching from note to note.

One place where students did engage with each other was when Emma softly whispered a question she had written on a sticky note.

Emma: What is a shooting star?

Mrs. Korson: Oh, so Emma was reading, what page are you on Emma?

Emma: 18

Mrs. Korson: So Emma is on page 18 or 19 and she read, she was thinking, "What is a shooting star," so she was questioning some things. Can anybody answer that for her?

Hannah: I think, I'm not sure, but my theory is, I think it is like a star but asteroid fell into it and put it across – and it put it, it's like shooting it across the sky [used right hand to show how the asteroid hit the star to make it move] but I don't get it because they say you always have to make a wish. If you

say, if you see a shooting star but you have to make it quick… I do the
Star Bright, Star Light, that thing and I do that whenever I see a shooting
star, but it never comes true.

Elijah: Sometimes it comes true.

Mrs. Korson: So when you were reading

Elijah: Not always

Mrs. Korson: This you were thinking about the wishes that you have to make on
shooting stars?

Hannah: Yeah.

Hannah: I say it whenever, you have to say, there cannot be any other stars in the
sky but that one [emphasized *but that one.*]

Breyer: Maybe it doesn't come true because a person already saw it and they said
a wish before you.

Hannah: No it's, I think you can make more than one wish, but you can't tell
anybody and it can be a bunch of other people because they don't know
that you're doing it.

During the literature discussion group questioning occurred infrequently, as Emma was
the only one to do so during the conversation, which she extended by asking a question. While
the conversation did not answer Emma's question, her question prompted Hannah and Elijah to
engage around their personal connecting with shooting stars. I also saw this theme of connecting
when Elijah mentioned that he wanted to be an astronaut and walk the dome in the picture.
Imagining himself in the setting of the illustration was a way Elijah connected with the text, and
Breyer connected when he commented that it would be fun to float in space.

It was notable that the response during the literature discussion of *Magic School Bus Explores Outer Space* (Jackson, 2014) was vastly different from the initial response evoked during the reading. During the initial response students were sitting near and engaged in conversation, answering each other when they were extending by asking questions. In the literature discussion group, students were more focused on reporting back the notes that they had made either on sticky notes or in their notebooks, and they focused on informational snippets.

Moonshot: The Flight of Apollo 11

A 2010 honor book winner for the Robert F. Sibert Informational Book Medal, *Moonshot* (Floca, 2009) is a narrative nonfiction picturebook that tells the story of the flight of the Apollo 11. The front endpapers include detailed images of the Apollo 11, while the back endpapers include information about the mission to put a man on the moon.

This selection was chosen for the second text because it was also a nonfiction picturebook, but used narrative writing. Since Mrs. Schilling used many narrative nonfiction picturebook selections in her read alouds I knew students would be familiar with the text format and structure. In addition, when reading the *Magic School Bus* (Jackson, 2014) selection, the students had focused a lot of discussion on how we knew about space. The focal students read *Moonshot* (Floca, 2009) from April 9th to14th and participated in one literature discussion focused on this text.

Evoking the initial response while reading. Again, when I handed out the text students stayed at the table to read aloud for the first Daily 5 round. Emma sat on my right, with Breyer, Hannah, Tanner, and then Elijah sitting to my left. There was a short shuffling of who would sit where, as Emma got to the seat beside me just before Elijah. Seeing disappointment on his face, I suggested that he could sit on my left. During this reading, students were very oral when reading,

even though they were all reading on their own. When reading *Moonshot*, students' most common responses were connecting and entering the story world and noticing literary and language features.

When noticing peritextual features (Sipe, 2008), students commented on the endpapers of the text. When he first opened the book Elijah looked at the front endpapers and commented that the book would be about spaceships. Tanner and Breyer also used the endpapers when they were partner reading in the second round after they had finished reading:

Breyer: [looking at the endpapers]. I like this—I think when it takes off it gets

            tighter and tighter [he pointed to the front endpapers]. There they are when

            they are done in space—these pages tell us all the parts, how they

            landed….

Tanner: I thought this was an interesting book.

Breyer: Why are there police by the car? I thought it would say—how they found a

            spaceship in the ocean.

Breyer used the endpapers to clear up confusion they encountered when reading the story, about what happened when the capsule landed in the ocean. The students used the endpapers as resources to add to the text and extend the information. Occasionally the endpapers were viewed as intimidating, as when Hannah asked (when looking at the back endpapers) if they needed to read "all that" (the endpapers included a significant amount of text explaining the history leading to the moon landing.)

An interesting issue of noticing features occurred while everyone was reading around the table, when Breyer noticed the texture of the page. Through his comment he invited the rest of the focal group to also experience the texture of the page with him.

Breyer:	Awww-feel this! It feels like there is paper—on here instead of printed.
Mrs. Korson:	Oh, it does get kind of rough, are all the pages like that?
Hannah:	What page is like rough? [Turning her page]
Breyer:	It's, I don't know
Mrs. Korson:	It doesn't have [page numbers], show in the pictures.
Elijah:	What? [Turning his page]
Hannah:	Maybe it is because it's in space? [Rubbing her hand on the page]
Elijah:	Oh, yeah, that actually does feel rough.

While Tanner and Emma did not comment, they also stopped their reading and turned to the page Breyer had noticed. As I commented above, the page does indeed feel different, rougher, than the other pages in the book. Breyer began by suggesting that it had to do with the way the page was made, but later Hannah suggests that it is because they are in space at this point in the story.

The focal students also used noticing features to point out details in the illustrations. At different points in the responses the students brought up different images, sometimes getting a response and other times they were ignored.

Elijah:	It looks kind of different because I bet it crashed. [looking at the spaceship]
Hannah:	What?
Elijah:	It looks like it has crashed too many times.

Hannah and Elijah were sitting across from each other and Hannah encouraged Elijah to continue and explain what he had noticed. During a different Daily 5 round, Emma had been

reading by herself. After she finished reading, she was walking to her book box when she

stopped by Breyer and Tanner (who were partner reading) and commented:

> Emma: I read this whole book! I like this page. [She showed the Liftoff page.
> Then she turned to the picture of the moon]. Did you see the flag?
>
> Breyer: [Turning page] Where is the flag?
>
> Tanner: [Pointing in Breyer's book] There.

Noticing details in the illustrations served as a way for students to engage in conversation about

the text. For students who were reading independently, noticing features provided an opportunity

to connect and create a social interaction, even if for only a moment.

The final example of noticing features occurred when students noticed the language used

by the author. Breyer and Tanner were reading together:

> Breyer: [read] *calm as a man who just parked a car.* My dad is not calm when he
> drives.
>
> Tanner: My dad can get angry.
>
> Breyer: My dad gets frustrated when there is no place to park.

As with noticing the illustrations, commenting on the language the author used provided

opportunities for students to also connect personally to the text.

The other theme that was most common when reading *Moonshot* was connecting and

entering the story world. Sipe (2008) and Langer (2011) talk about entering the story world as

times when the students draw on their personal experiences and control the text for their own

enjoyment. As Sipe (2008) noted, this was most commonly observed in the nonfiction reading

interactions when the students changed their voice and took on the persona of a character in the

story.

Hannah:	No, no don't go, go. [*frantically*]
Tanner:	No, go
Hannah:	10, 9, 8, 7, 6, 5, 4, 3, 2, 1 [*with excitement*]
Tanner:	Go, go go.
Elijah:	10, 9,
Hannah:	3,2,1
Elijah:	8, 7, 6, 5, 4, 3, 2, 1 [*slowly, deliberately*]
Hannah:	Lift off
Elijah:	T-10, 9, 8, 7, 6, 5, 4, 3, 2, 1, ignition.

In this setting the students were around the table. Connecting served not to engage with others, but as a personal way to engage with the text. These moments were not always extended. Many times the students made a small comment in regards to an illustration or the text, in which they placed themselves in the story by animating their voice. [These were individual moments]

Hannah:	I would get sick.
Elijah:	ROAR *[In rough voice]*
Hannah:	Mission control *[in deep voice]*
Elijah:	Oh, look. That looks kind of funny. It looks like a rocket <u>floating through the air</u>. *[said in a lyrical voice]* Little rocket.

I felt that in these moments, that by taking control of the story (Sipe, 1998), the students were developing deeper comprehension. Becoming players in the story allowed them to immerse themselves in the events of the story. Placing themselves in the story allowed the students to take on the persona (for a short time) of the characters, which enabled them to better understand the events of the story. Students did not always use connecting to become a part of the story;

occasionally comments were made that indicated they were imagining what the characters were thinking and feeling.

Breyer: These guys are like this is awesome, I've never been up here.

Tanner: That would be awesome.

While in this situation Breyer and Tanner were not placing themselves in the story, rather they were connecting in a way that allowed them to enter the story and take the perspective of the characters while keeping themselves separate from the characters.

Questioning for clarification or extension was observed during the discussions, but for different purposes and with different results. Early on, while reading at the table, Hannah wondered aloud, questioning for clarification or extension the meaning of a phrase in the text and getting a response from Tanner:

Hannah: Why does it say where no one has been?

Tanner: Because it's where no one [has] been. They hadn't gone to the moon.

Hannah and Tanner were sitting next to each other while reading. Hannah's question was something that Tanner could answer based on his own knowledge or inference that he made from the reading. The answer seemed to be enough to satisfy Hannah, as she continued reading. At another point during the reading Elijah asked a question that did not garner a response from his classmates, "After the first monkey went to space I wonder if they actually put ….a robot up to space too?" The lack of response to Elijah may have been for many reasons. His question was not connected to the story and students may not have had the information to answer this question. In addition, his classmates may have felt that he was "off-task". During this independent reading around the table, Breyer at one point paused to ask Elijah if he was reading. Elijah defensively answered, "I'm looking at the pictures first." As a struggling reader Elijah was

using a strategy that he had been taught, previewing the text by looking at the pictures to enhance his comprehension, which was interpreted by Breyer as not reading. Due to Elijah's lack of literacy capital and his classmates' knowledge of his reading level, these combined factors meant that in this space his classmates did not respond to his question.

Questions were also specifically asked during the partner reading between Breyer and Tanner.

Breyer: [Reading] *In the dust and stone beneath their feet, no seed has ever grown, no root has ever reached. Still secrets wait there, the story of the Moon: Where did it come from? How old is it? What is it made of? (Not green cheese.)* I say that's a good paragraph. It asks questions I want to know.

Tanner: [read the paragraphs Breyer had just read. He then flipped back to the page of the Columbia landing on the moon.] 60 seconds. Why did it say 60 seconds?

Breyer: I think it was that the spaceship would land in 60 seconds.

Tanner: But why did it have to be sixty seconds.

This question led Tanner and Breyer into a discussion about why the sixty-seconds mattered. Eventually Breyer brought up that they were running out of fuel so they would crash. This interaction and question was designed for an answer; working as partners Tanner viewed Breyer as being capable (and responsible) for answering questions about the text. Questioning for clarification or extension enabled students to see each other as the more competent other to support them through places in the text that they found confusing. When the students hearing the question felt they were indeed the more knowledgeable other, they stepped in an answered the

question for their peer. When the question was viewed as personal speech or the students did not have the knowledge to answer since it was not related to the text, the other students kept reading on their own.

During the observations there was only one instance of responding with informational snippets. In this discussion Breyer was reading about the astronauts and what they ate in space. As he read, he orally repeated some of the items, "Peanut cubes. There's peanut cubes. [touching the illustration of the peanut cubes]…And peaches…Day 3, Meal B [touching the illustrations as he read them]. Breyer's noticing of the peanut cubes in the written text served as a springboard for him to begin noticing the labels in the illustration. This action drew him to physically respond to the text by touching and extending the information from the text.

Another response that was rarely observed during the reading of *Moonshot* was emotional response through interjection of enactment. One instance was observed when Elijah was listening to the audio. In my field notes (April 9, 2015) I wrote:

> Elijah is sitting on the carpet in the corner listening to the story on the iPad. He has
>
> headphones on, but I can hear the audio. He also follows the text, dragging his finger
>
> along the page with the words. As the audio read, "*It takes some skill to use the toilet,*"
>
> Elijah laughs out loud, drawing his right hand to cover his mouth as he laughs.

This emotional response was an indication that Elijah understood the inferred intent that the author was suggesting. Laughing was a release in response to the humor he found in the text and was only meant for his own release, since he was listening to the text alone.

Written response. Unlike with the *Magic School Bus* the focal students did not write many sticky notes while reading *Moonshot*. There were only two mentioned during the discussion groups, and they had removed them from their books when I collected them. On the

first note Emma wrote, "There are footprints." This sticky note comment falls under the category of noticing literary and language features, as this note was in reference to the footprints on the moon. On another sticky note Breyer wrote, "How could they prove it?" which was coded as questioning for clarification or extension. At the end of the literature discussion group I asked the students why they did not have many sticky notes, making it clear that they didn't have to include them.

Tanner: *Magic School Bus* had so many facts, but this is a story.

Breyer: It's just telling you how they empty out of gas and how they lift-off—

Hannah: It's more simple—It's not like everything, it's not confusing.

When I pushed a bit, asking if there were facts in this book they continued, identifying some facts:

Breyer: [reading] *No seed has every grown,* that's a fact.

Hannah: Neil Armstrong was the first person to be on the moon, with some other people.

But they returned to the idea when Hannah noted, "Because it's more of a story and there aren't like a bunch, a bunch of facts—like Ms. Frizzle, there was this and this to learn. [In this book there are] like five or six or seven things and there [*Magic School Bus*] is like ten, twenty, forty." While the students could articulate the facts in *Moonshot,* they still viewed it as different from *The Magic School Bus* realizing that one was a narrative story, while the other was an expository text structure, even though they did not have the technical language to state this.

Evoking the secondary response in literature discussion groups. In the literature discussion the conversation centered mostly on the students' responses that were noticing literary text and peritext features, particularly focusing on discussion about the illustrations. As discussed

above, students did not have sticky notes connected to this text to use during the discussion. So it seemed most of the discussion centered on noticing and using the details they noticed to extend conversation. Occasionally, the students brought up and referred back to information they noticed in their initial response guided these responses. But often this response, without the written guidance, was a new, secondary response to the text.

I opened the discussion by asking the students to tell me what they thought about the book. Hannah began:

Hannah: I think it was saying that they were going up to space.

Breyer: Well, I don't say it was. I think it was kind of weird. Because all it talked about is just about people flying up to the moon and just saying how they get there and their gas is running out. I just like this part way back here. [flipped page to *One Giant Leap*]

Mrs. Korson: Why did you like that part?

Breyer: Because it's not jumping onto other things. It's not talking about they're just running out of gas.

Not remembering where in the story this was, I asked the students to tell me more about that section:

Breyer: Right here.

Elijah: Yeah, it was in there…we're out of gas.

Hannah: Running out of gas. Who does that?

Elijah: They are trying to tell us the fuel is running out and it's like-

Tanner: It's like

Breyer: That's saying how long they have-

Emma: [pointing to the illustration of the Columbia landing]

Mrs. Korson: What are you looking at Emma?

Breyer: It's the moon.

Elijah: Looks like they have a target.

Breyer: How big the hole is…It looks like they are trying to find where to land.

Mrs. Korson: Yeah, it said they had a place they were supposed to land; that they had a target they were supposed to look for.

Breyer: Where the x is, there is a hole, so I think they're going to move over a little more so they don't fall in the hole and be like, I'm stuck.

This example provides instances of students noticing features, connecting, and responding with informational snippets. Breyer began by bringing up an informational snippet from the text. This information was a part of the discussion he and Tanner had had the day before. This may be why this bit of information was something he remembered from the text. Another example of noticing features occurred when Emma pointed out and drew the focal group's attention to the illustration. Her physical action extended the conversation by moving the conversation away from the focus on running out of gas, to what was occurring that was causing them to run out of gas. There were also moments where the students were connecting and entering the story world. There were two occasions, first when Hannah asked, "Who runs out of gas?" and later when Breyer anticipated the problem with landing in the marked spot. These instances encouraged the students to think about how the characters in the text might have been feeling and the worries they may have had. Other instances of the focal students noticing focused on the illustrations and small details such as the font of the text.

Responding with informational snippets also happened when students discussed the countdown. I began the conversation by asking about their reading of this section at the table:

Mrs. Korson: We were reading this page, the countdown page, and then everybody started counting down. What made you do that?

Hannah: [Began counting down and tapping the table.]

Elijah: Because I like the countdown because you can say, T minus ten, nine, eight, seven, six,

Breyer: Plus it's not words

Elijah: Five, four, three, two, one, ignition.

Mrs. Korson: How do you know they say T minus and ignition? (Elijah had focused on the fact that they really said T minus before beginning the countdown and ended with ignition.)

Elijah: I watched this real movie of this astronaut.

Breyer: My brother makes me watch Curious George and there is a space one and George was going to space and they said—Ok George are you ready; T minus one, I mean ten.

Emma: When we were in kindergarten we used to like count ten down to one and then say blast-off.

As with the earlier discussion, a student began by responding with informational snippets. The information had been highlighted in the initial response and here again because it conflicted with what Elijah knew about the countdown. In this situation of connecting, the students were making connections to the text based on other texts (movies) and their own personal experience, which served as claims for authority to correct the text.

Another common discussion point brought up by the focal students was small details in the illustrations. When noticing these details, students would point to the image to guide the others to see what they were talking about. Most of the time, this pointing and mentioning was all that occurred, with the students knowing that their classmates had noticed by pointing to the item as well. For example, Emma commented, "I found something—a little flag." Occasionally a comment was made the confirmed what a student had brought up.

Tanner: I just noticed there's a camera

Emma: Yeah there is a camera right there.

In addition to noticing the illustration Emma also brought up the way the font was used for the text.

Emma: I love this page…LIFTOFF!

Tanner: They wanted to make it easy—so you could read it.

Mrs. Korson: Emma, why do you like this page?

Emma: Because it has big words—because it's loud!

Mrs. Korson: What do you think?

Breyer: Because when the author writes it everyone is excited because they're like, Lift off [*deep, loud, firm voice*], it's time to fly in the sky!

Hannah: They couldn't, would you say lift off [*read in a soft, high voice*]

What began with Emma noticing led Breyer and Hannah to connect by enacting, for emphasis, why the text matters. Hannah continued by showing why the alternative would not work for this moment in the story.

