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# English language learning kindergartners' dynamic responses to picturebook reading

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**PURDUE UNIVERSITY  
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Thesis/Dissertation Acceptance**

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By Jiyoung Yi

Entitled

ENGLISH LANGUAGE LEARNING KINDERGARTNERS' DYNAMIC RESPONSES TO PICTUREBOOK READING

For the degree of Doctor of Philosophy 

Is approved by the final examining committee:

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Jill P. May

Tony J. Silva

Luciana C. de Oliveira

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Approved by Major Professor(s): Susan J. Britsch

Approved by: Phillip J. VanFossen 2/13/2015

Head of the Departmental Graduate Program

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ENGLISH LANGUAGE LEARNING KINDERGARTNERS'  
DYNAMIC RESPONSES TO PICTUREBOOK READING

A Dissertation

Submitted to the Faculty

of

Purdue University

by

Jiyoung Yi

In Partial Fulfillment of the

Requirements for the Degree

of

Doctor of Philosophy

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West Lafayette, Indiana

For my husband, Sangheon Yi, my sunshine.

For my parents, Wonhee Lee and Hyunja Yim,  
who brought me into and taught me all the joys and wonders of this world.

In memory of my grandfather, Sanghak Lee,  
a fine educator, a great historian, and a true patriot who always believed in me.

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## TABLE OF CONTENTS

	Page
LIST OF TABLES.....	viii
LIST OF FIGURES .....	xii
TRANSCRIPTION CONVENTIONS .....	xiv
ABSTRACT .....	xvi
CHAPTER 1: INTRODUCTION.....	1
Statement of Purpose .....	1
Rationale for the Study .....	1
Research Questions .....	3
Design of the Study.....	4
Organization of the Chapters .....	6
CHAPTER 2: REVIEW OF LITERATURE.....	8
Literacy Learning in Kindergarten.....	8
Children and Picturebooks .....	20
Semiotic Theories and Multimodality.....	51
Summary of the Literature Review .....	64
CHAPTER 3: METHODS.....	65
The Kindergarten .....	65
The Participants.....	75
The Role of the Researcher.....	83
Data Collection .....	84
Data Analysis .....	87
Units of Analysis and Coding Categories .....	92

	Page
CHAPTER 4: RESULTS.....	156
Assertion 1 .....	157
Summary of Assertion 1 .....	184
Assertion 2 .....	185
Summary of Assertion 2 .....	252
Assertion 3 .....	253
Summary of Assertion 3 .....	303
CHAPTER 5: CONCLUSION .....	305
Summary of the Study.....	305
Limitations of the Study.....	316
Implications.....	317
LIST OF REFERENCES.....	328
APPENDICES	
Appendix A: Coding Categories .....	340
Appendix B: Informal Interview Protocol .....	356
VITA.....	358
PUBLICATIONS .....	367

## LIST OF TABLES

Table	Page
Table 2.1. Reenactment of David and Robyn .....	13
Table 3.1. The Classroom Routine .....	73
Table 3.2. Children in Mrs. Anderson's Class .....	78
Table 3.3. Focal Children's English Language Proficiency .....	83
Table 3.4. Transcription Sample .....	87
Table 3.5. List of Daily Reading Events .....	89
Table 3.6. Components of an Encounter .....	94
Table 3.7. Preparation for an Encounter .....	95
Table 3.8. Introduction to an Encounter .....	96
Table 3.9. Preview in an Encounter .....	97
Table 3.10. CD Music Session in an Encounter .....	100
Table 3.11. Transition from an Encounter to a Reading .....	102
Table 3.12. Components of a Reading .....	103
Table 3.13. Preparation for a Reading .....	104
Table 3.14. Introduction to a Reading .....	106
Table 3.15. Beginning of a Main Text Reading .....	109
Table 3.16. Ending of a Main Text Reading .....	111
Table 3.17. Transition from a Reading to a Journal Activity .....	112
Table 3.18. Components of a Whole-Class Exploration .....	114

Table	Page
Table 3.19. Initiation of a Whole-Class Exploration .....	115
Table 3.20. Presenting a Topic for a Whole-Class Exploration .....	116
Table 3.21. Relating the Day's Reading to the Topic of the Whole-Class Exploration	117
Table 3.22. Whole-Class Work in a Whole-Class Exploration .....	119
Table 3.23. Students' Involvement in Whole-Class Work .....	120
Table 3.24. Transition from a Whole Class Exploration to an Individual Exploration.	122
Table 3.25. Closure of a Whole-Class Exploration .....	123
Table 3.26. Components of an Individual Exploration.....	124
Table 3.27. Initiation into an Individual Exploration .....	124
Table 3.28. Demonstration of an Individual Exploration .....	126
Table 3.29. Individual Work for an Individual Exploration .....	128
Table 3.30. Teacher Reminders of Time and Class Rules.....	129
Table 3.31. Pair Sharing in an Individual Exploration .....	130
Table 3.32. Transition from Pair Sharing to a Pink Book Activity .....	132
Table 3.33. Closure of an Individual Exploration.....	132
Table 3.34. Summary of the General Structure and the Components of Reading Events.....	133
Table 3.35. Phases of the Reading Events .....	135
Table 3.36. Three Units of Analysis .....	136
Table 3.37. Sequences and Interchanges in an Encounter .....	141
Table 3.38. Oral Language Codes.....	146
Table 3.39. Written Language Codes .....	151
Table 3.40. Visual Codes .....	152
Table 3.41. Behavioral Codes .....	154