In this discussion students' responses were not guided and heavily restricted by their notes, which enabled the students to have a different discussion than when reading the *Magic*

School Bus. In this discussion one student would begin with their response, whether it was noticing, connecting, or responding with information, which led to other students extending and having their own response. While responses might be brought up due to their initial response, either on their own or through my questions, the literature discussion led to a uniquely evoked response due to the interaction and responses by their peers. As mentioned in the methods section, my role in the discussion was as a participant, not a teacher. I wanted the students to discuss the literature, while I documented their response. However, as the adult and researcher, I found my role to be that of beginning the discussion and sustaining conversation (often by referring back to individual reading observations). As the adult, I also had to take an active role of ensuring all voices were heard and that students' were not misunderstanding some of the literature.

A Black Hole is Not A Hole

A Black Hole is Not a Hole is a longer chapter book expository nonfiction text that explores in depth the topic of black holes. While the endpapers are solid yellow, the book includes extensive supplementary resources. After the text the author included a four-page timeline and a four-page glossary. In addition there were two pages of author's notes, followed by a page which provides additional book and website resources. While an expository text, the author writes in an engaging and inviting voice that brings the reader into the text.

This was the third selection the literature group read and was placed third because it alternated back to the expository text structure, but was in the format of an illustrated chapter book. I did not want to introduce this selection too early because I wanted to have affirmed the students that independent reading was not required. This was the most difficult selection that we read as a group. At this point in the study, the focal students had grown accustomed to being able

to *listen* and *read to/with someone* the selections that I brought in and they knew that we would discuss as a group. This comfort level meant that students often asked me to read with them or to listen to the text with them. This text was on a higher reading level and was much longer than the first two books; the focal students often chose to listen to this text during Daily 5 rounds. Students read this text from April 15th to May 6th and participated in six discussion groups, usually discussing two chapters at a time.

  Evoking the initial response while reading. When reading *A Black Hole is Not a Hole,* responses included all of the codes (responding with informational snippets, emotional response through interjection or enactment, noticing literary and language features, and questioning for clarification or extension) and there were multiple examples of all the codes except for responding with informational snippets. This was partially due to the length of the text and the increased number of observations with this text.

  Emotional response through interjection or enactment occurred frequently and consistently while reading. Students responded with short interjections while listening to the audio. These included comments and sounds in response to the text:

Breyer:	Woah—that's big!
Hannah:	Woosh! [Demonstrating an explosion with her right hand.]
Tanner:	This is a cool picture. [tracing the purple lines with his finger.]
Emma:	Hmmmph! [after hearing "don't jump to conclusions".]

These comments were not made to anyone in particular. As with the responses during Mrs. Schilling's instruction these emotional response comments seemed to be for the individual and not intended for any one sitting nearby or even partner reading with them. Additionally, a

physical movement connected to what was happening in the text often accompanied the interjection.

Students also responded to the text with laughter, in response to the text and the images of the text. Many times this laughter was in response to the authors' use of figurative language, although the focal students did not identify the example (e.g., "for a minute they [your feet] would look like droopy wet socks" (DeCristafano, 2012, p.51.) While the focal students often noticed the literary element, even when they did not label it they were able to appreciate the imagery created by the language.

The illustrations also provided an element with which students could respond with emotional response.

Tanner: Laughing [at the illustration of the apple falling on Newton's head.
               Then points it out to Hannah.]

Hannah: [Looks at the image]. Laughs.

Emma: [Listening to reading] Laughs at the slow motion talking on page
               29.

Unlike the other texts, students had many more responses of emotional response with *A Black Hole is Not a Hole*; similar to their responses during Mrs. Schilling's read alouds. While students had the ability to listen to all of the selections, this selection was chosen more often during listening than the others. It seemed that the act of listening, which removed the focus on decoding, allowed students more energy to respond with emotional response.

Throughout the reading, students responded often with questioning. They questioned pictures, illustrations, and the text itself. With this selection, questioning often led into discussions with those listening or reading with them in order to gain clarification or extend to

deepen comprehension. Breyer and Elijah were reading together and I was sitting to the side observing them:

Breyer:	[Turning to me] I don't get this—wasn't Dr. Einstein the one who created the dog alive again?
Mrs. Korson:	I have no idea
Breyer:	Like he was dead and he used electricity to bring him back—
Mrs. Korson:	[chuckling]- No, I think you are thinking Frankenstein.
Elijah:	You read too much comics.

Occasionally, the students used questioning as self-talk as they looked further into the text to gain understanding. When questioning in this manner, students looked more deeply at the text and noticed text features and read more in order to develop a deeper level of understanding.

Tanner:	[Looking at the illustration of heavy/light snowball.] What? [He turned the book sideways and read the captions.] Hmmmmm?

Students often posed the question to their peers or me (if I was nearby observing). When questioning was used to direct a question at a particular person, it led to conversations about the text. Breyer posed a question to his listening partner, Tanner:

Breyer and Tanner:	[Listening to reading]
Breyer:	[paused the audio] You know what I don't get—it says that the star ball holds together for millions or billions of years—people don't live that long so how do they know?
Tanner:	Well, maybe they have photographs and then they can look and see that it was there.
Breyer:	For millions of years?

Tanner: [Laughed] Guess not! Umm- I don't know how. Science—[shrugs
                          shoulders and puts hands out]

Breyer's action of pausing the radio in conjunction with his question served as indicators to
Tanner that Breyer wanted an answer to his question. The dialogue between these two
demonstrates that the question served as a way for them to extend the information in the text. At
this point the text was not explaining how scientists know about space, but their conversation
shows how they were extending the information in the text.

Questions were also used to understand the language of the text. The story ends similarly
to how it begins: "So…Even though a black hole is NOT a hole—at least not the kind you can
poke your finger through or dig in the ground—a black hole is NOT exactly NOT a hole, either.
Is it?" (DeCristofano, 2012, p. 61). Breyer and Elijah had just finished reading when the
following conversation occurred:

Breyer: Huh? Usually people would say **or** is it? What do they mean by is it?

Elijah: I think they are trying to make you say, or—

Breyer: But why would they make it a book if it's missing one letter [word]—Oh
              wait, is it? They—

Elijah: They're trying to make you say

Breyer: No, they're not trying to make you say or is it.

Elijah: They are trying to make you think too.

Breyer: This is right. Is it?—When you're talking back to your brother you say
              sometimes—umm. My toys at home—You can use is it in a lot of ways,
              but now I can't think of one.

Mrs. Korson: Elijah thinks they are trying to ask a question.

Elijah:	Yeah!
Breyer:	They end with a question mark so I bet you have to read a different book. What's the other book?

This conversation about the wording at the end of the text led students to understand the way the author left the book, with an unanswered question. Breyer took this to mean that there was another book you had to read in order to know more. After this conversation the boys looked through the backmatter, finding a list of additional resources, including books and websites. At the end Breyer commented: "I think they write that so you will buy another book and spend your money." Elijah disagreed with passion, "No, no, it hooks you!"

While listening to reading Tanner repeatedly talked back, responding verbally and connecting and entering the story by responding to the narrator in the text. This practice occurred while Tanner was reading alone and when he was with a partner.

Audio:	If a black hole is not a hole, what is it?
Tanner:	A black hole.
Tanner:	This guy thinks he's funny.
Audio:	Got it? Now forget it!
Tanner:	Ok, I forgot it!
Tanner:	This guy is hilarious
Audio:	Can you hear me now?
Tanner:	Yeah, I can.

In these transactions, Tanner was not looking for his partner, me, or any other student to respond to him. He was, in essence, carrying on a conversation with the narrator of the text by answering

the questions he [the narrator] was asking the reader. Hannah and Emma responded in a similar way, acting the role of the narrator and reader:

Emma: A black hole is not a hole.

Hannah: Then what is it?

Emma: A black hole.

Students also demonstrated connecting by adding connections from their lives. While reading page seven, which showed a whirlpool, Breyer began explaining, "That's a waterhole. I've seen them in movies. I think they go in groups of seven. These can sink boats if you don't stay far away from them. [Laughed] Hannah's been to the ocean, but I don't think she's been sunk by a waterhole because she is still here." While Breyer was not placing himself in this story, he was connecting through knowledge of Hannah's experience. Imagining Hannah being 'sunk' by a waterhole caused him to laugh and explain further. At this image Breyer continued connecting by imagining the fish in the image, "I think fish would be ok—because they live in the water—it wouldn't make sense for the water to go deeper than the sand. I think the whirlpool goes so fast, fish could get dizzy and die."

Physical motions and transactions with the text also provided opportunities for students to connect with the text. Throughout my observation field notes students' physical motions were noted. For example, "Tanner put his hand over the sun, his fingertips touching the edges" (Observation Field Notes). Physically connecting with the text in these manners, tracing lines, counting zeros, and measuring the size of the sun allowed students to transact with the text in an aesthetic manner through enactment and physical response.

While reading this selection, noticing features mainly focused on students noticing language tied to classroom practice, like Mrs. Schilling's focus on her vocabulary word wall

words and the use of figurative language. Several instances of students noticing word wall words were recorded during observation. Often, the students simply noticed the word. Once, when reading with his partner Tanner leaned in and whispered while pointing in the book, "That's a word wall word." Another instance occurred when Emma and Breyer were partner reading:

Emma: [Listening with Breyer and Hannah. Points to the word in her text and whispers.] Candidate.

Breyer: Candidate? [Looks at text.] Oh, yeah! Candidate! That's cool!"

A few paragraphs later the word candidate is used again:

Breyer: It's talking about a black hole.

Hannah: Reread passage.

Breyer: [Repeated] A black hole candidate—hmmmm. Very interesting. It says how does the candidate compare. So that's interesting because I didn't know they were talking about a black hole candidate.

As with the students practice during read alouds, sometimes their noticing features were limited to students noticing and repeating a word wall word or identifying the use of figurative language. There were several instances when students would point similes out to each other. Hannah and Tanner were reading together when Hannah looked at Tanner and commented, "There are a lot of similes." She then pointed out the simile, *like an ocean wave slamming against a rock.* (DeCristafano, 2012). These interactions occurred even when students were reading to self. Breyer was putting away his book while Tanner was listening to *A Black Hole is Not a Hole.* Breyer overheard the audio, "keep your eyes peeled," and then touched Tanner's shoulder. When Tanner looked at him Breyer commented, "That's an idiom. You can't peel your eyes" (Observation Field Notes).

Even when students were not able to label the feature, their attentiveness to language allowed students insight into the way in which the author used language and they responded with emotional responses and appreciation. When they labeled the figurative language it seemed to be in order to share this knowledge with a classmate. In some instances, this sharing led to further discussion (as with the word candidate) because words were used differently than was being taught in the classroom and conversation allowed them to understand word usage even more.

The final use of noticing features with *A Black Hole is Not a Hole* was instances of students noticing the speech bubbles. In the first instance, Hannah simply pointed out a speech bubble to Emma. At another time the speech bubbles prompted Breyer and Elijah into conversation:

Breyer: Hey, Elijah! I know why they do this, like that and like that [pointed to speech bubbles.] When you say this book isn't interesting for someone who doesn't want to learn about space, when they do this- it kind of interests them. So they [put the speech bubble] right that there for them to be interested [talking about the speech bubbles]

Elijah: Who cares about red.

Breyer: They, write that there…they want kids, so like, I think on the first page they wrote that—flipped back to first page. See [pointed out speech bubble at the beginning.]

Elijah: Now you lost your page.

Breyer:　　　No, maybe not. If you – say this is the first page – and you read it.

Someone says it's not interesting, then you read this just to read a little

more, it says light with 680 nonameters. They write that there so kids will

say, "Oooh, that sounds interesting" and they keep on turning the pages.

In this first instance Hannah and Emma were transacting around the speech bubble, as

Hannah made a point to be sure that Emma saw it while listening to reading [these were read

aloud.] The second data example showed how Breyer and Elijah understood the purpose of the

speech bubbles; they were not there to convey information, but to keep the reader interested and

engaged in the reading.

Only one coded response for responding with informational snippets occurred during the

reading responses to this text. Breyer and Emma were reading chapter one. While looking at

page six, Breyer commented to Emma, "I didn't know after a trillion there was a number." He

then read each of the numbers aloud, pointing at nonillion and adding, "Nonillion is the most."

As with the other instances of informational snippets, in this situation Breyer responded when

the information was new information and challenged his previous conceptions.

Written Response. Writing as a response to *A Black Hole is Not a Hole* occurred both

during Daily 5 work time and the literature discussion groups. As with the *Magic School Bus*,

students used sticky notes and journals to record and respond to the text. All of the focal students

used writing as a way to respond with informational snippets. Questioning and emotional

response were also commonly occurring codes in the written responses, particularly by Hannah.

Less frequent, but still evident was the code of noticing literary, text and peritext features.

Absent from the written response coding was the category of connection and entering the story

world. The written responses students made to the text were important during the literature discussion and occasionally for encouraging discussion between focal students.

Tanner was *working on writing*, sitting at his desk with his notebook and the text. Breyer was sitting on the lounge chair near him reading. In his notebook Tanner wrote, "A black hole has stars." After writing he turned to Breyer and told him what he had written. Breyer responded, "That's cool Tanner! You'll have to read to learn more about it." Breyer and Tanner then both returned to their own work.

As was the case with other texts, responding with informational snippets was a way for students to focus on information that confirmed or challenged prior knowledge. It also gave them a method for highlighting new information and processing. Below, Elijah writes about a black hole, synthesizing the information he read about the "life" of a black hole and how they are formed.
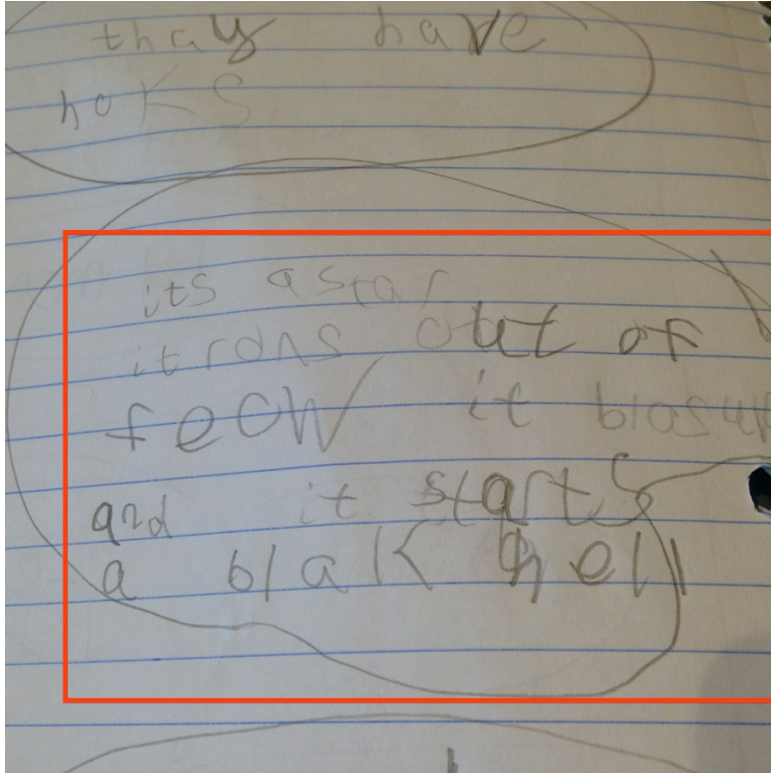
It's a star
It runs out of
fuel. It blows up
and it starts a black hole.

Figure 7. Elijah's Writing about Black Holes

Breyer used his informational snippet to lead him to questioning, as he first wrote down the simple statement "stars can collapse" in his notebook. This information then was turned into a question as he wrote on a sticky note (see Figure 8), "stars can collapse what?"
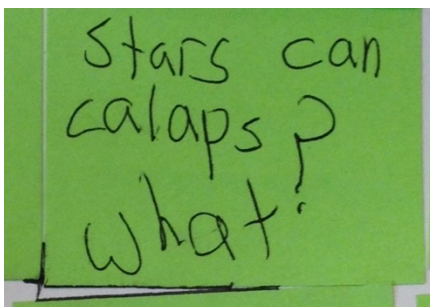
Figure 8. Breyer's Information Snippet Question

Hannah had two methods for marking the questions she had while reading in the text. Sometime she wrote the question and other times she marked the spot with a questions mark. While listening to reading Hannah would stop the recording in order to add her note. Hannah, Breyer and Emma were sitting in a small circle around the iPad, listening to chapter five. Hannah paused the audio after "rise and fall." Breyer and Emma look at her:

Hannah: I need to get a marker to write on a sticky note. [Retrieved a marker, then made a question mark on her sticky note and placed it at the top of the book.]

Breyer: What is the question mark for?

Hannah: They have something that sees a black hole—or a sign?

Breyer: No, no, no – they're saying people can't see it but maybe like cameras can.

Emma: X-rays, and x-ray machines

Breyer: Yeah, because you can't see your bones …like if it's cracked you can't see it but x-rays can.

Hannah: But you can feel it.

Breyer: Yeah, but you can't see it and x-rays can. That is what they are talking about you can't see it.

Hannah: Ok, I'm still putting it there.

Two pages later Hannah again paused the audio and wrote on her sticky note, "What is a black hole in this picture?" Breyer read this sticky note and then suggested, "Maybe if we go here [pointed at the caption] it will tell us."

In discussion about these sticky notes, Emma and Breyer attempted to provide answers to Hannah's questions. They provided examples to help Hannah understand, and while she seemed to accept their answers, she left the sticky note as a reminder for Hannah to return to these during discussion. For Hannah, these questions served the purpose of questions that would help her clarify her thinking, while her classmates answered these questions, she either did not trust them as being capable of answering the question, or she wanted to keep the notes for discussion points.
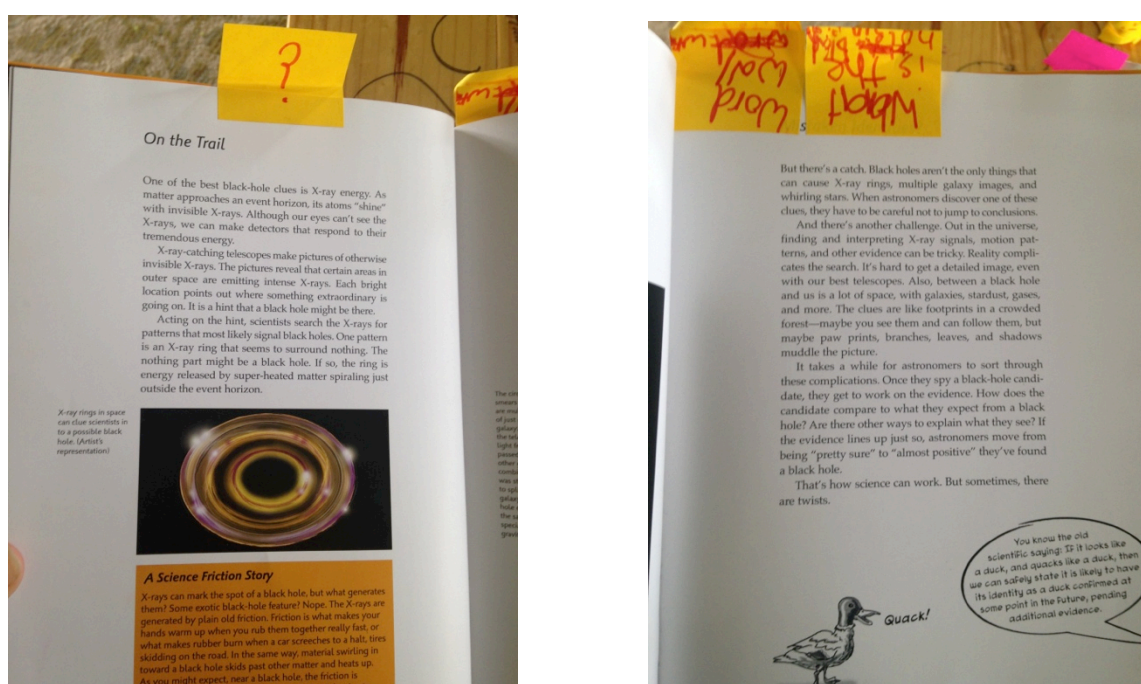
Figure 9. Hannah's Noticing Literary Text and Peritext Features

Hannah also used the sticky note to mark her noticing literary text and peritext features (see Figure 9), marking a word wall word that she found on the page. She did this again later in the text when she placed a blank sticky note on page 45. I asked her about this and she explained, "I read every time you turn around, astronomers are discovering something new about space—so it is—[she paused and looked at the figurative language poster]. It's an idiom!"

The final coded response was emotional response and Hannah was the only one who responded in this manner. She had five sticky notes that responded with an emotional response (see Figure 10), ranging from marking something as "funny" to noting images that were "weird" or "cool." These markings were often shared during literature discussion groups, providing a chance for students to share a response that was not judged.
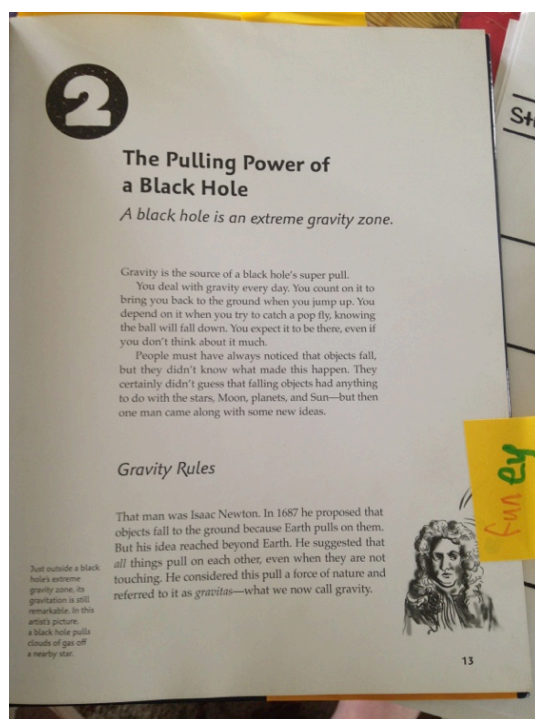
Figure 10. Hannah's Emotional Response Sticky Note

With *A Black Hole is Not a Hole* (DeCristofano, 2012) all students used writing as a way to respond to the text in meaningful encounters, though they each had certain codes that were more prevalent. Unlike the *Magic School Bus* (Jackson, 2014) in which student wrote mainly informational snippets, with *A Black Hole is Not a Hole* writing provided the opportunity for various responses as students synthesized information, responded to humor and interesting pictures, and asked questions.

Evoking a secondary response during literature discussion. With six literature discussions, students' responses included all of the codes. Since this text had the highest difficulty level, I found that in these discussions I took a more active role, trying to guide and clarify some of the content of the text. In addition, in these discussions I brought up many of the responses I noticed during the initial response, rather than these being initiated by students.

During the literature discussion groups, noticing features included students noticing illustrations, text features such as speech bubbles, figurative language, and the backmatter (e.g., glossary, timeline, etc.). Noticing these features opened conversation and provided pathways for students to move into other transactions. Students usually began discussions about this text by commenting on illustrations they liked and noticing details in the illustrations.

Hannah: I noticed whenever I was reading this that, well when that person was reading [referring to the audiobook], that I was looking at this picture.

Mrs. Korson: So you are looking at the picture on page 10?

Hannah: I just, I just thought it was like a rainbow. I don't know how rainbows form either.

Breyer: By water and sun.

Hannah: How does a black hole form? I didn't get how a black hole formed and why does it have all these colors?

While Hannah began this segment by noticing an illustration, she quickly moved to a question she had not related to the text, and then to a question about the text. Beginning with what she noticed before asking questions provided scaffolding as she became vulnerable and admitted she did not understand how black holes are formed.

When discussing Chapter 5 Elijah began by commenting, "I like this ring; I like the colors." After Elijah reiterated a few times that he liked that the rings were colorful the other students joined the conversation. Emma added, "I said they look like they're floating in space." Remembering that Hannah had marked these with a sticky note, I asked her about her initial reading response:

Hannah: I can't remember now, so. Well I didn't really get the pictures. When I was reading I didn't get the pictures.

Elijah: I remember now—

Hannah: But I get it now.

I then brought up the earlier conversation about x-rays and pictures of bones and the focal group students each added their own connection of needing x-rays for different family members. They continued to discuss how the x-ray showed the black hole, even though you cannot see it.

Noticing text features in this text included students noticing captions and speech bubbles. The speech bubbles were noticed during the individual reading and came back up three times during literature discussions. When students discussed these their response often moved beyond the speech bubble into connecting with the text.

Emma: Stay tuned [reading speech bubble.]

Mrs. Korson: You noticed the stay tuned?

Breyer: Yeah and that kind of goes with tomorrow's news because sometimes there is a little song or something in the news.

Hannah: And it says stay tuned at the end.

Mrs. Korson: So you'll see the next thing?

Hannah: [Shakes head.]

By bringing in the tomorrow's news, Breyer made a connection to other information in this text [a heading]. This also provided an opening for Hannah to extend by focusing to "stay tuned comes at the end". When this conversation ended the students moved on to the next topic.

Students also noticed features of figurative language; many times this was limited to students identifying a simile or idiom. While they may have marked it in with a sticky note, I often brought it up in the discussion by asking about their sticky notes. Students mentioned these and sometimes built on what the phrase was suggesting. For instance, when Emma pointed out that if you entered the black hole your feet would look like "droopy wet socks." She then said the word "idiom". Hannah then interjected that it was a simile because it used the word "like".

Elijah:	This is also—I like this too because it said the scientist that forgot to eat his lunch was cooking up an idea.
Mrs. Korson:	What do you think about that?
Elijah:	Well he ate two bites of it, but [pointing at the picture.]
Breyer:	Because it's an idiom and it's—we've never really heard of it before.
Mrs. Korson:	It's a new idiom and so it's figurative language.
Elijah:	The scientist who forgot to eat his lunch was cooking up an idea. I wonder if he actually used a pan to cook up an idea.
Everyone:	[Laughter]

As we began our final discussion, the conversation began by looking at the end of the text. Breyer quickly turned to the last page:

Elijah:	What is it? [reading from the text]
Breyer:	This is how—I think I know. I was thinking about it all night, actually and I couldn't sleep last night. He's talking back to your brother and you say,

oh wait let me find something. When he says—did you leave your glasses

at the house and I say is it your business? Is it?

Elijah: I've been thinking about this almost all day. Ummm, I think they're still

trying to figure it out.

Emma: Where the black hole is?

Elijah: Is it not a hole or is it?

Hannah: That's what this book should be called.

Mrs. Korson: So, they left you with—

Elijah: A blank head.

Hannah: It's a question mark and explanation marks—is it?

This conversation continued while the students used the timeline and glossary, noticing more text

features, to try and determine why the text ended the way it did. Finally, Breyer [completely

frustrated] exclaimed, "Why did they publish it when kids can't even understand it!" While the

students' responses indicated that they were aesthetically engaging with the texts, they struggled

with the ending of the book, which by repeating the beginning left the students feeling that they

were in the same place where they started.

Connecting and entering the story world took different forms during the discussion about

A Black Hole than most other discussions. Since there were not characters in the story it was

difficult for students to act out in the same manner. However, students still connected with this

text in the typical manner of bringing in their own experiences and knowledge, as well as non-

typical manners (i.e. bringing in physical objects, building models).

During the discussion over Chapters 1 and 2, Elijah brought in prior knowledge about

tornadoes to explain the whirlpool, "I know why it comes like that. Because—whenever there's

like a tornado or hurricane that usually happens because the clouds are up in the sky making circles." He continued to explain that in the water it did not go into the sky but "it will still suck you in if you get too close." This connection was important for Elijah because it allowed him to add to and extend the conversation, as well as build a basic understanding of how black holes sucked things in as well. He understood the motion and basic concept.

While in these discussions the students did not often put themselves in the scenarios, but it did happen occasionally (e.g., when Emma talked about what it would feel like to be sucked into a black hole), and they did often imagine "what-if" situations:

Tanner:	What if when they went up---what if when they put the flag on the moon, they found one of these [a black hole] and then they saw…that would give me a clue and they got something a pen or something and they threw it past the boundary line and—
Mrs. Korson:	Yeah, how did they figure out this is how they work?
Elijah:	Actually, you can, actually there can be something that can fly through it-
Mrs. Korson:	Yeah? What?
Hannah:	Or a person.
Elijah:	No like a little ship that someone is controlling [at] home.

They then talked about sending things up, such as a monkey and a robot, before Tanner added:

Tanner:	I would rather throw a pen in there
Elijah:	Like there could be cameras inside of it and see what there is.
Hannah:	So you would get out near a black hole and throw a pen in there?
Tanner:	No, I mean, if I was an astronaut.
Hannah:	You would have to get out.

Tanner: I would and I got a pen with me so—

This example of connecting and entering started with students imagining what the astronaut would do, but slowly the astronaut character was replaced with the students becoming the astronauts themselves.

Unique connecting responses occurred with this selection when Breyer brought in a rock and when Hannah created a model of a black hole (see Figure 11). As we began the discussion for Chapter 6 Breyer brought out a large rock and explained:

Breyer: I found a rock that looks like a meteor. I looked it up on my iPad and it said that if you test it with a magnet and it sticks that it's a meteor and it did not, so.

Hannah: Where is a magnet?

Mrs. Korson: Breyer. Why did you think it was a meteor? Where did you find it? Tell us about this.

Breyer: Oh, I found it by my mom's house by a tree; this is a different one. By a tree and I was like, that looks like a meteor because it has all kinds of holes. So I kind of just grabbed it…and I went inside and I cleaned it off and it actually kind of looked like a meteor. So I tried a magnet and it didn't work so I was like darn.

Hannah: Do you have a magnet now?

Breyer: No.

Mrs. Korson: [I had a magnet in my iPad cover so they decided we should try that.] See it is not sticking.

This was an intriguing connection because although Breyer connected to the readings we had been doing about black holes, he connected this rock back to reading about meteors in the *Magic School Bus* book, which we had finished about a month earlier. In addition, he had not found a meteor. However, Breyer was still able to explain his connection to the reading, explain his thinking, and demonstrate that his connection was incorrect.

When discussing Chapter 6 and the mystery of what happens inside a black hole Hannah created a model to support her thinking:

Hannah: Okay. So this is the black hole (rolled up a sheet of paper) and you guys are thinking like, let's say up here [wide edge] this is where the black hole is like up here is—this is our galaxy [motioning to the air all around.]

Breyer: Then this is the spaceship. [holding a marker.]

Hannah: Then this is the Milky Way and then the spaceship gets sucked down and then it goes to another dimension. That's how it looks pretty much.

Breyer: Yeah you actually.

Hannah: Because it could get stuck.

Figure 11. Example of Students' Connecting Responses

Students' responses that were classified as emotional response occurred rarely during these literature discussion groups. During the first discussion Emma began the conversation by referring to a sticky note, which included an emotional response, "I wrote it was cooooool!—because the fish were going round and round." This emotional written response served as a jumping off point for the students to talk about the whirlpool and why it was in the text. During this discussion the students demonstrated some misconceptions:

Breyer: I think that this, they're telling us that a whirlpool where like fish go into the whirlpool, I think that they're saying that they go into space because this is all about space.

Elijah: It's a black hole

Mrs. Korson: What's a black hole?

Elijah: This, the whirlpool

Emma: It's not

Mrs. Korson: It's not a black hole?

Emma:	That's not a black hole.
Tanner:	Then what is it? A black hole?
Breyer:	It's a whirlpool.
Emma:	No, it says a black hole is just, is like a whirlpool, is like a giant whirlpool.
Hannah:	In space.
Mrs. Korson:	Okay, so Emma is saying it is an example—

What began as a simple emotional response led Emma to clarify why the illustration of the whirlpool was included in the book.

Breyer exhibited more consistent emotional interjection and playful voice when he looked at the 'baby picture of a black hole" (DeCristafano, 2012, p. 19) and said, "Awwww! Look at this." Since this response occurred when discussing chapters one and two, and the illustration was in chapter three, Breyer's response went unnoticed by other students during the discussion. This response occurred only this time and Breyer did not bring it back up during discussions of chapters 3 and 4.

When reading this text, informational snippets were brought up in discussion of every chapter. As with other informational snippets, these were brought up in conversation most of the time because they challenged the prior knowledge that students brought to the reading.

Breyer:	I thought after trillion there's no more letters but after quadrillion, quintillion, sextillion, septillion, octillion
Elijah:	I like this stuff it's so colorful.
Breyer:	nonillion
Hannah:	That's like none—I counted these [zeros] there are twenty-eight of them.
Hannah:	Non-illion, I thought it was nun-illion.

Emma:	Nonillion
Tanner:	Nonillion
Elijah:	It's non
Tanner:	Like non-fiction
Breyer:	One non-nillion! That's so awesome.

This conversation about numbers over a million carried on for a while as the focal students counted the zeros again (there were actually 30.) These large numbers intrigued all of the students. Then Tanner shared a similar informational snippet when we discussed chapters three and four:

Tanner:	When I was reading somewhere it says that a black hole starts as a star.
Emma:	It does.
Mrs. Korson:	So why did you share that?
Tanner:	Because that was interesting…it just doesn't appear like a light. It just stays there for millions and millions of years and once it runs out of fuel, it just—poof!

During one of our literature discussion groups a student not in the group asked the group if any astronaut actually got swept into a black hole. The focal students began sharing many informational snippets to answer his question. After everyone talked over each other, Hannah, Tanner, Elijah, and Breyer began modeling for him:

Tanner:	Here is the black hole.
Hannah:	There is the black hole [book on table] and then here is like a boundary line [edge of book]. And okay- let's say this is an asteroid [pencil] and

there is another asteroid [eraser]. This comes in here and it goes whoop and you never see it. [moved first asteroid across the boundary line.]

Tanner: Like the boundaries are right here and the black hole is right here.

Breyer: Oh yeah! And bye bye.

Tanner: Do you get it now?

Hannah and Tanner: Once it crosses the boundary, you'll never see it again.

While the students in discussion among themselves did not often respond with informational snippets, in this instance, where students viewed themselves as the expert, they used many informational snippets to explain the concept of black holes to others in the class.

Questions arose throughout the literature discussions, but the majority of the time they were not direct. Most of the questions came out of discussion in which the students first had an emotional response or when they made connections. When they did ask direct questions while reading this text, they occurred during the discussions about later chapters.

Hannah asked a question several times before getting us all on the right page with her in order to talk with her. She had marked it with a sticky note, but then could not remember where it was, but she could remember her question:

Hannah: I didn't get this. It said inside of the core in the middle of the earth—it said that there is a black hole?

I tried to guide everyone to the page she was on (page 44). Then Breyer and Elijah tried to help her find it, suggesting she look in the caption and then the next page. Finally Hannah looked at the illustration in the top left corner, with the label—you are here.

Hannah: You are here. Why are we here?

Breyer: Okay. This is a black hole so we are here.

Hannah:	We're inside a black hole?
Breyer:	No, no
Mrs. Korson:	What is this a picture of?
Emma:	The galaxy.
Breyer:	Oh, yeah! This is like the Milky Way.
Mrs. Korson:	Our galaxy.
Hannah:	So Earth is right there. [touching the image by the 'you are here' arrow]
Breyer:	Oh! So this has to be like the sun in the middle.
All:	[Reading] We live in the Milky Way galaxy far out on the edge of one of its' spiral arms.
Hannah:	Ohhh!— it feels like right there.

In the observations of the initial response Hannah, Breyer, and Emma asked questions in written response to *A Black Hole*, however, other than Hannah's note discussed above, these notes were not used to initiate discussion. It may be that like Hannah, they had forgotten what exactly in the text they had questioned, or perhaps they had their question answered in the group. Either way, while there was a response of questioning, this was the least frequent code observed.

As we were wrapping up our discussion about *A Black Hole is Not a Hole*, Tanner mentioned that this was the first book to use speech bubbles, but Breyer argued that the *Magic School Bus* had used speech bubbles. So I asked what was the difference between the two and Hannah elaborated, "They are more conversation-able in this [*A Black Hole*]. That book [*Magic School Bus*] was like you have to know this, you have to know this [shaking her pointer finger]…That book [*Magic School Bus*] is your teacher; this book [*A Black Hole*] is your friend." The key difference between these two texts in relation to the students' response was not the

structure, but the voice that the author used. By adopting a less formal tone, *A Black Hole is Not a Hole* became as Hannah stated, "like your friend."