Table	Page
Table 4.1. Carol-Teacher Interaction during a Reading .....	161
Table 4.2. Class Discussion during a Reading.....	167
Table 4.3. Students' Responses Regarding the Teacher's Question Types.....	171
Table 4.4. The Occurrences of the Students' Attempts to Respond .....	173
Table 4.5. Ricky's Responses to <i>A Bed for the Winter</i> (Wallace, 2000)-Part 1 .....	174
Table 4.6. Ricky's Responses to <i>A Bed for the Winter</i> (Wallace, 2000)-Part 2 .....	176
Table 4.7. Ricky's Responses to <i>A Bed for the Winter</i> (Wallace, 2000)-Part 3 .....	177
Table 4.8. Ricky's Response to <i>Gingerbread Baby</i> (Brett, 1999).....	180
Table 4.9. Carol's and Ella's Responses to <i>Gingerbread Friends</i> (Brett, 2008).....	183
Table 4.10. Teacher Demonstration of Drawing a Leaf .....	189
Table 4.11. Teacher-Students Discussion about "Setting" .....	192
Table 4.12. Teacher Directions for an Individual Work Session.....	194
Table 4.13. Ricky's Physical Moves during an Individual Work Session.....	197
Table 4.14. Focal Children's Moves for Writing "setting" .....	198
Table 4.15. Carol's Utterances during an Individual Work Session.....	202
Table 4.16. Teacher Visit to the Focal Children's Desks .....	203
Table 4.17. Frequency of Teacher Demonstrations and Directions, and the Students' Interactions.....	206
Table 4.18. Similarities in the Students' Drawings to the Teacher's Drawing.....	211
Table 4.19. Ricky's Pair Sharing .....	216
Table 4.20. Carol and Ella's Pair Sharing-Part 1 .....	219
Table 4.21. Carol and Ella's Pair Sharing-Part 2.....	220
Table 4.22. Teacher Introduction to an Individual Exploration.....	225
Table 4.23. Teacher Demonstration of Drawing about "Winter Time" .....	228

Table	Page
Table 4.24. Closure of the Demonstration for Drawing about “Winter Time” .....	230
Table 4.25. Teacher Directions for Class Rules for an Individual Work Session .....	233
Table 4.26. Ella’s Moves to Inquire about How to Draw Boots.....	234
Table 4.27. Carol’s Moves for Writing.....	238
Table 4.28. Carol’s Pair Sharing with a Peer.....	246
Table 4.29. Ella’s Pair Sharing with Peers .....	249
Table 4.30. Topics for the Individual Explorations .....	254
Table 4.31. Tasks for the Individual Explorations.....	256
Table 4.32. Teacher Demonstration of Sounding Out “Rabbit” .....	258
Table 4.33. Focal Children’s Behavioral Moves during an Individual Exploration.....	268
Table 4.34. Sight Words for Individual Explorations with Designated Topics.....	273
Table 4.35. Teacher Directions for the Use of Sight Words in Writing .....	276
Table 4.36. Teacher Demonstration Writing for a Reasoning Sentence.....	277
Table 4.37. The Focal Children’s Written Responses to <i>My Lucky Day</i> (Kasza, 2005)	281
Table 4.38. Teacher Visit to Carol’s Desk.....	285
Table 4.39. Carol’s Choice of Paper Sheet .....	289
Table 4.40. Carol’s Drawing of a Fox and a Gingerbread Boy .....	291
Table 4.41. Ricky’s Use of Oral Language during an Interview-Part 1 .....	295
Table 4.42. Ricky’s Use of Oral Language during an Interview-Part 2 .....	296

## LIST OF FIGURES

Figure	Page
Figure 3.1. The kindergarten classrooms and the shared area. ....	67
Figure 3.2. Map of the kindergarten classroom. ....	68
Figure 3.3. Daily schedule picture cards.....	70
Figure 3.4. Camera vantage points. ....	85
Figure 4.1. Responses during teacher-initiated discussions.....	165
Figure 4.2. Teacher question types and their frequencies.....	170
Figure 4.3. Frequencies of the focal students' answers to the teacher's question types.	171
Figure 4.4. Procedure of the reading events. ....	186
Figure 4.5. Mrs. Anderson's drawing and writing for the setting of <i>Armadillo's Orange</i> (Arnosky, 2003).....	189
Figure 4.6. Carol's and Ricky's drawings and writings about "setting." ....	200
Figure 4.7. Desk map, November, 2011. ....	201
Figure 4.8. The teacher's and the focal students' drawings and writings about "setting." ....	208
Figure 4.9. Similarities in the student's drawings to the teacher's for a designated topic. ....	215
Figure 4.10. Ella's drawing and writing about "setting." ....	219
Figure 4.11. Mrs. Anderson's drawing about "winter time." ....	229
Figure 4.12. Ella's drawing about "winter time." ....	236
Figure 4.13. Carol's drawing and writing about "winter time." ....	237

Figure	Page
Figure 4.14. Interactive writing of “winter time.” .....	240
Figure 4.15. The teacher's and the focal students' drawings and writings about “winter time.” .....	242
Figure 4.16. Percentages of the similarities in the student's drawings for a semi-designated topic. ....	245
Figure 4.17. Ella's visual response to <i>Whose Garden Is It?</i> (Hoberman, 2004). ....	260
Figure 4.18. Carol's visual response to <i>Whose Garden Is It?</i> (Hoberman, 2004). ....	261
Figure 4.19. Ricky's visual response to <i>Whose Garden Is It?</i> (Hoberman, 2004). ....	263
Figure 4.20. Ella's visual response to <i>See How We Grow</i> (Díaz, 2005). ....	267
Figure 4.21. Ricky's visual response to a picturebook on February 10, 2011. ....	270
Figure 4.22. Mrs. Anderson's sample writing of a reasoning sentence. ....	277
Figure 4.23. Mrs. Anderson's sample writing of “because.” .....	278
Figure 4.24. Carol's visual response to <i>My Lucky Day</i> (Kasza, 2005). ....	279
Figure 4.25. Ella's visual response to <i>My Lucky Day</i> (Kasza, 2005). ....	280
Figure 4.26. Ricky's visual response to <i>My Lucky Day</i> (Kasza, 2005). ....	280
Figure 4.27. Carol's visual response to <i>Gingerbread Boy</i> (Cutts & Goodman, 1998)..	290
Figure 4.28. Ricky's visual response to <i>My Luck Day</i> (Kasza, 2005). ....	294
Figure 4.29. Ella's visual response to <i>My Lucky Day</i> (Kasza, 2005). ....	298



## TRANSCRIPTION CONVENTIONS

Transcription convention	Description	Example
T	Classroom teacher	T: Good morning, kindergartners.
SSE	All students, including focal ELLs	SSE: Yeah!
S or SS	Unidentifiable student(s) speaking	S: I have it. SS: One, two, three!
# (word) or ## (words)	Unintelligible word(s)	S: I know #.
<b>Bold</b>	Book text	<b>“This must be my lucky day!” cried the piglet.</b>
<u>Underlined</u>	Voice emphasis	T: You can use the <u>whole</u> time.
/	Sudden overtaking speech	T: Do you know what/ S: I know, I know.
//(speech/action)//	Overlapping speech or action	Carol: I think it’s an//apple// Ella://Apple.//
!	Exclamatory voice	S: That’s so COOL!
?	Questioning voice	T: Why do you think so?
...	Short pause (1-2 seconds)	S: ...one?
.....	Longer pause (more than 3 seconds)	S: His name was.....
CAPS	Sight word	S: I found THE.

Transcription convention	Description	Example
Separately typed alphabet	Separately spoken alphabet	T: Say, T H E. [ti éitʃ i:]
= =	Phonetically spoken alphabet	T: Say, =C=A=T=. It's cat. [kh æ t]
BC	Big chart	SSE faced the BC
CDP	CD player	T approached the CDP
PB	Picturebook	SSE looked at the PB
TP	Page turning	T: Then he scurries by. TP
CP	Picturebook closing	T: All right. CP
RH/LH/BH	Teacher's right hand/left hand/both hands	Held the picturebook with LH
RF(s)/LF(s)	Teacher's right/left finger(s)	T wiggled her RFs.
PBR/PBL	Picturebook on the teacher's right side/left side	T read it excitedly/PBR
PBF	Picturebook in front of the teacher	T read it excitedly/PBF
LASSE	Teacher's looking around at the students	T LASSE
RHU	Student raising his or her hand upward	Carol RHU

## ABSTRACT

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Kindergartners' Dynamic Responses to Picturebook Reading. Major Professor: Susan J.  
Britsch.

This study explores the nature of English language learning by kindergartners as they engage in multimodal literacy practices in response to picturebook readings in a mainstream classroom. Three focal Spanish-speaking kindergartners and their classroom teacher took part in this study. Data were collected daily for four months in a half-day morning kindergarten program. The participants' verbal and nonverbal classroom interactions during picturebook readings were coded and analyzed to characterize the nature of ELL kindergartners' multimodal responses to picturebook readings. Findings indicate that the classroom instruction did not fully address the differences in the focal children's levels of English language proficiency. Further, the use of various modes of expression by individual children for meaning-making received limited support in terms of language development and literacy learning.

## CHAPTER 1: INTRODUCTION

### Statement of Purpose

The present study explores the nature of the multimodal literacy practices of kindergarten-aged English Language Learning (ELL) children in response to picturebook reading. To investigate the students' multimodal responses in actual classroom enactment, this study takes a social semiotic perspective. From a social semiotic perspective, this study explores how classroom enactment facilitated the students' language and to what extent the young learners used multimodal resources in their meaning-making processes.

### Rationale for the Study

The total population of all pre-K–12 students in the US increased from 4.1 million (8.7%) in 2002-2003 to 4.4 million (9.1%) in 2011-2012 (National Center for Education Statistics [NCES], 2014), and the number of ELLs in US public schools has been greatly increasing as well. Among all states in the US, Indiana is currently ranked second highest for fastest growth in ELL enrollment; the National Center for Education Statistics (NCELA, 2011) indicated that ELL enrollment in Indiana between 1998-1999 and 2007-2008 increased by 409.3% while the growth of total student enrollment in Indiana was only 6.1%. Since language serves various functions in education as the medium of instruction, such a great increase in ELL enrollment is a critical issue for today's educators.