Out of This World: Poems and Facts About Space

Out of this World is a nonfiction poetry picturebook. The Library of Congress classifies this text as juvenile literature and juvenile poetry, with the indicators being outer space. The National Science Teachers Association selected it as a 2013 Outstanding Science Trade Book. This selection combines twenty poems about space, covering everything from the composition of stars to space travel using different poem forms. Alongside each poem are sidebars that provide information to extend the concepts in the poems. Students were drawn into this book by the cover image, which depicts an old constellation map, and by endpapers that include an image of a spiral galaxy.

Out of This World was selected as the fourth book because it introduced the format of nonfiction poetry. I wanted to present this book after the longer expository text and before the final narrative text, so that it served as a transition from the expository back to the narrative. Students read this text from May 7 to May 13 and engaged in one literature discussion group about the text.

Evoking the initial response while reading. Observation of students reading this selection occurred most often in an individual setting (either read to self or listen to reading). However, this individual reading did not prevent students from engaging with others about the texts and their responses to the text. The responses were most often coded as emotional response through interjection or enactment and connecting and entering the story world. While not as frequent, codes of questioning for clarification, noticing literary and language features, and responding with informational snippets were also observed.

When partner reading with another student named Alice, Hannah often responded with an emotional response. She laughed after reading the poem *Blast Off* and again later when they were reading *After Blastoff,* as she touched each word. After they finished the poem *Blast Off*, Hannah repeated the final line, *"I'm outta here,"* then added, "I like that."

Students reading on their own also responded with emotional response to the text. When Elijah was listening to the poem *A Black Hole,* he responded by commenting, "Ooooh! A black hole!" as he traced his finger in circles towards the center of the black hole in the illustration. This poem also elicited a physical emotional response response from Emma when she was reading alone. After reading the title, she stared at the page, her mouth wide open as if in surprise.

The second most frequent category of response was connecting and entering the story world. As with *Moonshot*, this was accomplished often by the focal students changing the intonation or rhythm of their voice. Emma actually began singing the tune of "Twinkle, Twinkle Little Star" as she read the poem titled *Twinkle*, which began with the same line from the song. Hannah changed her voice when reading the poem *Spacesuit* to a higher pitched, musical-like flow. While read the poem *Satellites,* both Hannah and Elijah demonstrated connecting. Hannah read the poem with a bouncy, rhythmic, rap-like pace. Elijah, listening, began tapping the table and making a regular "beep" sound, mimicking the satellite as the poem was read. When the poem finished he paused the audio and looked at me, "It [the satellite] finds stuff by making a beeping noise. I saw a video of a satellite, in my grandma's basement—it was 1962. My grandpa videoed it because he was a spaceman and he started to use pictures. He showed me a lot about satellites. I wish I could bring it, but I can't." Elijah's initial connection enabled him to enact the satellite and seemed to enhance his participation with the poem. He explanation and expansion of

his connection, directed towards me, served as a claim of personal knowledge and experience. Hannah and Emma's responses demonstrated enjoyment and a spontaneous response to the poems.

Twice in the observations students used questioning to extend or clarify, both times between Hannah and her partner Alice. Hannah did this when she first begin reading. I was sitting in close proximity observing as she read *Blast Off.* After she read the title, she turned towards me:

Hannah: I don't get how to say this.

Mrs. Korson: [looked up]

Hannah: [attempted sounding out troposphere]

Mrs. Korson: Trop-o-sphere

Hannah: [reading] Troposphere, Stratosphere, Mesosphere, Thermosphere,
                Exosphere

Hannah: [reading] I'm outta here! SPACE!

As often seen with questioning the question was directed towards the person deemed the more knowledgeable other. In this case, even though Hannah was reading with a partner, the question was directed at me. Alice however, later directed her question to Hannah after reading *Packing for the Moon.*

Alice: Teeny elephants? Seriously?

Hannah: No, it's like three elephants, little elephants. Not huge ones, little ones.

Alice: I know—fifty elephants.

Hannah: You could probably only fit ten.

This exchanged served as an attempt in which Alice, the stronger reader, positioned Hannah as the more competent other by expressing disbelief that they would pack elephants for a trip to the moon. This positioning may have occurred because Hannah was a member of the focal group in the study and Alice was not.

During the reading of this selection, Elijah was the only one who responded with any codes in noticing literary and language features and responding with informational snippets and only one of each response was recorded. As he listened to *Packing for the Moon*, Elijah looked at the picture and starting naming and touching the objects he found:

> Elijah repeated the words in the poem, *a lucky charm,* and then traced the necklace on the shelf. *Music*, as he touched the iPad, those are *poems and prayers*, as he touched the books. He continued looking in the illustration for a comb and Life Savers. (Observation Field Notes)

Elijah used responding with informational snippets to engage with another focal group member about the book. During a round of Daily 5 Elijah had asked me to read with him, asking me to read the informational sidebars. After I finished reading the sidebar included with the poem *Comet*, Elijah paused and asked me to wait. He took a pencil and wrote 2061-2015, and after he solved the problem he got up, walked over to Breyer (who was working on writing) and enthusiastically stated:

> Elijah: It will be 46 years until the next Hailey's Comet.
>
> Breyer: I read that too.
>
> Elijah: No, I had to figure it out. That is a long time away.
>
> Breyer: We could be grandpas by then.

Again, Elijah's response served two purposes. First, it allowed him to engage with a peer about the text before the literature discussion group. Also, by doing the math he positioned himself as sharing knowledge with Breyer about facts that he had not read. Breyer first seemed to downplay the information the Elijah shared, then once he was corrected that it wasn't in the reading, Breyer moved on to talk with Elijah about the length of forty-six years.

Written response. As with *Moonshot*, students' writing in response to *Out of This World* was limited. They did not write any comments on sticky notes or place them in the book as markers. However, Elijah and Tanner were both writing during the literature discussion group. As the conversation was going on Elijah was simultaneously drawing a picture in his notebook.

Tanner:　　　What are you drawing?

Elijah:　　　It's something I kind of wanted to draw all my life but I couldn't.

Not recognizing what was going on in that interaction in the moment, I brought the conversation back to the book. Later I talked to Elijah about his drawing.

Mrs. Korson:　Can you tell me about this drawing you were doing?

Elijah:　　　I've always wanted to draw a spaceship, but couldn't. Now I could. See, t

　　　　　　　here's Middleton. [Pointing to the buildings on the hill.]

Mrs. Korson:　That's Middleton.

Elijah:　　　Yeah. It would be cool if we had spaceships launch near us. Blast off!

　　　　　　　[Using his hand as a rocket and launching into the air.]

The image Elijah drew (Figure 12) was particularly interesting. It had been over a month since we read *Moonshot*, yet the image of the spaceship on the launch pad closely mirrored an illustration from *Moonshot*, but with Elijah's own artistic liberties with the rocket design and the background. In addition, Elijah used this as an opportunity for connecting and entering the story

world. He did this by placing Middleton in his picture; the buildings indeed resemble the shape of many of the farm buildings around the community. He took this one step furthering when he commented about the possibility of watching the spaceships launch.
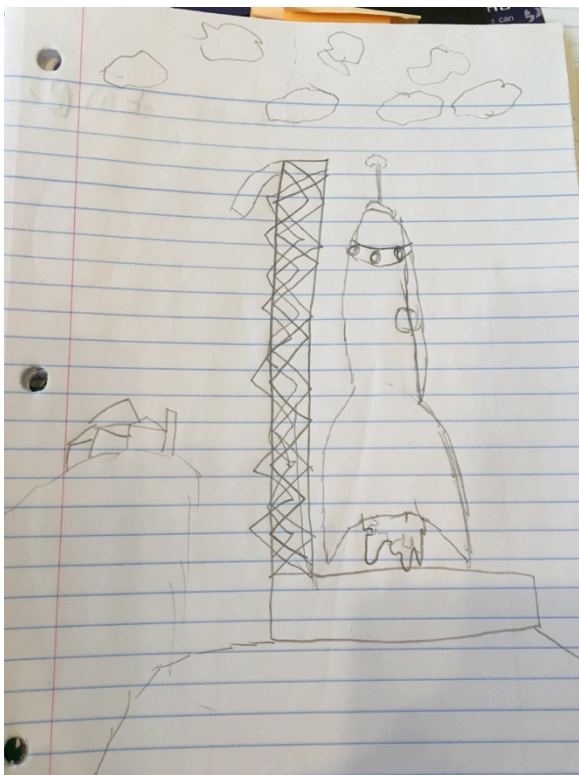
Figure 12. Elijah's Spaceship Drawing

After noticing that Elijah was drawing, Tanner began drawing. During the discussion he did not talk about what he was drawing, so later I asked him about his drawing. Tanner replied, "I wanted to draw space because that is what we are learning about. All our books are about space. So I just wrote the word and then added the stars. The P is like a black hole, see the center it sucks in. On the others I just wanted the letters to be swirly. Like space. It's swirly."
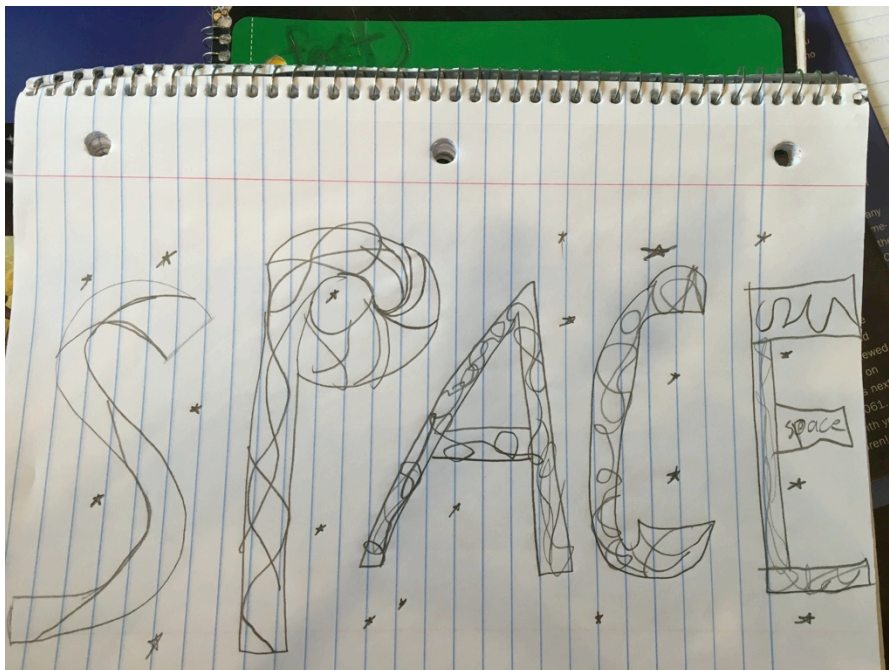
Figure 13. Tanner's Emotional Response Drawing

Tanner's drawing (see Figure 13) served as an emotional response through interjection or enactment, through the drawing Tanner was enacting a response to his thought that "space is swirly." The only specific reference to reading is the P, which "sucks in" similar to the black hole; the rest of the response was without purpose. It is interesting to note that Tanner was the one who commented on Elijah's drawing. Seeing that drawing was allowable, Tanner then used that as permission to also begin drawing during the discussion.

Evoking the secondary response in literature discussion groups. During the discussion about *Out of This World: Poems and Facts about Space* the majority of the conversation focused on noticing literary and language features and connecting and entering the story world. It was appropriate due to the poetry that the students were very attuned to language in particular, noticing rhythm, specific words, the format of the words, and the visuals they created.

Mrs. Korson: So, let's talk about this book.

Hannah: I liked this one, that's my favorite; I just liked how it sounds [begins

reading the poem *Satellite* in a rhythmic manner.] Satellites circle round

and round, bouncing signals from the ground [continued reading the entire

poem, with me providing a few words she was unsure how to pronounce]

Mrs. Korson: So why did—what did you mean you liked the way it sounded? What did

you like about it?

Hannah: Because- okay, I'm going to show you this one—it's like all a

different…Wish Upon a Time; my brother wished—this one is like

story—this one is more like a song.

Mrs. Korson: Okay?

Hannah: —because it's more smooth, this one is like-

Tanner: What are we talking about?

Hannah: This one is more smoother and this one is more crunchy.

Breyer: Oh yeah.

[Conversation continued about crunchy with students talking over each other]

Mrs. Korson: What do you mean by that; can you tell me what you mean by crunchy

sound?

Hannah: It's like crrrrr- crunchy! Crunchy it's like this one, can you see how its'

smoother, not like the page [referring back to the feel of the page in

Moonshot] but like satellites circle round and round [began reading the

poem again.] Can you see how that's smoother Breyer? Or not?

Mrs. Korson: So I hear you talking about, there is a-

Hannah:	A beat!
Elijah:	A ring to it.
Hannah:	Yeah. Yo! Satellites circle round and round [in a consistent rap like manner.]
Hannah:	This one really doesn't have a beat; it's just talking.

In this portion of the discussion Hannah began by noticing and sharing the rhythm that she noticed in the poem *Satellites*, but struggled to articulate why she liked the poem. She continued sharing different examples, connecting and entering the story world first by connecting to the focal group's experience with a different poem, then *Moonshot*, until she finally find the explanation of a beat. At this point the other students comprehended the difference that she was pointing out and Hannah connected again by enacting the persona of a rapper. This discussion continued with students noticing additional aspects of language:

Emma:	That don't [sic] rhyme [referring to Wish Upon a Star]
Elijah:	It doesn't rhyme.
Elijah:	I like the beat, beat, beat.
Tanner:	Yo! [crosses arms in front of chest]
Elijah:	Bum, bum, bum

The continuing discussion helped the students notice additional features of the poem's language (rhyme) and then Elijah and Tanner connected and entered the story world by enacting the beat. Students also noticed the layout of the texts in the poems. Hannah pointed out the first when she talked about the format of the poem *Black Hole*, "I like this one because it goes in circles." Emma mentioned the layout of the words later:

Emma:	I like something.

Mrs. Korson: OK, go ahead Emma.

Emma: It was cool and it looked like stairs [referring to My Place]

Hannah: I liked that too! [read the poem, ending with the word Me]

Elijah: Me

Emma: Me

Tanner: Me

Elijah: No, me!

Emma: It looks like stairs, the words

Elijah: All of us [all read together.]

Breyer: And especially me.

Hannah: Meeeeee! [singing]

This conversation began with Emma trying to enter the literature discussion. After I invited her in she mentioned the layout of the words in the poem *My Place*, which she felt resembled stairs. Hannah then quickly took the opportunity to read the poem, but each member of the group claimed connecting and entering the story world by placing themselves as the "me" that ends the poem. As Elijah tried to end the disagreement over who "me" is, they all began reading the poem together.

Throughout the discussion Hannah kept reading entire poems to the group, relishing the rhyme and the rhythm of the poems. She explained, "They're funner than just doing those things [pointed at the *Magic School Bus*]…Those are boring, they're stories, I like these [pointed at the poems]." While Hannah wasn't able to completely articulate what was occurring, the language of the poems provided the opportunity for her to connect and enact the poems.

Often, noticing language and literary elements became an entrance into connecting and entering the story world. Occasionally, referring to their initial response created the opening for *connecting.* As with most references, I had to prompt students to refer back to their original responses.

Mrs. Korson:	Before we go on, can we go back to *Satellite* because I remember when Elijah was reading it, what were you doing when you read *Satellite*, do you remember?
Elijah:	Beep—beep
All:	Beep—beep.
Breyer:	Oh, what was it—was it the internet or something like that, what was it?
Mrs. Korson:	Why were you doing that?
Breyer:	Was it a satellite?
Elijah:	Because satellites usually do that. Whenever they're tracking-
Breyer:	Yeah like these things-round and round and go beep, beep.
Elijah:	Sometimes they do that and they find it and they usually send a message to Earth doing beep, beep, beep—but it would show a picture of what's coming.
Tanner:	So if you threw that necklace up there the satellite would probably go beep, beep, beep.
Hannah:	Ohhh! Why don't you do that and see.
Elijah:	No, it usually does, it usually beeps but it will bee fast whenever it comes close.
Breyer:	When it finds something it beeps faster.

Elijah: Beep, beep, beep.

The final code marked in the discussion of *Out of This World* was responding with informational snippets. Although this text included sidebars that were filled with information that extending the poetry, the focal students focused on the poems themselves. While all of the students said they read the sidebars, I only observed Elijah reading them. Since the conversation focused mainly on the poems and the language features, it was not surprising that informational snippets did not occur often in the conversation. Twice Breyer referred to the same sidebars and informational snippets:

Breyer: I like this page because it says—because I never knew they had to sleep on the ceiling. I thought the slept on the ground and had ropes over them that stuck to the ground so I just thought they slept there.

Elijah: Did you know that they don't even need pillows because they're floating and hey just stay so they're just-

Tanner: Yeah- you would

Breyer: How come their head doesn't go down like this when they're upside down [dropped head forward, chin to chest]

Hannah: That would hurt my head.

Elijah: Because there is no gravity.

Breyer: Oh yeah! That's right.

Again, one response responding to information led the students to connecting and entering the story world as students added information, enacted the drooping head, and connected to how they would feel. When discussion moved to talking about developing a button that would take away gravity in space, Breyer brought them back to his information and

connected and entered the story world at the same time by anticipating how he would feel if he was sleeping on the ceiling.

Breyer:	I like this because I know that they slept; I thought they had straps on the g round because I would feel really pukey if I had to sleep on the ceiling.
Mrs. Korson:	And you read that in the sidebar?
Elijah:	I'd like to sleep on the ceiling.

Later Breyer brought up additional informational snippets:

Breyer:	I said that I found it in the other book and it said that the sun can only get nine thousand nine hundred [degrees] and this says it can get ten thousand [degrees].
Mrs. Korson:	What do you guys think about that?
Breyer:	All books are different.
Hannah:	It might have been in a different time or whenever they wrote them…that one probably could have been older…couldn't have known that was in there.

In both instances, responding with informational snippets was done because the information that Breyer read conflicted with the prior knowledge that the he brought to the text, regardless of whether that knowledge was personal knowledge or text knowledge.

The final category was questioning for clarification and extension and this code only occurred once in the discussion when Tanner asked, "You know what I want to know, if a star is a circle or like a real star?" While the other students in the focal group discussed whether the star had four points or five, or was as Breyer suggested, "a bright, little circle" in the sky, Tanner

turned his attention to reading the sidebar, "They twinkle in movement of the air around it and the twinkling effect—if you saw a star from outer space it would look like a steady dot of light." While Tanner posed the question, the recent conversation about the sidebars drew his attention to them in order to find the answer in the text and then to share the informational snippet that he found with the group.

While the focal students often demonstrated connecting and entering the story world and noticing literary, text and peritext features, the codes of questioning for clarification and extension and responding with informational snippets occurred less frequently. In the literature discussion group, students rarely referred back to their primary evocation. With the nonfiction poetry selection, students in conversation used one response to lead into a different way of responding. Interestingly, there were no responses coded as emotional response through interjection and enactment. While the students enjoyed the poems and commented on the ones they liked, the students were very engaged in reading the poems to and with each other, rather than responding with interjections and emotional responses.

Star Stuff: Carl Sagan and the Mysteries of the Cosmos

In 2015, *Star Stuff: Carl Sagan and the Mysteries of the Cosmos* was named both an Outstanding Science Trade Book for Students K-12 and an Honor Book for the Orbis Pictus Award for Outstanding Nonfiction for Children. This picturebook biography of Carl Sagan is written in a narrative format, focusing most of the book on Sagan as a child. The two pages of backmatter include an author's note, notes for each two-page spread, a list of quotations and their sources, and a bibliography. The endpapers have a black background, with a chalk-like sketch of Sagan as a boy.

Star Stuff was chosen as the last text because it returned to the narrative nonfiction picturebook format that students encountered in *Moonshot*. While this text was also classified as a biography, the format was familiar to the students. Students read this book from May 13 to May 19 and engaged in one literature discussion group about this book. Due to the way the dates fell within the school calendar, there was only one day of observation while the students read.

Evoking the initial response while reading. *Star Stuff: Carl Sagan and the Mysteries of the Cosmos* was read with minimal verbal response, but students often physically interacted with the text. Most of the focal students read this book silently on their own. Hannah did bring it on the first day during partner reading. During this reading Hannah paused after reading page five. She pointed to her partner and stated, "World of Tomorrow is a new movie that is coming out." In this comment, Hannah was connecting and entering the story world by bringing up a connection to the current world and an event in the text. She attempted to draw her partner into conversation, but her partner returned to the reading.

As with the other nonfiction selections, noticing literary, text and peritext features occurred during the students' individual response as they focused on the illustrations. Unlike the other texts, with *Star Stuff* many of the responses were physical, as students touched the text and pointed out illustrations. My observation field notes from May 14 include the following descriptions: "Hannah looked at pages two and three. She touched the labeled illustrations with her right pointer finger, pausing on one each (the sun, Earth, and Brooklyn, NY). She traced her finger around the building, starting at the bottom left. Breyer read the word *pioneer*, then orally said, "satellite", while reaching out and touching the illustration of the satellite.

In addition to the interaction with the text, Hannah interacted with her reading partner.

On page 12, she added, "That's big," as she opened and closed the page. She than began reading at the top. While Hannah was intrigued and noticed the flip-out page feature, she was a bit confused by the reading order of the text. She first read the words on the top. Her partner pointed out the words at the bottom. So then Hannah read the bottom, then the top. Her partner then pointed to the words in the middle. Hannah went back and read the words at the bottom, those in the middle and then those on the top. Breyer, during his read to self, also seemed surprised that the page flipped open. When he realized this he went back and checked to see if the other pages opened. Hannah also made verbal comments, but did not receive a response even from her partner. While reading page 26 she whispered, "These are cool, greetings in different languages." While these whispered comments were meant for her, they indicated that Hannah was noticing details in the images.

Hannah had one instance where she responded with informational snippets. When she had finished reading Hannah took the book to Mrs. Schilling and shared with her that this book was a biography, like the books they had been reading. Mrs. Schilling engaged with Hannah in conversation asking questions about how she knew it was a biography. What in the story let her know? Where would she find it in the library? Hannah answered the questions, then put the book in her book box and took out another book.

Written response. Written responses were limited for *Star Stuff* as well. The focal students did not use sticky notes to mark any information. Again, Elijah was the only student who did any writing. At one point during the literature circles, while they were discussing the French words, Elijah picked up his pencil and looked at his notebook and commented, "I think I might know what it is [referring to Angiyah]." Following that up a moment later he said, "I have to study about something." Despite his actions and comments Elijah did not write anything in his book.

However, later as the students were in conversation about the aliens and how they were drawn, Elijah drew aliens in his (see Figure 14).
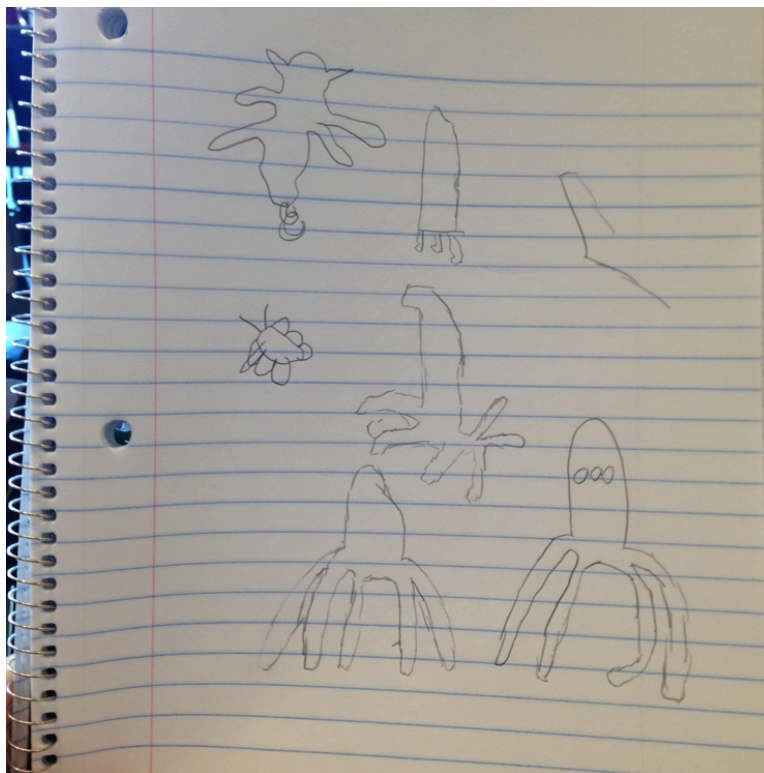
Figure 14. Elijah's Drawing of Aliens

Elijah realized writing was a valued academic activity and used it for many reasons. Even though he did not write in the first instance he used writing to remove himself from the discussion after he positioned himself as having information. After stating that he was going to study and turning to his notebook, no one asked him to share further information. When he actually did draw Elijah relied heavily on the illustration in the book to guide his drawing of the aliens. In these instances Elijah was using writing as emotional response through interjection or enactment. Writing provided him both an emotional escape and a release.

Evoking a secondary response during literature discussion. As with previous

literature discussion groups the codes of noticing literary and language features and connecting

and entering the story world occurred most frequently during the literature discussion group. In

this discussion there were minimal instances of students questioning for clarification and

extension and no coded responses in emotional response through interjection of enactment or

responding with informational snippets were observed.

As I began talking on the recorder to document the day and class, Hannah quickly

interjected, repeating until I acknowledged her:

Hannah:	Bonjour tout le monde. Bonjour tout le monde.
Mrs. Korson:	Ok. We are on page 26, why did you notice that?
Hannah:	It's French and I like it…I know that bon jour means hello and think it's from the kids of France or French, France.
Mrs. Korson:	Why do you think that's what it says?
Hannah:	Because it says hello from the children of planet Earth, but in everyone—I don't think there is, the only other one I like on this page is Angiyah.
Breyer:	Angiyah?
Hannah:	Yeah, it's whale language.
Mrs. Korson:	You started to tell me why you noticed that?
Hannah:	I like it because I like all different languages and then it's so cool because [he] put all these pictures, heartbeats, music, sounds, and greetings on the spaceship. Music is different in all cultures and the pictures are different in all cultures because everyone dresses different in different cultures basically, so whatever. Heartbeats, sounds fast and they sometimes sounds

low too and then they sound like not too like [makes drumming sounds on the table.]

Elijah: It's like this. [Drums on table, in a fast/slow pattern]

Hannah: Because how, I still don't really get how they, what they, would get greetings up there, would they record it with a voice monitor-

Breyer: Maybe they are trying to see if there is a sound in space and if there is a sound in space trying to find what is more similar to the sounds.

Elijah: This is what I felt in my heart. [Continues drumming on table]

Breyer: I think they sent it up in tapes. They had a tape player.

Hannah: Yeah! Like that thing! [pointed to my audio recorder]

Breyer: Yeah like that.

Hannah: They could have sent a phone up and then they could have also taken selfies of their selves and [we could] see how they look.

This discussion began with Hannah noticing features, the words in the illustration indicating some of the voices that Carl Sagan recorded on his golden record. After a short conversation about why she liked this, she began questioning for clarification, and her question led Breyer and Elijah to connect and enter the story world when they talked about their heartbeats and the recorder I was using. As with other situations, one aesthetic response by a student led other students to have different aesthetic response of their own in the discussion.

While discussing the poetry in *Out of This World* students talked about the layout of text, and in this discussion of *Star Stuff* students noticed literary and language features in regards to the layout of the text.

Emma: I like this were you can open the flap.

Mrs. Korson: So you're talking about page 13, the one that flips open?

Breyer: I liked it too!

Mrs. Korson: Why did you like it?

Emma: Because it flips open and I like them- this book is like a mystery and when you flip it open—

Hannah: I like it because um—okay, let's say this is not a close-up view, this is a so close-up view. It's a close up of this [the sun], and this [the buildings], and this [the books.]

Bryeer: But this is the same picture-

Tanner: That's in the book. That picture right there. That picture [in Carl Sagan's book] is that picture [on the page.]

Hannah: Oh! I know what it is; I know what it is! They're taking this book and putting it into this book to tell them like -

Breyer: What he's reading.

These instances of noticing literary and language features were similar to the ways that students evoked responses with the other texts by noticing illustrations and text features that they liked or enjoyed. These initial responses then led students to noticing further details in the illustrations.

With this text there was also an instance in which students responded by noticing language and literary elements that caused tension with the reader.

Breyer: Is it just a thing to say wowie?

Elijah: Easy peasy. Because he is telling facts they didn't know even know.

Emma: Wowie!

Breyer: But why would they say wowie?

Hannah: They [could] say wow or like cool or something, Carl or something.

Tanner: Way to go Carl!

Breyer: But wow, it makes sense if you say that more often, this is wowie!

Hannah: And adults are saying it.

Tanner: Oh, they should say holy moly

Elijah: Maybe it was a famous word then

Hannah: I think it's a weird expression.

Breyer: But Elijah, they're not just saying this because he said facts back here.

Tanner: Wowie, wowie, wowie, wowie

Breyer was bothered by the word wowie. Noticing the language the author used led to a discussion about the term and its use. The focal group students suggested other expressions that would not have bothered them and looked at the different times in the text the word was present. In this instance noticing features occurred because of the tension it caused with the reader. This initial interaction led students to questioning for clarification and extension when Hannah first asked me, "Would you or Mrs. Schilling, say if we told you something you did not know would you guys say wowie like [unintelligible] told to do?"

When I did not answer right away because other students were still talking, she turned to Mrs. Schilling (who walked past the table) and asked, "Would you or Mrs. Korson say wowie?" Mrs. Schilling answered the question with the example that she had sometimes said wow, but not wowie. The students' frustration with the language led them to seek answers by asking questions, particularly from someone they viewed able to answer based on our identity as adults.

The other common response was connecting and entering the story world. During discussions of *Star Stuff,* students acted out the scenarios from the text with Hannah often taking the lead. Elijah had been talking about the fact the Carl was intrigued by the light switch:

Elijah: Everyone know what lights made of—a light bulb.

Tanner: A light bulb

Breyer: It's made of electricity

Elijah: Electricity, light bulb, wire

Hannah: And he's [Carl] looking at the radio whenever it says Announcing the

            World's Fair. Ok I'll be Carl [to Breyer] you say Announcing the World's

            Fair.

Breyer: Announcing the World's Fair.

Hannah: [Looked at Breyer] Yeah, it's weird! Okay now I'm going to be myself,

            and Emma you say Announcing the World's Fair.

Tanner: His dad is looking at it too!

Hannah: No, his dad is looking at the newspaper.

Emma: Announcing the World's Fair.

Hannah: [Doesn't look at Emma]

Elijah: Come see the World's Fair—Come see the world's first—

Hannah: Come see the world of tomorrow

In most of the connecting responses, the students' attempt to enter the story world was done on their own. In the literature group setting, voices and characterizations were shared with others but were individually created. In the previous scenario Hannah brought her classmates into the story world with her by giving them roles of characters to act out in order to explain her

response to her peers. Both Breyer and Emma readily entered the story world and helped Hannah act out the small segment from the text.

The Intricate Web of the Transaction

While the students responded to the nonfiction literature from an aesthetic stance, there were intricate differences and nuances in those responses due to the format of the text, the context of the response, and individual students' preferences that created a complex web of response. In this final section I have synthesized data analysis across the texts, contexts, and focal students to show how the students' aesthetic responses were woven together.

I began by looking at a single thread, the specific formats of nonfiction and the ways that these formats invited students to take and develop personally meaningful stances while reading. Across all of the texts the students suggested that each nonfiction selection should be read in order to learn about space. However, they also picked up on and identified discrete differences, such as when Breyer stated that the narrative nonfiction selection *Moonshot* was a story. This also occurred when Hannah noted the difference in the narrator's styles in the expository nonfiction picturebook *The Magic School Bus Explores Outer Space* and the expository nonfiction chapter book *A Black Hole is Not a Hole.* The frequency of specific aesthetic response codes noted in the analysis varied in sync with students' responses to these discrete differences between texts in terms of, for example, the style or structure. While all codes were noted across all literature selections, the code of responding with informational snippets was more common with the expository texts *The Magic School Bus* and *A Black Hole is not a Hole.* While the students had more emotional responses to the nonfiction poetry selection*, Out of This World*. There were also a large number of emotional response responses to the expository nonfiction selection *A Black Hole,* as I will discuss below these responses were due in response to the

setting, rather than the format. With the narrative nonfiction selections *Moonshot* and *Star Stuff,* the majority of the responses were centered on connecting and noticing, particularly in response to the illustrations. Since, the illustrations are an integral part of the picturebook it is not surprising that these played an important role in the students response.

Looking more closely at this thread when analyzing the data, I wondered if the order of the texts had influenced the response, especially factors such as the heavy emphasis on information, the significant number of written responses, and the choppy discussion that occurred when reading *The Magic School Bus.* Reading this book first may have influenced some of these factors, particularly the use of sticky notes and uneven discussion. While Mrs. Schilling did not require sticky notes and the students stated they had not used them previously, I wondered if they felt that since I gave them the sticky notes, they were supposed to use them in order to demonstrate with the first text that they knew how to "do school." While students used only minimal sticky notes in response to *Moonshot*, they used more sticky notes with *A Black Hole is not a Hole,* the other expository text. This suggested that while some of the use in the first text may have been due to a feeling that they were supposed to use the sticky notes, the written noticing of informational snippets and recording of questions was also a way for students to mitigate the information density in these texts.

In addition, literature discussion groups were not a consistent practice in Mrs. Schilling's class. While students were accustomed to working with partners and talking with their peers about texts in informal settings, participating in formal literature discussion was new for these students. As the study progressed the students developed the skills necessary to listen to each other and build on their peers' responses. The focus on informational snippets and hopscotching from fact to fact in the first discussion may have been due to this lack of skill and practice in

engaging in formal literature discussion. Cazden (2001) suggested that this spontaneous act of helping peers is one of the intellectual roles students adapt when assisting each other.

Another thread that impacted students' responses was the context of the reading. This thread was less visible, as students in Mrs. Schilling's class blurred the lines between reading to self and partner reading, often engaging with each other despite the selected context. However, the impact of the context became clear with the amount of listening to reading that students did with *A Black Hole is Not a Hole.* When listening, freed from the responsibility and work of decoding the text, the students responded more with emotional response, which was also noted often during Mrs. Schilling's read alouds. Close examination of the partner reading and reading to self responses identified peer engagement as an important component. The questions, information, and emotional responses of their partner guided students' aesthetic response as the students took turns serving as the more competent other (Vygotsky, 1962/2012) helping their partner create meaning and evoke an experience from the text.

Dyson (2013) argued, "Any official school activity is a situated enactment of practice" (p. 22). In this study, Mrs. Schilling's classroom practice (including her instruction, text selection, and procedures) demonstrated an influence on the way that students engaged with literature. Throughout the study, across literature formats and settings, Mrs. Schilling's instructional practices were taken up by the students and used in their response to literature, becoming enactments of practice by the students. Mrs. Schilling emphasized noticing language in her instruction by allowing students to share the word wall words and figurative language that they found in their reading between Daily 5 rounds. This emphasis played out in the students' responses, as they were keenly aware of the use of these language features in the text selections when reading on their own or in discussion groups.

The influence of Mrs. Schilling's instructional practice was also observed during the introduction of the literature as the students assumed ownership of the practice of activating their background knowledge. This practice subtly impacted their response. When students noticed informational snippets, they most often were informational selections that confirmed or conflicted with their prior knowledge. It seemed that by having students focus on what they know about a topic prior to reading, Mrs. Schilling helped them learn to keep information in the forefront of their minds while reading and stay attuned to facts that confirm or conflict with their understanding. The enactment of her practice was also evident in the students' recognition of the differences between the expository, narrative, and poetry nonfiction. As discussed above, the students noticed these differences and discussed how they influenced their response. Mrs. Schilling, in her read-alouds, also talked about the difference in the story (narrative nonfiction) and expository nonfiction. While this conversation seemed discrete, the students appropriated Mrs. Schilling's way of talking about the differences and themselves identified the differences in the texts.

Management and behavior routines also impacted the way that students engaged and responded with each other. Mrs. Schilling was not an authoritarian teacher; students were free to move around the room during literacy work time, to trade books, and to share what they noticed. Mrs. Schilling's practice of having students share the word wall words and figurative language examples in between Daily 5 rounds led students to share with each other during the rounds. The students knew that in this classroom conversation during their literacy time was allowed, and this enabled them to engage with their peers during work time even when they were reading to self. These peer interactions demonstrated what Bakhtin (1986) noted: "In literacy practices, children

not only enter into locally valued ways of using written language, but also of relating to, and being with, others through that medium" (quoted in Dyson, 2013, p.22).