ELLs are often challenged because of limited English proficiency and they tend to perform below grade level, academically (Bailey, 2007). For ELLs, beginning language instruction, such as the kindergarten instruction, is pedagogically critical because this is when students are introduced to the concept of print and to how things can be realized in texts (Clay, 1975). At this stage, they need to encounter various exploratory ways in which they can conceptualize, reconstruct, and express their own ideas about things in print given that such literacy practice opportunities could eventually influence their learning of conventional reading and writing (Kress, 1997; Vygotsky, 1978).

It is not an easy task, however, for a classroom teacher to meet the needs of ELL kindergartners in a classroom setting. One of critical aspects, that hamper a teacher's understanding about kindergartners, is related to semiotic resources kindergartners might use in expressing their feelings and thoughts, since their resources are more various (e.g., verbal and nonverbal) than those of adults who are accustomed to using language (Dyson, 1989; Holdaway, 1986; Kress, 1997; Routman, 1994); nevertheless, a large body of previous research has mainly focused on students' verbal expressions and has not clearly addressed how ELL kindergartners make meaning using various semiotic resources (Fassler, 1998).

Recently, researchers such as Britsch (2009), Flewitt (2006), Jewitt (2006), and Kress, Jewitt, Ogborn and Tsatsarelis (2001) have applied a social semiotic perspective to understand and reveal important findings on the teaching and learning of preschool- and/or kindergarten-aged children. From a social semiotic perspective, variety in semiotic resource selection does not mean that kindergartners are *not* proficient or logical in representing their own meanings through verbal language; rather, it is understood that

they use a wide range of resources available to them to effectively communicate their ideas (Flewitt, 2006; Jewitt, 2006; Kress, 2003). Thus, further investigating ELL kindergartners' use of semiotic resources would help in understanding the nature of their multimodal interactions.

Therefore, this study explores ELL kindergartners' responses from a social semiotic perspective to help build a holistic understanding of their classroom communication practices. By employing a multimodal approach, both verbal (i.e., oral and written) and nonverbal (i.e., gestures, movements, or facial expressions, including eye gaze) ways of interacting are examined in the present study in order to understand and interpret the kindergartners' meaning-making processes in response to picturebook reading in their classroom context.

### Research Questions

The present study investigates the following overarching research question:

- What is the nature of ELL kindergartners' multimodal responses to picturebook reading in a mainstream classroom?

This overarching question necessitates answering the following, more specific research questions:

1. How do ELL kindergartners engage with various semiotic resources to respond to picturebook reading?

Answering this question, first, reveals what multimodal practices ELL kindergartners engaged with in their classroom activities in response to picturebook reading, and, second, what semiotic resources (i.e., oral, written, visual, and/or behavioral) constructed their responses.

2. How do ELL kindergartners' multimodal responses to picturebook reading function for learning the English language in a mainstream classroom context?

The present study not only interrogates the types of classroom activities in which the ELL kindergartners engaged and the types of semiotic resources they used but also explores how their responses actually functioned for their language and curriculum learning in their own communicative and educational context.

### Design of the Study

The present study is a qualitative study exploring the nature of ELL kindergartners' multimodal responses in a classroom setting. Data collection was conducted over four months, between Fall 2011 and Spring 2012; during that period, I visited the classroom five days per week, Monday through Friday, for the entirety of the half-day kindergarten program session.

The focal participants include three ELL kindergartners—two girls and one boy—and their classroom teacher. The focal participants were selected based on the following criteria: (a) the children, the children's guardians, and the teacher would have voluntary willingness to participate in the present study, and they would confirm their willingness in both oral and written ways—by saying “yes” as well as by signing the consent or the

assent form; (b) the focal children would have different levels of English language proficiency, based on their Dynamic Indicators of Basic Early Literacy Skills (DIBELS) scores (Good & Kaminski, 2002); and (c) the focal children would differ in their ways of creating and using multimodal responses to picturebook reading. To screen and find focal participants who met these criteria, I conducted pre-observation for a month prior to data collection, from Monday through Friday, for the entirety of a morning kindergarten session. Ultimately, the selected focal children began participating in the present study with different English language proficiency levels, ranging from 1 to 5.

Data collection was conducted before, during, and after picturebook readings. The observed picturebook readings each comprised three different reading events in the following order: (1) an *encounter*, an optional reading event that preceded a *reading* in which the teacher provided a preliminary lesson for the day's picturebook, (2) a *reading*, an obligatory daily event in which a picturebook was read by the teacher to the whole class while they were seated on the floor, and (3) an *exploration*, an optional, extensive session that incorporated either a whole-class activity or an individual desk work regarding the day's picturebook reading. In order to observe natural classroom enactments of the above reading events, several types of data were collected: (a) the reading events were videotaped to identify the focal students' recurring interactional patterns of multimodal responses, (b) the focal students' written and drawn works were collected and digitally photographed, (c) the teacher's lesson plans, handouts, and other written pedagogical materials were collected and digitally photographed, (d) formal and informal interviews with the focal students and the teacher were videotaped or audiotaped, and (e) field notes, including detailed contextual information and "reflection" on the



classroom context (Bogdan & Biklen, 2007, p. 118), were compiled. The collected data, then, were identified as manageable units (units of analysis) and coded into categories. Collected data were continually revisited in order to identify and understand the recurring patterns of the focal children's multimodal communications as responses to picturebook readings.

### Organization of the Chapters

Chapter 1 is an introduction to the present study. This chapter introduces the purpose of this study, provides the rationale for this study, and then provides the research questions for this study, in turn. It also outlines and frames the study design and the dissertation chapters.

Chapter 2 is a review of literature. This chapter includes and discusses studies that provide information of relevant theories and perspectives as well as current teaching and learning practices of the field that undergird the present study; thus, this chapter addresses early literacy development and education, young children's picturebook responses including those of ELLs, and social semiotics and multimodality, in turn.

Chapter 3 is a methods chapter. This chapter presents a detailed description of the context of the research context as well as the methods I employed to conduct the present study. To provide a clear picture of the research context, this chapter provides information about the school site, the kindergarten classroom, and, more to the point, information about the participating teacher, the focal ELL kindergartners, their daily routines, and my role as a researcher in the given classroom context. This chapter also discusses the methods I employed for data collection and data analysis; specifically, it

provides the coding categories and the units of analysis with sample transcript excerpts collected from the kindergarten classroom.

Chapter 4 is a results chapter. This chapter provides and discusses the findings from my analysis of the collected data. The findings details the focal ELL kindergartners' responses during reading activities and during their exploratory activities after *readings*. Not only does it indicate what happened in the given classroom in terms of the focal ELL kindergartners' multimodal responses, but it also reveals how their responses communicated their ideas and how such communications contributed to their language and curriculum learning.

Chapter 5 is a conclusion chapter. This chapter summarizes the findings from the results chapter and discusses the limitations of the present study and complementary implications for the field of education. This chapter reconsiders the present study in light of the reviewed literature and explores how the present study could make a contribution to previous literature and to ELL kindergartner's literacy education.

## CHAPTER 2: REVIEW OF LITERATURE

This section reviews relevant theories and research addressing early literacy development and education, picturebook responses of young children, including those of English Language Learners (ELLs), and social semiotic theory. The aim of this section is to gain a deeper understanding of the nature of ELL kindergartners' multimodal methods for constructing meaning in response to picturebook reading in the classroom.

### Literacy Learning in Kindergarten

The present study focuses on kindergarten literacy, particularly drawing on the theoretical perspectives of reading readiness and emergent literacy.

#### Reading Readiness

The concept of reading readiness emerged in the 1920s as recognition of an appropriate time for children to receive formal literacy instruction based on maturation (Gesell, 1925, 1928). Children were supposed to become ready to read when they were mentally and physically mature enough (Gesell, 1925; Harrison, 1939; Washburne, 1936). More specifically, researchers such as Morphett and Washburne (1931) suggested that "six years and six months" was a benchmark age for progress in reading based on their investigation into the correlation between children's ages and their reading abilities (p. 503). They quantitatively measured the ages and the reading achievements of 141 first

graders using intelligence tests; their findings showed that there was high correlation between the children's ages and their reading abilities (e.g., "sight word" knowledge; Morphett & Washburne, 1931, p. 502). During the late 1950s and 1960s, however, the concept of reading readiness had shifted from a nature perspective to a nurture perspective in terms of the achievement of reading readiness. Regarding the "nurture" perspective, Durkin (1968) suggested that providing reading opportunities and instruction might contribute to preparing a child to read; therefore, it was not deemed necessary to wait until they became mature enough to receive conventional reading instruction (p. 48). Durkin (1968) noted:

The literature still shows some remnants of the maturational concept of readiness, but, as a whole, articles and books are now dominated by the opposite conception highlighting the contribution of environmental factors. Or to put the characterization of the current scene in the framework of the nature-nurture debate, today the spotlight happens to be on nurture. (p. 48)

Durkin (1968) argued that research had indicated a shift from a stance viewing reading readiness as a result of maturation toward a stance viewing reading readiness as a product of nurturing.

This shift, however, did not comprise a fundamental negation of the importance of children's natural maturation; rather, the shift incorporated the importance of both stances—nature and nurture—and emphasized the relationship between the two. For example, Durkin (1970) discussed the relationship in the following manner:

. . . [I]t [reading readiness] is the product of both maturation *and* learning.

Within such a framework, readiness can be defined as various combinations of abilities which result from, or are the product of, nature and nurture interacting with each other . . . . What must be added is that dimension which brings into focus a relationship, a relationship between a child's particular abilities and the kind of learning opportunities made available to him. (Durkin, 1970, pp. 530-531)

Durkin (1970) viewed reading readiness as the outcome of both nature and nurture, and she emphasized the significance of the relationship between a child's capabilities and the learning opportunities that were offered to him/her. Durkin recognized that children came to school with different capabilities in terms of reading readiness (even though they were of the same chronological age) as well as with different interests regarding literacy practice types. Regarding the different capabilities, for example, some kindergartners might have a higher level of fluency in "hear[ing] and distinguish[ing] among initial sounds in words" (Durkin, 1970, p. 534); regarding the different interests, some kindergartners might show more interest in attempting to write while others might engage more with reading (Durkin, 1970, p. 533). Considering such differences, Durkin continued emphasizing the importance of providing varied learning opportunities for kindergartners "because the easiest way to become a reader is probably different for different children" (Durkin, 1970, p. 532). For Durkin, such varied opportunities might include basic learning about letters and sounds and might extend to spelling instruction regarding each student's interests and potentialities (Durkin, 1970, p. 532). Durkin's view

implies that there would be one easiest and most effective way for each individual child to gain reading readiness at an early stage, like kindergarten.