The final thread left to unravel were the students' individual nuances that formed their preferred ways of responding. Rosenblatt (1994) noted, "Each reader…feels his way toward a vital principle of coherence for his own inner responses" (p. 50). The individual student also guided the particulars of his/her response, shaped by his/her personality, knowledge, and position in the classroom social setting. In the Daily 5 reading times, when students were reading individually or in pairs, Elijah (a below-grade level reader with an IEP for reading) was not positioned in the classroom as possessing literacy capital. However, he developed different strategies and skills to cope with his positioning by others and to create a literacy space in the classroom for himself. He claimed authority with comments such as, "I studied that; I need to do more research; Let me write that down." Elijah was aware that writing and research were valued academic ways of knowing and he responded through writing more than any other participant. For Elijah, writing served as a claim of authority as well as an escape from literature discussions. During the introductory literature discussion, Elijah claimed to know a lot about space. When I attempted to make room for him in the conversation by creating a space for him to share, Elijah removed himself from the conversation to take notes. He then used texts brought to the table to share and add to the discussion, using the illustrations to guide him. During his own response, rather than just marking his text with notes, he wrote facts, synthesized information, and formed his own hypotheses. His response method served then to change the way he was positioned in the group. During discussion of *A Black Hole is Not a Hole,* Elijah brought the following writing first to me, then to the group.

The handwritten text reads:

a black hole
a blake hele
it is a hole and it's not
it can make you
make you 124 and you look
like 30.   I part of
spas to the arter part.
blake hole make you
see thangs   it has fun
go to the arter part!
thar mach biger then eo

A+
Vere complaka
A+
2000

The boxed typed transcription reads:
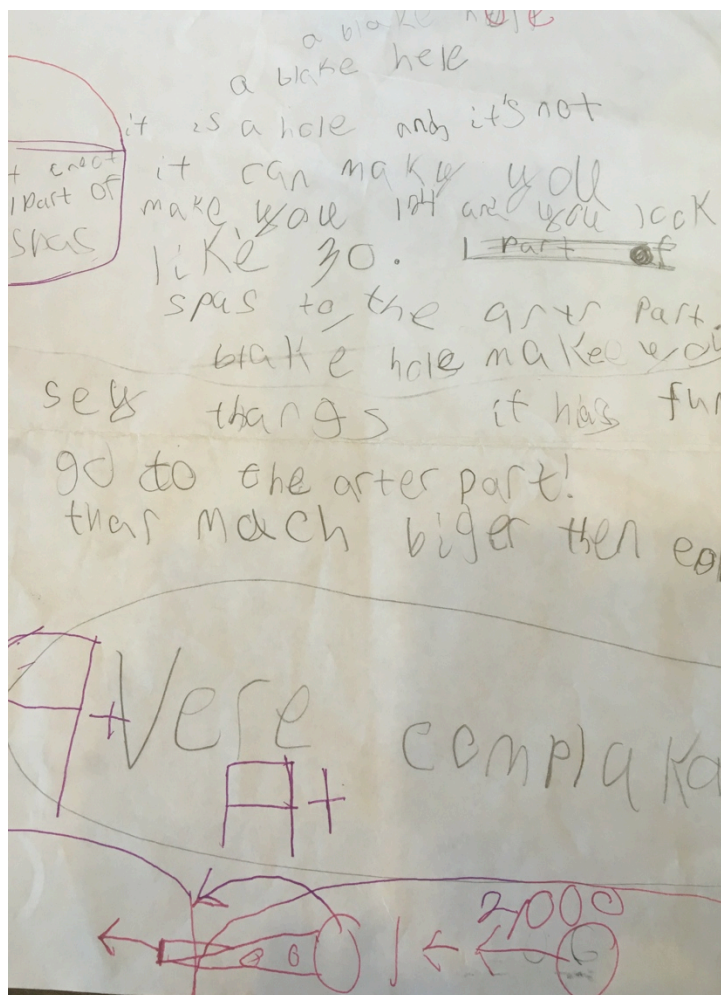
A Black Hole

A black hole. It is a hole and it's not. It can make you 124 and you look [like you're] 30. It connects 1 part of space to the other part. Black hole[s] make you see things. It is funny. They're much bigger than earth.

A+   Very complicated

[This is an illustration of how the black hole connects to another part of space which we cannot see]

Figure 15. Elijah's Research Response

This writing seemed to be a turning point for Elijah with the group. He wrote this at home and then brought it to school. When he shared it, he began by explaining to his group that he had done some "research" before writing. Writing helped Elijah change his position in the group over the course of the study, acquiring literacy capital to being viewed as an equal member of the group. Earlier on (as seen in *Moonshot*) Elijah's questions and comments were ignored or disregarded by his classmates.

After sharing his writing, the literature discussion group members began to see Elijah as a valued member of the literature discussion groups, often using his thoughts to build and change

their response in the literature discussion group. In ways quite similar to the struggling reader Ashley in Möller's (2004) study on using fictional literature with social justice themes in a small group discussion, Elijah drew on his strengths to move from being an outsider to the group in my study of response to and discussion of nonfiction literature to being an active member. The literature discussion group was a "dynamic, open site" (Cazden, 2001, p. 146) that provided a space for Elijah to "gain new competencies and new identities as [a] legitimate rather than marginal student" (Cazden, 2001, p. 146).

While most of the students had different responses during their initial evocation and the second evocation during literature discussion, Emma, who was reading above grade level, consistently referred back to her initial response in literature discussion. She often responded to the text by noticing language and questioning the text. In discussion groups she would ask these questions or point out the language features. However, like Elijah in the early discussion, Emma was more hesitant in the group. Emma's personality was quieter and more subdued that the other students. During the literature discussions, Emma would often quietly add, "I noticed something" or sit with her hand up waiting to share. Often, it took several attempts from me to open the space for Emma. When Emma did share, the other focal students often took her comments and extended them creating their own evocation or a different evocation from the question or language she shared. An example of this occurred in the *Moonshot* discussion when Emma noticed the font of the text, which led the other students to evoke an emotional response by replicating voices and placing themselves in the story.

Literature discussion groups in this classroom were a space in which "each student becomes a significant part of the official learning environment" (Cazden, 2001, p. 131). In this study, Mrs. Schilling's classroom practice demonstrated the "locally valued ways of knowing"

(Bakhtin, 1986; as quoted in Dynson, 2013) related to reading and responding that served as a catalyst for students to enact literacy practices and evoke an aesthetic response in the social classroom setting.

Conclusion

While reading the nonfiction literature selections, Hannah, Emma, Tanner, Elijah, and Breyer all demonstrated aesthetic transactions with the texts. Looking across the responses to each individual literature selection, it is evident that there are many factors that contribute to the aesthetic response that the students evoked. The format of the text, method of reading, and individual student preferences impacted and shaped the ways that these five focal group students aesthetically transacted with the texts. Most promisingly, in this classroom environment with the autonomy students were given to respond to nonfiction literature, the five focal students evoked "lived-through" moments with the text time and again when reading independently, with writing, and finally during the literature discussion groups.

CHAPTER 6

SUMMARY AND IMPLICATIONS

Guided by the transactional theory of literary and sociocultural views of education, this qualitative case study examined a third grade teacher's use and selection of nonfiction literature along with a focal group of five students' responses to nonfiction literature. This study sought to identify links between the teacher's nonfiction literacy practices and the students' "lived-through" responses during engagement in literature discussion groups. This study took place over a four-month period during the spring of 2015 in the Brentwood School District at Middleton Grade School, a public PreK-8 school in a small rural community in the Midwest.

This study was conducted in two phases. In the first phase the purpose was to explore a third grade teacher's use of nonfiction and decision-making in the selection of literature for classroom use. During this phase, I acted as a participant in Mrs. Schilling's third grade classroom, observing literacy practices and engaging in conversation with the teacher about the use and selection of nonfiction literature. The second phase documented and investigated students' responses to nonfiction literature by incorporating different formats of nonfiction literature into literature discussions. Each week I engaged a focal group of five students in discussion about the selected nonfiction literature texts as we read and discussed each text together.

My intent was to focus specifically on nonfiction literacy during the literacy instructional block in a third-grade classroom. The purpose of this study was two-fold, to examine nonfiction literature from the perspective of both the teacher and the students. My ultimate goal was to investigate students' responses to nonfiction literature. However, since the teacher has a great deal of influence on the classroom practices and students' behaviors, it was important that I also

investigate the teacher's selection and use of nonfiction literature. I was particularly interested in understanding the stances students would adopt and how these stances would be manifested when reading different formats of nonfiction literature. I aimed to understand how the teacher viewed and understood nonfiction literature, as well as how she encouraged students to respond to nonfiction through her instruction. I wanted to determine how the format of the nonfiction literature selection influenced student response.

To answer my research questions, I studied the nonfiction literature that one third-grade teacher, Mrs. Schilling, included in her literacy instruction. I also investigated five focal students' responses to texts while reading during literacy instruction, as well as during literature discussions. The nonfiction literature used for reading and discussions were focused on a singular topic, space, in order to limit the impact of the topic on students' response (either from familiarity or resistance.) I used qualitative research methods to collect my data, including interviews, observations, field notes, audio recordings of literature discussion groups, and artifacts. Data were analyzed using open coding in order to identify and confirm salient codes across multiple data sources.

In this remainder of this chapter I discuss the major findings of this study, provide implications for educational practice, as well as ideas for future research. Then I relate the implications of this study to reposition nonfiction literature in elementary classrooms for both teachers and students. Finally, I conclude with how this research has guided my research and suggest future research implications.

Major Findings

To offer a clear overview of my findings I will talk about each research question and provide a summary of the findings discussed in chapters 4 and 5. The following research questions guided the data collection and analysis for this study:

1. How and why does a focal teacher select nonfiction literature for classroom use?

2. In what ways does a focal teacher include nonfiction literature in her classroom instruction?

3. What do students notice and discuss about different formats of nonfiction literature during the initial reading, in writing, and,in literature discussion groups?

4. How do specific types/formats of nonfiction literature invite students to take and develop personally meaningful stances (aesthetic, efferent, mixed or shifting stances) when reading?

5. How does classroom practice and teacher approach impact students' choices of available/possible stances to take in reading nonfiction literature?

I organized the findings to address these questions focusing each chapter on a particular participant (teacher and students). In the first findings chapter, Chapter 4, I focused on Mrs. Schilling and answered the first two questions. I described how Mrs. Schilling selected nonfiction literature for her classroom based on her focus on learning from literature. From this perspective her selection criteria included the connection to content instruction and instructional focus of the mini-lesson, as well as her familiarity with the literature. I shared some of the literature she used, as well as highlighting her use and presentation of the nonfiction literature.

To answer the second research question I show how Mrs. Schilling included nonfiction literature in her literacy instruction in read-alouds and literature shares. During the read alouds

she presented narrative nonfiction and expository nonfiction differently. With the narrative nonfiction she activated the students' schema, then shared the narrative in its entirety. She rarely paused during the reading, except to answer students' questions. Other responses were allowed, but not addressed. On the other hand, she read expository nonfiction in short parts, prefacing the reading with questions and setting a task for the students. While student vocal responses were limited, she sopped throughout the reading to ask the students questions. The difference in her presentation, led to a difference in student responses during the read alouds, as students had limited responses during the expository nonfiction read alouds. Across the read-alouds, the students did demonstrate (through physical and verbal responses) the five aesthetic codes also identified in the students' reading responses discussed in Chapter 5. While Mrs. Schillings' presentation of expository nonfiction was more controlled, she still provided space for the students to create individual meaning from the nonfiction literature. In this way she presented nonfiction as internally persuasive dialogue (Bakhtin, 1981).

I then organized Chapter 5 around the students and the final three questions. To answer question three I presented my data by individual book, as well as response setting. When analyzing the data, I noticed a difference in students' responses in the moment (observation) and the literature discussion groups. Writing served as a bridge between the two. In all responses students were having aesthetic responses, but the responses were unique and they did not notice and discuss the same factors. During the initial reading, the students often responded to the illustrations and photographs in the literature. The peritext also was important during these initial interactions, even if they ignored it. While the students could not often articulate what was different they responded to the difference in narrative and expository, pointing out the difference in the presentation of the information as story or not story.

In literature discussion groups the dialogue with their peers influenced the students responses. For example, if one student brought up a detail in the illustration, then other students would begin to focus on the details. Literature discussion groups also provided a time for the students to bring up questions or highlight language they noticed. During these conversations the students helped challenge and guide one another. As discussed in chapter 3, my role in the discussions was a participant and occasionally a moderator. I invited the quieter students into the discussion and occasionally helped correct misconceptions. Typically by guiding the students to look back at a section. There were not many instances in which the students would discuss their transaction with the text during the initial reading, this occurred when I referred back to my observations notes or when the students references their writing.

In this way, writing served as a bridge between the initial response and the literature discussion response. The sticky notes that students used served as reminders of their initial response, which they would then bring up in the literature discussions. With Elijah, we also see writing also served as a personal method to process the literature and then claim authority in the literature discussions. Writing allowed Elijah a way to demonstrate literacy capital and position himself as a valued member of the literature discussion groups.

Question four looked at how the formats/structure influenced student responses. Across all the formats/structures of nonfiction literature the students had personally meaningful aesthetic transactions. Each text invited, due to the format, the stance in different manners. With the *Magic School Bus* and *A Black Hole is Not a Hole* the students responded with more informational snippets. The nonfiction poetry text invited a response focused more on the language, rhythm, and humor of the poetry. With the narrative nonfiction picturebooks *Moonshot* and *Star Stuff* the changes in font and integration of the illustrations invited students to connect

and enter the storyworld. All aesthetic response codes (noticing, connecting, responding, questioning, and emotional responses) were found across all the different formats of nonfiction literature. This indicates that while the format may influence the response, all formats of nonfiction literature have the potential for students to have aesthetic transactions.

The final question looked at the intersection between the classroom practice and the students' responses. Across chapters 4 and 5 I show Mrs. Schillings' practices and how the students adopted them. The findings suggest that Mrs. Schillings' instructional practices, which she modeled during read-alouds, became culturally valued ways of knowing. Her openness to their responses and relaxed management atmosphere created a space in which the students' evoked "lived-through" moments and then shared them with their peers. The space, which Mrs. Schilling created, was integral to the students' aesthetic responses.

Implications for Practice

The findings of this dissertation study have implications for nonfiction literature use in classrooms, as well as for future research. This study builds on the existing literature that advocates for greater inclusion of nonfiction literature in elementary classrooms, in a time when the adoption of the CCSS is requiring this of schools and teachers. Implications of this study for educational practice include broadening the understanding of nonfiction, creating space for student autonomy, and reading nonfiction aesthetically.

Broadening the Understanding of Nonfiction

In Mrs. Schilling's third grade classroom, nonfiction literature was taught as literature to enjoy, as well as literature to learn from. This viewpoint challenges the traditional view of nonfiction literature as fact (Coleman, 2007). In addition, Mrs. Schilling's use of nonfiction literature, albeit with a broader definition, pushed back against the research that argued the

nonfiction literature is not regularly used in elementary classrooms (Duke, 2000a; Jeonsong et al, 2010; Ness, 2011). However, practices of digging deeper into the complex issues of nonfiction literature were not observed. While nonfiction literature was consistently used in instruction in Mrs. Schilling's classroom, narrative and expository literature were not presented in the same manner when shared with students. Expository nonfiction was more often presented as something to learn from, rather than as something to experience, based on the questions and reading tasks assigned. If expository texts are presented only in this manner, students' response options during read alouds are limited.

Researchers (Kiefer & Wilson, 2011; Saul & Dieckman, 2005) have noted problems and tensions in defining and classifying nonfiction terms. While many literacy researchers have suggested systems to address the complexities, they fall short of providing a system that is beneficial to teachers. As I discussed in the literature review, one of the current problems is the inconsistent use of terms.

In Mrs. Schilling's classroom her selection and presentation of literature to her students often blurred the lines between fiction and nonfiction. She had an open view of literature, viewing it as more than the simple dichotomy of fiction or nonfiction. However, this inclination to not classify texts along dichotomous lines meant that she shared literature with her students without concern for the actual classification. Unintentionally, this provided a way for Mrs. Schilling to evade the issue of text classification. However, this became a larger issue when texts were misclassified (e.g., *The Art Lesson*, *Voices from the Oregon Trail*) or contained a hybrid mix of fact and fiction (e.g., *Amelia and Eleanor Go for a Ride).* The complicated nature of classification could result in students being unable to determine classification and the authenticity of information presented as factual in texts.

That said, instead of focusing on simple classification dichotomies, pre-service teacher education, professional development, and continuing education for teachers need to focus on helping educators tease out the complexities in nonfiction literature and in its use in classrooms. Moving away from the dichotomy and complicating texts can also provide a way to support teachers to introduce expository texts as options for aesthetic reading. In addition, teachers need tools and methods for sharing these texts with students and teaching them how to determine the classification, gather evidence, research, and triangulate sources. Texts such as Rosenstock (2012) and Ryan (1999) provide good examples for teachers to share with students, in that the authors share their processes for researching and gathering sources for the text in the author's or endnotes. While the classification is important, what is most important is that students develop a clear understanding of the resources they can use to determine what is being presented as nonfiction and what is presented as fiction.

Creating a Space for the Evocation of the Poem

This study extended the research that investigated the amount of nonfiction literature in the classroom (Duke, 2000a; Jeong et. al, 2010; Ness, 2011) to investigate how a teacher's use of nonfiction impacted student selection of a response stance. Since the reading stance is determined solely by the reader and the "same text may be read either efferently or aesthetically" (Rosenblatt, 1978, p. 25), then the genre of the text, whether it is fiction or nonfiction, does not limit the stance that is assumed when reading a text. In this study the teacher and her classroom practices influenced students' adoption of stance through her modeling and creation of spaces, opening pathways for aesthetic transactions with the text.

The literacy instruction in Mrs. Schilling's classroom could be viewed as a series of literacy events (Heath, 1982b). Read-alouds, read to self, listen, and read to someone were all

individual events in which written language was integrated into the interaction between the participants. The rules and practices associated with these events, for example students' responses during read-alouds or the allowed interactions between peers during read to self, became part of the funds of knowledge (Moll, 2005) that students brought to their own reading. Another example would be the students' attentiveness to the figurative language in the literature, which students noticed, appreciating the language and vision created by the author. Therefore, Mrs. Schillings' presentation of nonfiction literature as internally persuasive (Bakhtin, 2004) allowed students to create meaning based on their experiences and positioned the students to use those experiences in their independent reading.

Mrs. Schillings' nonfiction literature selection was guided by her approach of learning *with* nonfiction, selecting authentic texts that tied her content instruction to her literacy instruction. Mrs. Schillings' classroom practices communicated to students the locally valued ways of learning (Bakhtin, 1986, as quoted in Dyson, 2013); students then appropriated these practices in selecting their stances when reading. Her instructional practice of teaching nonfiction text features in a manner that helped the students understand the purpose and way that the author used the feature corroborated the findings of Maloch (2008). Mrs. Schilling integrated nonfiction literature into her instruction through read alouds and literature shares.

I began this dissertation with the poem *Aliteracy* (Layne, 2011), about a classroom in which students "did school" well, but in which students did not like reading. This study emphasized the importance of the creation of a space in which students were able to create a lived through moment when reading nonfiction. This space was created through complex interactions between the teacher's instruction, expectations, and the students' agency. Since the evocation of the poem is a personal experience (Rosenblatt, 2005), student agency in choosing

how to read and how to respond enabled these transactions. Allowing students to vocalize their responses, engage with their peers, and respond with the text in self-selected manners created a space in which students adapted an aesthetic stance when reading. This adoption was encouraged by the actions of the teacher when (particularly with narrative nonfiction) the read aloud practice permitted students to listen to the literature, without focusing on a set task. Creating a space where student autonomy was valued encouraged and invited aesthetic transactions.

Reading Nonfiction Aesthetically

Despite the increasing calls for more nonfiction in classrooms (Duke, 2000a; Jeong et. al, 2010; Ness, 2011) there is little research (Heller, 2006; Porter, 2006) that investigates the stance that students adopt when reading nonfiction literature. This study concludes that nonfiction literature provides a rich resource for the evocation of the poem. While certain aesthetic responses dominated specific texts, all texts provided students the means necessary to live through a transaction with the nonfiction literature. These aesthetic transactions occurred when the students connected and entered the story world, responded with informational snippets, questioned for clarification and extension, and had emotional response through interjection or enactment. As Rosenblatt (1998) argued, both the text and the reader, as well the social context influenced these responses.

Researchers have looked at students' response to literature from different response perspectives, but often study only response to fiction (Langer, 2001; Sipe, 2008). This study provided evidence that nonfiction literature, regardless of the format, has the potential to be read aesthetically and to be more than a tool for research. This challenges the notion of nonfiction as "boring" texts, but instead as literature that provides the opportunity for students to have a "lived-through" aesthetic response (Rosenblatt, 1995). This is important for classroom practice

due to the focus in schools on increasing the nonfiction literature that students read. While reading, students in this study created meaning in response to the text and all of its elements. The students' responses (noticing literary, text and peritext features; connecting and entering the story world; responding to informational snippets; questioning for clarification and extension; emotional response through interjection and enactment) all led to deep understanding of the nonfiction literature, which they were reading. Nowhere was this more noticeable than when Hannah was discussing the difference in her response to *Magic School Bus* and *A Black Hole is Not a Hole* referring to the first book as a teacher and the second as a friend. This metaphor clearly articulated the way the format of the text and voice of the author impacted the response of the reader.

Rosenblatt (1995) argued that the reader was a vital component of the transaction. In this study, reading, speaking and writing all provided a means for the students to engage in a transactional process. By allowing students the autonomy to respond and write in manners that they self-selected, they were able to use their past experiences to provide the material necessary to construct meaning from the text (Rosenblatt, 2005). Each focal student brought his or her own experiences, strengths, and ways of learning to the individual literature selections.

This study shows that what readers brought to the text impacted the way they responded. Emma was acutely aware of noticing literary, text and peritext features, whereas Hannah was more apt to question, often beginning her statements with "I don't get it." Elijah and Tanner, in contrast, used writing in their notebooks as a means for responding with informational snippets. Relying on their own funds of knowledge (Moll, 2005) and using means that allowed them to work through the problems they encountered in the reading and responding, allowed each student to use the internal processes that enabled them to learn (Vygostky, 1962/2012).

Reading the nonfiction literature during class work time allowed the students to evoke an initial response, followed by a secondary response during the literature discussion groups. During their initial reading the context in which students read influenced their response. For instance, when listening to the text on audio, students had more emotional responses, perhaps because the removal of the energy spent on decoding allowed the students to savor the language of the author. In these contexts the students created social spaces (and peer interactions) by interacting in physical and verbal ways in response to the texts during read to self, read to someone, and listen to reading activities.

These interactions were often observed as utterances, embodying aspects of dialogism and addressivity (Bakhtin, 1984). Student's responses were meant for someone, whether it was for a nearby peer, the text, or me or even for himself or herself as the reader—even if the intended audience ignored the utterance. Even responses which were meant for themselves deepened the students' evoked response, leading them to further experience the literature. In the social interactions, particularly those that occurred in literature discussion groups, students' initial response in one code (i.e., emotional response) would lead other students and transition the response to other aesthetic response codes. In these discussion groups the peers often served to challenge the student's initial understanding, extended it by providing their own experiences and by raising questions and bringing attention to aspects that the individual had not responded to during the initial reading. Holquist (1990) posited, "In order to see ourselves, we must appropriate the vision of others" (p. 28). Literature discussion groups provided the vehicle for students to share their response and listen to the response of others, which created the opportunity for the focal students to engage in a collective development of knowledge (Vygostky, 1962/2012) as well as to reinterpret or create a new "poem" (Rosenblatt, 1960,

1994). In this way, the members of the literature discussion groups scaffolded and supported each other through their initial response, to evoke additional moments with the literature (Rosenblatt, 1995; Vygotsky, 1962/2012).

While the format of the nonfiction literature generated minute differences in the preferred code of aesthetic response (e.g., more responding to informational snippets with expository or emotional response with the nonfiction poetry), the social context and classroom practice played an important role in the response that students were invited to take and develop. Keene and Zimmerman (2007) argued, "If we want engaged, active readers and citizens, we must make reading a joyful adventure" (p. 31). With this in mind, as the amount of nonfiction students are reading increases with the implementation of the CCSS, teachers should embrace the aesthetic potential of nonfiction literature in the midst of the social context and the classroom practices.

Implications for Future Research

In this final section I suggest directions for future research, for the children's literature and literacy field, as well as for myself. While this study demonstrates that nonfiction literature has the potential for aesthetic response, more research is needed to continue the investigation of this complex topic. Considering the many factors in the transaction, I recommend extending research looking more in depth at the students, the teacher, and the text.

Text Influence on Response

This study looked at students' response to five literature selections, focused on one relatively neutral topic. It provides one example of students' response to nonfiction literature. Further research should investigate the response to nonfiction literature of more controversial subject matter. For instance, what stance would students adopt when reading nonfiction literature that deals with issues of race and racism? I am interested in how the format of text would

influence or shift students' response to these more sensitive issues. In this study, both Mrs. Schilling and the students responded to *Daily Life in a Covered Wagon* from a Eurocentric view. They overlooked the experience of the Native peoples and viewed things from the White American perspective (i.e., defining a pioneer as the first person to visit a place). It is possible that if the literature I had selected pushed back on these issues or brought in different perspectives, students' responses to the nonfiction literature may have been different. Authors continue to create new and non-typical literature selections, which are more often being used in classroom instruction, including wordless picture books and hybrid texts (e.g., *Battle Bunny* by John Scieszka & Mac Barnett, 2013). I am interested in the stance and response that students select with these texts, as well as how teachers use these texts meaningfully in the classroom and the decisions they make about how to "read" them in the classroom.

Pre-service/In-service Teachers' Developing Understanding of Nonfiction

As I collected data at Middleton Grade School, it became clear that Mrs. Schilling understood that nonfiction literature was a complicated and nuanced genre. While she understood that fiction and nonfiction literature could be read for different purposes, she often glossed over the complexities at a surface level. At the end of the study Mrs. Schilling talked about what she learned by participating in the study, "I've enjoyed learning about narrative versus the other nonfiction…I think I've learned a lot, but there is a lot more to learn." In this era of close reading and implementation of the CCSS, where teachers are constantly hearing the mantra of the importance of informational text, there is a disconnect between the standards and teachers' understanding. I am interested in investigating and problematizing these definitions with pre-service teachers (through coursework) and in-service teachers (through professional

development) and examining how they would negotiate these complex issues in their classroom with their students.

Originally, I intended to look at the methods that the teacher was using in evaluating the nonfiction literature she used in her classroom. While Mrs. Schilling used nonfiction literature, I was unable to gather any data that demonstrated any evaluation of the quality of the literature, instead she relied on using literature that was available to her in the school library or in her own collection. In the first interview Mrs. Schilling commented that many of her literature selections came from Scholastic Book Clubs since she could order them for free. McNair (2008) analyzed the early grades book clubs (Firefly and Seesaw) and found that "the voices and viewpoints of people of color" (p. 197) were excluded. She specifically pointed out that there were no representations by Native Americans. This may have been a reason why any of the nonfiction books Mrs. Schilling used presented a White view of westward expansion, for example the text in *Daily Life in a Covered Wagon* (Erickson, 1994), which focused on the accidental death of the participants of the wagon train, but pushed aside the potential death of the Native peoples. Even more problematic was the selection of *You Wouldn't Want to Explore with Lewis and Clark* (Morely, 2013b) and *You Wouldn't Want to Be An American Pioneer* (Morley, 2013a), both of which include stereotypical images of Native Peoples. Examples include the headings "Watch Out—Indians!" (Morley, 2013a, p. 14) and "They will let the wagons pass safely, and in return they charge you a toll. If you don't pay up, you can't expect the Indians to keep their side of the bargain" (Morley, 2013a, pg. 14). Morley (2013b) has similar issues in the text, "In the morning the Blackfeet try to steal your rifles and horses. In the scuffle, one of the Blackfeet is fatally stabbed and another is hit by a bullet" (p. 26). In this racially homogenous community, many texts featuring historical racial and racist issues serve as windows (Bishop, 1992) to history from

diverse cultures' perspectives and to the culture's themselves, evaluating texts for authenticity in depiction is vital if nonfiction is used to "develop respect and mitigate prejudice" (Bishop, 1992, p. 33). Teachers need to learn to evaluate these book clubs, as well as the literature, in order that they do not unintentionally limit their book selection. In addition, teachers as a united group can work as agents of change, to challenge Scholastic to present culturally authentic nonfiction. In 2016 we saw the power of public challenge to Scholastic, when they halted distribution of *A Birthday Cake for George Washington.*

Classification of Nonfiction Literature

During my time in the classroom, the texts selected by Mrs. Schilling highlighted the complicated classification of nonfiction literature. Misclassifications, texts which intentionally concealed their identity, and authors' propensity to create new and hybrid formats require that the field develops a classification system that provides better, more consistent information for teachers. In this four-month study, I brought in five literature selections for response and discussion that met specific definitions as defined in Chapter 1. The texts that I selected varied in text format (picturebooks and illustrated chapter books) and text structure (narrative, expository, and poetry). Even in my careful selections, variations in the voice of the expository narrator, language of the narrative selections, and inclusion of expository text features (sidebars) in the poetry made it difficult to clearly delineate the texts into categories. Researchers need to analyze different nonfiction texts that demonstrate these complex issues and work towards the development of a more consistent system for classifying nonfiction literature.

Conclusion

Gallagher (2009) defines readicide as the "systematic killing of the love of reading, often exacerbated by the inane, mind-numbing practices found in schools" (p. 2). My study

demonstrated that reading nonfiction literature could be about more than the efferent stance of taking away of information from a text. Instead, nonfiction literature has the potential for students to have a "lived-through" transaction.

When classroom space is created that values students' personal experiences, culture, and encourages dialogue, students are given a space to go beyond decoding, beyond fluency, and beyond comprehending. In this space, teachers can battle against read-i-cide by enabling students who are free to create the "poem" (Rosenblatt, 1994). I end this dissertation where I began, with the *Aliteracy Poem* in which Layne (2001) describes students who can comprehend, read fluently, and complete worksheets, but who do not like to read. In order to develop readers who love reading, reading must provide the opportunity for students to experience the evocation of a poem. In this study all of the students created "lived-through" moments with the texts, regardless of text complexity or format. Rosenblatt (1982) suggested that literature enables us to understand others and ourselves, expands our exposure to others' cultures, and makes clear the tensions in our values. Focusing on the lived-through experience of nonfiction literature, the beauty we find in the evoked poem (Rosenblatt, 1994) when reading nonfiction literature, interpreted through conversations with others, allows nonfiction literature to fill the promise of its potential.

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APPENDIX A

Recruitment Letter

Students' Response to Nonfiction Literature Study

Purpose of study:
- I wish to investigate how students respond to different forms of nonfiction literature during literature discussion.
- This study is **not** about "exemplary" teaching or about evaluating instruction as good/bad.

Time Required:

Teacher:
- Two interviews
- Informal conversations/planning throughout the semester
- Small group literature discussion time, two or three times a week throughout the spring semester. During this time the researcher will read with and engage in conversation with students about the nonfiction literature.
- Opportunity to review all data.

Students:
- Ten minutes to explain consent/assent letters
- Engage students in conversation about the texts for 20-30 minutes, 2-3 times a week.
- Observe, document student responses to nonfiction literature during reading discussion groups.

Benefits:

Teachers:
- Opportunity to have an extra professional educator in the classroom during instruction.
- Opportunity to reflect more on student responses to different forms of nonfiction literature and to share thoughts with your same-grade and cross-grade peers (The results of study will be shared with participant teacher first. Then, they and I can share with the school staff, if desired.)
- I will leave a copy of the nonfiction texts used in the study for the classroom teacher to keep.
- $100 gift card as a thank your for your time.

Students:
- Additional professional educator to provide assistance/instruction during literature discussion time.
     Every child will receive a quality nonfiction text to keep as a result of the study.

APPENDIX B

Interview Protocol

Title of Project: Third Graders' Responses to Nonfiction Literature

The following list (Interview Focus A) is an overall interview protocol of a range of possible questions that may come up during instruction. These questions will not be asked in their entirety at any one time. A master list of interview questions will be kept for each student, and as each is asked over the semester, notes will be made on that student's master list. The goal would be to ask a few questions of several students from each class in order to verify the data collected during the teacher interview and observation.

Interview Focus A: Interview Protocol for Use with Students
- Can you tell me about what you are reading?
- What did you notice when reading this book?
- Tell me about reading non-fiction books?
- Why did you choose this book?
- Why do you read nonfiction?
- What are you getting out of _____? (reading non-fiction/text feature)
- As I have moved around the room, I have noticed _____. Tell me more about this. What do you think about this?
- Another student commented _____. What do you think?
- What else can you do to help you understand what you read?

The following list is an overall interview protocol for interviewing the classroom teacher. Each teacher will be interviewed twice during the study—once before and once after the classroom observations. Interviews will be kept to a maximum of an hour in length.

Interview Focus B: Interview Protocol for Use with Teachers
- Can you tell me about your reading instruction?
- How do you select: (a) the nonfiction literature you assign? (b) the nonfiction materials available in your classroom?
- What role does nonfiction literature play in your classrooms? How is it used in instruction?
- Tell me about the nonfiction reading in your classroom. In instruction.
- How would you like to see your students develop as readers of nonfiction literature?
- What are your goals for your students with non-fiction reading?
- What role/purpose do you see for reading nonfiction?
- In your work with your students, I observed _____. Tell me more about this.
- When I was working with students, I noticed _____. What do you think about this? Tell me more about this.
- A student commented _____. How do you understand this?
- What are your thoughts on _____? (This question will be used in the second interviews as a space for the sharing of raw data segments)

APPENDIX C

Research Procedures

Research Questions	Participants	Data Collection	Method of Analysis
How are teachers selecting nonfiction literature for use on classroom instruction?	2 Teachers	Interviews (30-60 min.) Phase 1 Observations	Analysis of: • Transcripts of teacher interviews on how they discuss their selections of nonfiction literature for classroom instruction (e.g., what words or definitions are the teachers using when talking about nonfiction literature, text examples they discuss) • Field notes of informal conversations with teachers during classroom observations (e.g., teacher's explanation of selected texts for individual or class instruction, texts used in instruction) • Analytic memos related to how the teachers are choosing nonfiction literature
What role does nonfiction literature play in instruction? How is it used and presented to students?	2 Teachers	Interviews (30-60 min.) Phase 1 Observations Artifacts (e.g., instructional materials)	Analysis of: • Transcripts of teacher interviews identifying any nonfiction texts used in instruction as well as the purpose of selection • Field notes from observation documenting the presentation of nonfiction texts to students • Analysis of instructional artifacts understand the *role* of nonfiction literature in instruction (e.g., analysis of the different nonfiction texts

			being presented, the purpose for use) • Analytic memos related to any focal areas that teachers are discussing in relation to the selection, use, and presentation of nonfiction literature.
What are the teachers' goals for the use of nonfiction during instruction?	2 Teachers	Phase 1 Observations Interviews (30-60 min.) Artifacts	Analysis of: • Field notes during weekly classroom observations (e.g., explain how teachers are using nonfiction during learning, phrases and words used when texts are presented) • Interview transcripts on teacher's discussions of the different ways they use nonfiction literature in their classroom (e.g., explanations of use during particular times (read aloud) • Artifacts instructional materials (e.g., what are students being asked to do with the text, anchor charts)
What do students notice and discuss about different formats of nonfiction literature?	Focal Students	Observations (Phase 1) Literacy Discussion Groups Artifacts	Analysis of: • Observations to gain insight on what text features and/or text structures students notice when reading nonfiction literature. • Literature discussion group transcripts to identify key words, phrases, etc. that students bring up in discussion. • Field notes related to how students describe their responses to nonfiction literature

			• Artifacts (reading response logs) responses to nonfiction literature discussed in small discussion groups or read independently.
Do specific types/formats of nonfiction literature invite students to develop an aesthetic or efferent stance when reading? If so, what elements of the text do students use to guide their selection of a particular stance?	Focal Students	Literature discussion groups Artifacts (Reading responses)	Analysis of: • Literature discussion group (transcripts) to understand students' responses to different nonfiction literature (e.g., descriptions or comments related to the different text formats) • Students' reading response journals gain information on what students are noticing, commenting on, and responding to during independent responses. • Analytic memos related to student's development of an aesthetic or efferent stance? Elements in text that students are noticing that guide their selection