### Emergent Literacy

Emergent literacy can be defined as a theoretical concept that concerns “the earliest phases of literacy development, the period between birth and the time when children read and write conventionally” (Sulzby & Teale, 1991, p. 728). The concept of emergent literacy was introduced by Clay (1966). She used the term “emergent” throughout her dissertation to describe the behaviors of young children that indicated they were in the process of becoming literate (Clay, 1966, p. 9). In Clay’s work, the young children’s varied exploration in reading and writing denoted their continuous development of literacy skills, even though their attempts to read and write were not done in “the conventional sense” (Martinez & Teale, 1988, p. 568).

From Clay’s (1966) work to the present, emergent literacy has provided a theoretical foundation for many researchers in terms of three central tenets. First, emergent literacy focuses on learning practices that encompass “the whole act of reading, not merely decoding” (Mason, 1992, p. 7). Such a stance concerns all types of holistic engagements with reading and writing—including listening to others’ text reading, talking about reading, and attempting to read and write—as emergent literacy behaviors (Clay, 1966; Teale & Sulzby, 1986). At the same time, this stance considers the non-hierarchical but cooperative contribution of the varied types of engagement to literacy development (Clay 1975).

For example, Clay (1975) demonstrated how the emergent writing of young children was related to reading. In Clay's study, the observed children, between ages 3 and 5, attempted to write in unconventional ways; the children's writing products included "scribble," "linear mock writing," and "mock letters," (Clay, 1975, p. 48). Clay, however, noticed that the young children created such written products based upon their understanding that "people make marks on paper purposefully" (Clay, 1975, p. 48). While imitating adults' works, children explored many concepts and principles of conventional writing by applying the concepts and principles to their own writing (Clay, 1975); thus, the children's written products develop to incorporate, for instance, "sign concepts" (in which a mark on paper contains and conveys a particular meaning), "message concepts" (in which a spoken message can be precisely written down to be communicated), and the "directional principle" (in which language is written from top to bottom and from left to right; Clay, 1975, pp. 63-65). Central to Clay's work was the fact that all such writing attempts were regarded as children's emergent behaviors that helped them to understand how print works—that is, through concepts and principles, print represents something and conveys meaning; Clay contended that such awareness eventually helped them to learn how to read other print (Clay, 1975, p. 63). With the emphasis on the value of early writing to early reading, Clay's study is historically important as well, since it had been generally accepted that children learn to read before they would write—until Clay (1975; Graves, 1978; Teale & Sulzby, 1986).

Second, learning circumstances, including adults' demonstration and instruction as well as print-rich environments, are considered to be critical aspects in developing literacy skills (Clay, 2010; Holdaway, 1979; Snow & Ninio, 1986, Teale & Sulzby, 1986).

Holdaway's (1979) study showed this notion by tracking how preschool-aged children developed their literacy at home and at school; it particularly highlighted how young children could benefit from parent-child shared-reading and print-rich learning environments. As preschoolers were being read to frequently by their parents, they learned how to understand text and print, first, by "re-enacting" (Holdaway, 1979, p. 41) the adults' behaviors, which he called "reading-like behavior[s]" (Holdaway, 1979, p. 40). For example, the following excerpts illustrate two different young children's reading-like behaviors through reenactment after they were told the story:

Table 2.1

*Reenactment of David and Robyn*

	Page	Text	Re-enactment
(1)	3	A mother bird sat on her egg.	The mummy bird sat at an egg.
	4	The egg jumped. "Oh oh!" said the mother bird. "My baby will be here! He will want to eat."	Ow ow! A bumble bird baby here. ('Bumble' is a regressive form of 'Mummy' in David's speech). Someping a eat ('a' always used for 'to' and 'for').
	6	"I must get something for my baby bird to eat!" she said. "I will be back." So away she went.	Must baby bird a (i.e., 'to') eated. Dat way went. Fly a gye (Fly to the sky).
(2)	8	The egg jumped. It jumped, and jumped! Out came the baby bird.	It jumped and jumped. Out the baby bird. (We still have the remains of pivot structure, but Robyn adds the definite article. Then, she turns two pages impulsively as she is in the habit of doing.)
	12	He looked up. He did not see her. He looked down. He did not see her.	He looked up and down. (Now another two pages.)



Page	Text	Re-enactment
16	Down, out of the tree he went down, down, down! It was a long way down.	Looked down, down, down, down. (Another two pages.)

*Note:* Holdaway (1979, pp. 42-43).

Both Excerpts (1) and (2) in Table 2.1 show that the two young children did not actually *read* their favorite book; rather, they pretended to read it. Holdaway (1979), however, pointed out that David, the two-year-old boy in Excerpt (1), showed his sophisticated understanding of the book by “identifying action, page-by page, carrying the whole story forward in terms of plot”; on the other hand, Robyn, the two-and-a-half-year-old girl in Excerpt (2), showed her enjoyment of reading by “beating out the rhythms of the language with a stick on each page” along with her own sentences (Holdaway, 1979, p. 43). Given that data, Holdaway concluded that the significant value of such reenactment was in providing opportunities for young children to practice reading by themselves in the ways that they were being read to, and, through such opportunities, they would eventually become independent readers.

In addition, Holdaway (1979) argued that during parent-child shared reading, children benefited from responsive interaction with an adult in which they learned how to construct meaning from text by asking questions and being questioned about the text; however, he pointed out that school contexts, which often allotted a great deal of time to literacy skills, could not meet each individual student’s needs and often spent less time on the children’s practice of literacy skills than did home contexts (Holdaway, 1979, p. 64). Thus, he suggested providing print-rich environments, including big book reading time,

in which teachers and students are able to share their reading process together (Holdaway, 1979, p. 65).

A study by Snow and Ninio (1986) also investigated how children learned foundational rules of appropriate reading behaviors and rules for making meaning out of text through joint reading experiences with adults. Snow and Ninio analyzed videotaped joint readings between parents and preschool-aged children and identified seven “contracts of literacy” (Snow & Ninio, 1986, p. 116) that denoted instructional themes a child would learn for interacting with a book through an adult’s guidance. The seven contracts included the following: (1) “books are for reading, not for manipulating”; (2) “in book reading, the book is in control and the reader is led”; (3) “pictures are not things but representatives of things”; (4) “pictures are for naming”; (5) “pictures can represent events”; (6) “book events occur outside real time”; and (7) “books constitute an autonomous fictional world” (Snow & Ninio, 1986, pp. 122-136).

The first contract refers to instructing children to recognize that books are different from other play objects. Snow and Ninio (1986) argued that “children have to learn that books are for reading, not for eating, throwing, chewing, or for building towers” (p. 122). Examples for implementing the first contract included the participating mothers’ instruction for their children to not handle books like other objects (“I’ll take it away if you start eating it”) and to hold books the right way (“You’ve got it all upside down and the wrong way around”; Snow and Ninio, 1986, p. 123). The second contract—a book is in control of the current literacy conversation—could be established by an adult reader’s efforts to determine a topic for discussion related to the current book’s content and to maintain joint attention with a child on the topic. For instance, one of the

participating mothers said, “No, you don’t have to go get it. . . . But Paddington is sleeping, so leave Paddington alone for now,” to prohibit her child from trying to get up to find his Paddington bear doll, which could not be made relevant to the reading. The third contract refers to “establish[ing] the real-life relevance of the symbol” (Snow & Ninio, 1986, pp. 127-128); a mother related a picture to her child’s real-world object by saying, “It’s a comb for combing your hair with” (Snow & Ninio, 1986, p. 129). Regarding the fourth and fifth contracts, Snow and Ninio (1986) argued that children need to learn how pictures contribute to the construction of picturebooks in two different ways. In terms of the fourth contract, they contended that the purpose of viewing pictures is to understand the accompanying words, while, for the fifth contract, they suggested that pictures also construct literary features, such as plot. Regarding the fifth contract, Snow and Ninio illustrated how a mother inferred the next event in a story through viewing pictures (“They’re in their dressing gown. They’re going to bed, aren’t they?”; Snow & Ninio, 1986, p. 132). The sixth contract refers to the children’s awareness of the distinction between book time and real time and their understanding that book time is not affected by real time (Snow & Ninio, 1986). The seventh contract concerns the children’s awareness of the “autonomous existence of characters” in picturebooks that have their own “feelings, intentions, needs, and obligations” (Snow and Ninio, 1986, p. 136).

Regarding the above contracts, adults are supposed to make conscious efforts to turn children’s attention to picturebook reading by giving specific instructions for what the children are supposed to do—sometimes by restraining the children from doing activities irrelevant to their reading—, and to facilitate their understanding of pictures to make meaning from picturebooks (Snow & Ninio, 1986). The value of such adult

scaffolding for very young children is significant given that, at an early age, it might be difficult for the children to develop such contracts of literacy when facing the written text without adult guidance. For those young children, parent-child interactions surrounding literacy events could create opportunities for understanding their roles as readers and for understanding ways of interpreting picturebooks (Snow & Ninio, 1986).

The third tenet of emergent literacy focuses on the active roles of children in developing their literacy skills beginning from early ages and/or long before formal schooling (Clay, 1966, 1975; Holdaway, 1979; Snow & Ninio, 1986; Teale & Sulzby, 1986, 1996). In the above-mentioned studies, the young children seemed to primarily begin engaging with literacy events in unconventional yet holistic ways, through gestures, speech, listening to reading, and mock or invented writing; however, the young children's various unconventional reading and writing behaviors at such an early age do not denote that they are not yet ready for conventional literacy but, rather, implies that they are already in the process of becoming literate—before schooling (Clay, 1966, 1975; Holdaway, 1979; Snow & Ninio, 1986; Teale & Sulzby, 1986). The researchers positioned the children as active learners who were developing their literacy skills through repeating the above mentioned holistic ways of emergent behaviors (Clay, 1966, 1975), through correcting those behaviors (Clay, 1975; Holdaway, 1979), and through garnering additional information about conventional reading and writing from interactions with adults and/or with varied texts (Snow & Ninio, 1986).

As discussed so far, explicit in both reading readiness and emergent literacy perspectives is the point of view that young children's literacy skills are acquired *not* solely by nature but also through learning. Particularly, given that the word "emergent"

denotes a process, the emergent literacy perspective defines children's attempts to read and write as comprising the process of becoming literate; the learning process is also defined as starting even before schooling for conventional reading and writing. Drawing on these perspectives, the present study focuses on the holistic components of kindergartners' literacy practices and how they actively develop their literacy concepts and principles from individual, diverse starting points and move toward conventional literacy.