Data Source	Phases of Data Analysis
Interviews	Open coding (line by line) Development of initial conceptual categories Analysis of larger sections: (across multiple interviews) Look for recurrent patterns and linkages across data (triangulation) Larger analytic categories and themes adjusted based on comparing data
Observations	Open coding (line by line) and segment the field notes into initial categories Analyze across observations and refine the codes to identify specific concepts or themes Through refinement of codes and ongoing analysis, move toward development of larger conceptual categories Larger analytic categories and themes will be adjusted based on comparing data

Literacy Discussion Groups	Open coding (line by line) Development of initial conceptual categories Analysis of larger sections: (across multiple transcripts) Look for recurrent patterns and linkages across data (triangulation) Larger analytic categories and themes adjusted based on comparing data
Artifacts	Code by type (e.g., instructional material, student work sample), purpose (e.g., instructional goal, use, assessment, practice), and description (e.g., classwork, independent, personal) Refine and collapse codes into more organized themes to help support interview and observational data

APPENDIX D

Literature Used in Instruction

Date	Title	Author	Purpose
3/5	Paragraphs written by Mrs. Schilling		Discussed POV- snippets of writing from King George and Sam Adams. Connected to 3 Little Pigs POV.
3/5	George vs. George	R. Schnatzer	
3/10	The Day the Crayons Quit	D. Daywalt	Rereading (read in December) focused on POV.
3/12	All Pigs are Beautiful	D. King-Smith	POV- 1st person, identified narrator
3/16	How do Dinosaurs Eat Their Food	J. Yolen	Learning from fiction
3/18 and 3/19	PARCC Testing		
3/20			No mini-lesson.
3/23	The Art Lesson	T. de Paola	Text to self connections
3/24	Owlbert	N. Harris	Schema
3/25	Amelia and Eleanor Go For A Ride	P. Ryan	Schema
3/25	Amelia's Fantastic Flight	R. Bursik	Highlighted to extend learning about Amelia
3/25	Young Amelia Earhart	S. Alcott	
3/26	How Do Dinosaurs Laugh out Loud	J. Yolen	Reading for fun.
3/30	The Original Cowgirl	H. Lang	Schema
3/31	Dear Benjamin Banneker	Pinkney	Read aloud during Daily 5 mini-lesson; connection made to social studies learning
4/1	Mrs. Harkness and the Panda	A. Potter	Read aloud during mini-lesson; schema
4/1	Student Almanac, Encyclopedia, World Almanac		Highlighted reference materials
4/7	The Camping Trip That Changed America	B. Rosenstock	Text to text connection
4/8	You Wouldn't Want to	J. Morley	

	Explore with Lewis and Clark		
4/14	Daily Life in a Covered Wagon	P. Erickson	Mini-lesson about book organization. Pointed out headings, how to find information. Read single pages, students guessed heading- (Main idea)
4/14	You Wouldn't Want to be an American Pioneer	J. Morley	Highlighted
4/15	Unspoken: A Story from the Underground Railroad	H. Cole	Connected it to pioneers traveling, but other were as well.
4/16	Substitute- no book read		
4/20	Voices from the Oregon Trail	K. Winters	Mini-lesson about journals- read two journals- Captain Hawkes and Chankouwashtay
4/21			Mini-lesson on sequencing, shared a sample paragraph about sequencing.
4/22	How Much is a Million	D. Schwartz	Connected to making a list and Black Hole groups interest in a nonillion. Made a list of things they would count by millions.
4/23	If you Made a Million	D. Schwartz	Connected it to previous book
4/27	Daniel's Duck Golly Sisters Go West	C. R. Bulla B. Byers	Shared 2 books from the library about pioneers.
4/28	Henry's Freedom Box	A. D. Pinkney	Connected back to SS, learning about Oregon Trail and people moving .

			Explained back East slaves were also moving looking for freedom. Connected main idea to a box of crayons. Crayons=details.
4/29	Read a passage about cutting wheat in the 1800's. Emphasized the words of tools and held up images.		Asked students to think about why this was written.
4/30	Laura Ingalls selection from old reading series		Text to self connections
5/4	Discussing their pioneer stories		Focus on characters strengths and text evidence
5/5	Read from old basal series, selection titled, *The Footbridge*		Brought in discussion of character traits from yesterday.
5/6	Read from old basal, *Amelia's Flying Machine*		Text to text connection
5/7	Journey		Connected it to Oregon Trail journey.
5/11	Lucky Day		Focused on persuasion. Whose Lucky Day was it? Text to text connection.
5/12	Class listened to John Henry (audio)		Identify exaggerations
5/13			No book mini-lesson on genre
5/14	Field trip		
5/18	Paul Bunyon	S. Kellog	Focus on tall tales, exaggeration, and purpose of text.
5/19	Tacky and the Emperor	H. Lester	Summarizing had students identify important events.
5/20 PARCC	Lon Po Po		Did not finish the book. Talked about how the wolf was

			depicted and other books they knew with wolves.
5/21	Lon Po Po		Continued previous discussion
5/26	Who put the Pepper in the Pot 2nd mini-lesson- Article on J. Cole	J. Cole D. Kovacs and J. Preller, 1991, Scholastic	

APPENDIX E

Description of Nonfiction Literature

3/5	George vs. George	Schanzer, R.	Expository (compare/ contrast)	Picturebook	Tied to POV lesson	Literature Share
3/16	Dinosaur NF Literature Set		Mix of expository and narrative			Literature Share
3/23	The Art Lesson	dePaola, T.	Narrative	Autobiography; Picturebook		Read aloud
3/25	Amelia and Eleanor Go for a Ride	Ryan, P. M.	Narrative	Biography; Picturebook	Schema lesson	Read aloud
3/25	Amelia's Fantastic Flight	Bursik, R.	Narrative	Picturebook		Literature Share
3/25	Young Amelia Earhart	Alcott, S.	Narrative	Biography; Picturebook		Literature Share
3/30	The Original Cowgirl	Lang, H.	Narrative	Biography; Picturebook		Read aloud
3/30	Amelia Lost	Fleming, C.	Expository (Sequential)	Biography		Literature Share
3/31	Dear Benjamin Banneker	Pinkney, A. D.	Narrative	Biography; Picturebook	Connected to Social Studies Lesson	Read aloud
4/1	Mrs. Harkness and the Panda	Potter, A.	Narrative	Biography; Picturebook	Schema	Read aloud
4/1	Reference Materials		Reference		Using reference materials	Literature Share
4/7	The Camping Trip that Changed	Rosenstock, B.	Narrative	Biography; Picturebook	Text to Text Connection	Read aloud

	America				
4/8	You Wouldn't Want to Explore with Lewis and Clark	Morley, J.	Expository (Sequential)			Read aloud (select sections)
4/14	Daily Life in a Covered Wagon	Erickson, P.	Expository (Description)	Picturebook	Lesson focused on book organization and text features	Read aloud (select sections)
4/14	You Wouldn't Want to Be an American Pioneer	Morley, J.	Expository (Sequential)	Picturebook		Literature Share
4/20	Voices from the Oregon Trail	Winters, K.	Narrative Poetry	Poetry; Picturebook	Mini-lesson about journals, brought in POV	Read aloud (select sections) Captain Hawkes and Chankouwastay
4/22	How Much is a Million	Schwartz, D.	Narrative	Concept book; Picturebook	Connected to making a list. Black Hole group (nonillion). Made a list of things they could count by million	Read aloud
4/25	If You Made a Million	Schwartz, D.	Narrative	Concept book; Picturebook	Connected to previous book	Read aloud
4/28	Henry's Freedom Box	Levine, E.	Narrative	Biography; Picturebook	Connected back to SS. Mini-lesson skill MI and details.	Read aloud

4/30	Laura Ingalls selection from Old basal reader		Narrative	Basal selection	Comparing Laura's life to theirs.	Read aloud
5/5	Reading from old basal The Footbridge (about Laura Ingalls Wilder)		Narrative	Basal selection	Continued discussion of character traits.	Read aloud
5/6	Reading from old basal Amelia's Flying Machine		Narrative	Basal selection	Text to text connections.	Read aloud
4/29	Passage about Cutting Wheat		Expository (Sequential)	Article	Sequencing	Read aloud
5/26	Joanna Cole Article		Narrative	Magazine article		Read aloud

APPENDIX F

IRB Approval

UNIVERSITY OF ILLINOIS
AT URBANA-CHAMPAIGN

Office of the Vice Chancellor for Research

Office for the Protection of Research Subjects
528 East Green Street
Suite 203
Champaign, IL 61820

02/20/2015

Karla Moller
Curriculum & Instruction
317 Education
UIUC Campus Mail,
M/C 708

RE: *Third graders' responses to nonfiction literature*
        IRB Protocol Number: 15597

EXPIRATION DATE: February 19, 2018

Dear Dr. Moller:

Thank you for submitting the completed IRB application form for your project entitled *Third graders'*
responses to nonfiction literature. Your project was assigned Institutional Review Board (IRB) Protocol
Number 15597 and reviewed. It has been determined that the research activities described in this
application meet the criteria for exemption at 45CFR46.101(b)(1).

This determination of exemption only applies to the research study as submitted. Please note that
additional modifications to your project need to be submitted to the IRB for review and exemption
determination or approval before the modifications are initiated.

We appreciate your conscientious adherence to the requirements of human subjects research. If you have
any questions about the IRB process, or if you need assistance at any time, please feel free to contact me
at the OPRS office, or visit our website at http://www.irb.illinois.edu.

Sincerely,

Rose St. Clair, BA
Assistant Human Subjects Research Specialist, Office for the Protection of Research Subjects

c: Stacey Korson

U of Illinois at Urbana-Champaign • IORG0000014 • FWA #00008584
telephone (217) 333-2670 • *fax* (217) 333-0405 • *email* IRB@illinois.edu

APPENDIX G

Teacher Consent Letter

February ___, 2015

Dear Ms. _____,

My name is Mrs. Stacey Korson. I am a doctoral student at the University of Illinois. I also teach a class for pre-service teachers on literacy methods. Prior to returning to graduate school I taught third grade in Leeton, Missouri.

I am asking for your participation in my research study, which I have designed to investigate the use and selection of nonfiction literature in third grade classrooms. I am interested in the selection of nonfiction literature and its use in instruction, as well as students' responses to different formats of nonfiction literature. With this information, I can offer insights to other teachers that will benefit the students they teach as well. As part of my study, I would (a) conduct two interviews with you that I would audio-record and transcribe, (b) would observe and take notes in your classroom, (c) engage a select group of students in conversation about selected nonfiction literature.

Your participation in this research is completely voluntary. The choice to participate or not will not impact your status at school. In addition to your permission, each of your students will be asked if he/she would like to take part in this project, and parent/guardian consent will also be obtained. Your name and identity will be kept strictly confidential; a pseudonym will be used instead of your name on all data.

All information obtained for this project will be stored at a secure location at the University of Illinois and will be kept confidential. The results of this study may be used for a scholarly report, a journal article, a conference presentation, and an academic grant application. I would like your permission to use digital images of your classroom as well as audio clips from your interviews in educational presentations as exemplars of my findings.

As a special "thank you," each participating teacher will receive a $100 Visa gift card from me at the end of the study. I will give a quality nonfiction text to every child in the class, regardless of participation in the research study. I will also leave a copy of the nonfiction texts I use with your students for you to keep for your classroom library.

In the space at the bottom of this letter, please indicate whether you will or will not consent to participate in this project. I will be back at your school to pick up one copy of the signed consent form on _____, 2015, or as soon as possible thereafter. The second copy is yours to keep. If you have any questions about this research project, please feel free to contact me, my university advisor Dr. Karla Möller, and/or anyone in the Institutional Review Board Office by mail, e-mail, or telephone. All contact information is included below.

Thank you for your consideration of this project.

Sincerely,
Stacey Korson, Graduate Student   Karla J. Möller, Associate Professor
1310 South 6th St.; MC-708; University of Illinois   1310 South 6th St.; MC-708;
University of Illinois
Champaign, IL, 61820   Champaign, IL, 61820
217-512-0632; korson2@illinois.edu   217-265-4039; kjmoller@illinois.edu
* *
* * * * * * * * * * * * *

Please circle "YES" or "NO" for each statement below and sign this letter. Thank you.
I agree to participate in the research project described above.   YES
        NO
I give permission for photographs of my classroom to be used in any scholarly
report, journal article, or conference presentation resulting from this project.
        YES   NO
I give permission for selected audio clips from my interview responses to be
played at educational presentations and conferences with name identifiers removed.
        YES   NO

Your Signature: _____   Date: _____

Questions: If you have any questions about your rights as a participant in this study or any
concerns or complaints, please contact the University of Illinois Institutional Review Board at
217-333-2670 (collect calls will be accepted if you identify yourself as a research participant),
via email at irb@illinois.edu, or by mail at 528 East Greet St.; Suite 203; Mc-419; Champaign,
IL 61820.

APPENDIX H

Student Assent Letter

February___, 2015

Dear Student,

My name is Mrs. Stacey Korson. I'm a student at the University of Illinois. I also teach a class for future teachers. Before I went back to school, I taught third grade.

Your teacher has agreed for me to observe in your classroom and to interview her for a study I am conducting for my school work. I would like to ask if you would be willing to be a part of my study, too.

If you agree, you will keep doing your regular classwork. What will change is that I will take notes on your work, talk with you about your work and your thoughts about reading nonfiction. I will keep copies or pictures of some of your work to remind me of what you did. I will talk with a small group of students about nonfiction texts we will read. I will use a small tape recorder to record these conversations.

After spending time in your class, I would like to write a paper. I will write about ways that nonfiction is used. I plan to share the research at the University of Illinois, in a magazine publication that teachers read, and in a presentation to other teachers and educators. I might use some of this data to write a grant to help fund my work as well.

If you want to be included, I will not use your real name when I write about this work. I will use a pretend name (also called a "pseudonym") for you, because that is what researchers do to keep information or "data" confidential (or private).

If you don't want to be included in this project, you don't have to be. No one will be upset if you don't want to be included. If you want to be in the project now but change you mind later, that's okay, too. You can change your mind and stop at any time.

If there is anything you don't understand, let me know and I will explain it to you. If you have a question later that you don't think of now, you can call me or ask your parents or teacher to call me or send me an email.

If you like to be a part of my study fill in the space below. Please return one copy of this letter to me by _____ 2015. The other copy is for you to keep.

Sincerely,
Stacey J. Korson
Phone: 217-512-0362; email: korson2@illinois.edu
* *

Please circle "YES" or "NO" for each statement below, and sign this letter. Thank you.

I **agree** to participate in the research project described above.   YES   NO

I **give permission** for Mrs. Korson to **audio-record** our conversations about nonfiction.   YES   NO

Your Signature: _____   Date: _____

APPENDIX I

Parental Consent Letter

February ___, 2015

Dear Parent or Guardian,

My name is Stacey Korson. I am a doctoral student in Curriculum and Instruction at the University of Illinois. Your child's teacher has agreed to participate in my study documenting her regular classroom literacy instruction. I am requesting permission to document the ways her students engage with the activities she plans, focusing on reading strategies for reading non-fiction materials. I am interested her instructional choices and student responses to non-fiction texts. With this information, we can offer insights to other teachers to benefit the students they teach as well.

All children will receive the regular instruction that is part of Mrs. Kaufman's' and Mrs. Rhodes' daily teaching. Only the work of voluntary student participants will be used to document the use of nonfiction and selection of nonfiction literature. A focal group of consenting students will be chosen, from those who volunteer to participant, to be part of discussions about nonfiction literature. I ask your permission to record data through writing, audio-recording, and photocopying as I:

- observe students carrying out regular activities during their classroom instruction, making some written notes and audio recordings,
- talk to students about non-fiction reading and reading strategies to get their views and audio-record our conversations,
- discuss nonfiction texts with a focal group of students, and
- keep records and copies of students' written work, with their names removed

Your child's participation in this research is completely voluntary. The choice to participate or not will not impact your child's status at school or the literacy instruction he/she receives. In addition to your permission, your child will be asked if he/she would like to take part in this project. Only children who want to participate will do so. If you/your child choose not to participate in the study I will not record or transcribe any of their interactions, either with them engaging another student/the teacher of another student/teacher engaging with them. If you or your child decides against his/her involvement at a later date, you are free to withdraw your permission at any time and for any reason without penalty. Your child's name and identity will be kept strictly confidential. A pseudonym will be used instead of your child's name on all data.

All information obtained for this project will be stored at a secure location at the University of Illinois and will be kept confidential. The results of this study may be used for a scholarly report, a journal article, and a conference presentation. I would like your permission to use audio clips from my conversations with your child about nonfiction as exemplars of my findings in my published results.

As a special "thank you," each child will receive a quality nonfiction text from me at the end of the study. I will give a book to every child in the class, regardless of participation in the research study.

In the space below, please indicate whether you do or do not want your child to participate. Ask your child to bring one copy of the completed form to class on _____ 2015, or as soon as possible thereafter. Use the envelope provided to keep your decision confidential. The second copy is yours to keep. If you have any questions, feel free to contact me, my advisor Dr. Karla Möller, and/or the Institutional Review Board Office by mail, e-mail, or telephone.

Thank you for your consideration of this project.

Sincerely,

Stacey Korson, Graduate Student   Karla J. Möller, Associate Professor
1310 South 6th St.; MC-708; University of Illinois   1310 South 6th St.; MC-708;
University of Illinois
Champaign, Il 61820   Champaign, IL, 61820
217-512-0362; korson2@illinois.edu   217-265-4039; kjmoller@illinois.edu
* *
Please circle "YES" or "NO" for each statement below, and sign this letter. Thank you.

I give permission for my child _____ to participate in
the research project described above.   YES   NO

I give permission for Mrs. Korson to audio-record her conversations with
my child about nonfiction literature for her research.   YES   NO

I give permission for selected audio clips of my child talking about nonfiction
to be used in scholarly reports and conference presentations with name identifiers removed.
.   YES   NO

Your Signature: _____ Date: _____

Questions: If you have any questions about your son or daughter's rights as a participant in this study or any concerns or complaints, please contact the University of Illinois Institutional Review Board at 217-333-2670 (collect calls will be accepted if you identify yourself as a research participant), via email at irb@illinois.edu, or by mail at 528 East Greet St.; Suite 203; Mc-419; Champaign, IL 61820.