In addition, the present study particularly focuses on young children's literacy practices and development *within* an educational setting—that is, within a mainstream kindergarten classroom. School is a distinct context from home considering the routinized schedule, the place and position the teacher and students respectively occupy, the behavioral manners comprising their interactions, and the teaching and learning goals they need to achieve, which, as a whole, constitute a “structured experience” (Christie, 2002, p. 5). According to Christie (2002), the success of such experiences in instructional settings is critically influenced by two types of classroom registers (“regulative” and “instructional,” p. 3) and how they state and realize curriculum and evaluation criteria in classroom discourse. A “regulative register [does] with the overall goals, directions, pacing and sequencing of classroom activity,” and an “instructional register [does] with the particular ‘content’ being taught and learned” (Christie, 2002, p. 3). For instance, greeting and initiating a lesson as well as grouping and gathering students into particular groups or spaces can be realized through the regulative register while talking about a book's content is of an instructional register (Christie, 2002).

Christie (2002), however, argued that early literacy instruction at school often lacks explicitly stated criteria for the curricula and evaluation for its weekly or fortnightly framed instructional themes (e.g., learning a theme over a week or over two weeks). This occurs when a teacher's two types of registers conflict with each other. For example, a teacher might notify students, through a regulative register, of the day's instructional goal or task loosely connected with the weekly or fortnightly theme (e.g., writing one's own story about the theme) while his/her instructional register might provide more general advice on the actual writing task (e.g., how to construct a written text using verbal expressions learned from classroom books). In other words, the teacher's aim stated through the regulative register focuses on an overall theme students need to learn as part of their literacy development while the aim stated through the instructional register focuses on general advice regarding how to form a word and/or a sentence; such different foci might not successfully coalesce to inform an overt task and/or objective that the young learners need to achieve for the day's classroom activity (Christie, 2002). Christie (2002) thus argued that the success of early literacy instruction at school cannot necessarily be taken for granted despite well-planned and documented lesson plans. Instead, teachers' effective use of the two registers is a critical part of explicitly stating and operating instructional tasks/objectives for young learners in a classroom setting (Christie, 2002). Given that the present study focuses on a classroom setting as well, Christie's (2002) view then implies that investigating how a teacher uses the different registers to state instructional aims for a day's activity and to provide directions, feedback, and advice to students while they are pursuing teacher-stated aims will contribute to the

understanding of the success or failure of the day's classroom literacy instruction for young kindergartners' learning.

### Children and Picturebooks

In this section of the literature review, I will review how literary theories have recognized the action of reading, the value of reading literature and educating young children about literature, children's responses to literature, and how current researchers have approached ELLs' responses in terms of picturebook reading.

#### Reading Literature and its Value in Education

Rosenblatt (1938/1968) viewed a reader as “an active, not a passive,” agent in reading (Rosenblatt, 1968, p. 49). For Rosenblatt (1968), a text “remains merely inkspots on paper until a reader transforms them into a set of meaningful symbols,” and the construction of meaning in a text is completed by a reader (p. 24). A reader continuously makes connections between the text and his or her own real world; in doing so, the reader finds that reading literature does not simply provide information about the world but also provides an experience of “living through” (Rosenblatt, 1968, p. 38). In terms of literary education, Rosenblatt thus supported scaffolding children readers to move from mere decoding texts to actively engaging with them in order to understand “what a word implies in the external world”—that is, to apply literary experience and knowledge to understanding events in everyday life (Rosenblatt, 1968, p. 49).

Rosenblatt's (1978) later work explained various stances on a continuum that a reader might take in a reading experience, which she called “transactional” (p. 21). She

maintained that a reader takes a stance that is either an efferent or aesthetic reading; she defined “efferent reading” as reading for the information presented in a text, while she called the reader's pleasure in the artistry of the text “aesthetic reading” (Rosenblatt, 1978, p. 24-25). Rosenblatt, however, viewed the distinction between efferent and aesthetic as an implicit one, noting the following:

Implicit in this distinction between the two stances of the reader, the two directions in which he focuses his attention, is recognition that the same text may be read either efferently or aesthetically. To take a popular example: the mathematician turns from his efferent, abstract manipulations of his symbols to focus his attention on, and to aesthetically savor, the “elegance” of his solution. Again, we may focus our attention on the qualitative living-through of what we derive from the text of “Ode on a Grecian Urn,” or we may turn our attention to efferent analysis of its syntax. (Rosenblatt, 1978, p. 25)

Rosenblatt (1978) considered each and every reading transaction to be different since an individual reader could bring his or her own focus and/or attention to a transaction; even a single person could interpret a single text in an efferent or an aesthetic way.

Positing each individual’s different transactions with texts, Rosenblatt (1978) also suggested pedagogical implications regarding the sharing of different transactions with each other, commenting the following:

Learning what others have made of a text can greatly increase such insight into one's own relationship with it. A reader who has been moved or



disturbed by a text often manifests an urge to talk about it, to clarify and crystallize his sense of the work. He likes to hear others' views. Through such interchange he can discover how people bringing different temperaments, different literary and life experiences, to the text have engaged in very different transactions with it. . . . Sometimes the give-and-take may lead to a general increase in insight and even to a consensus. Sometimes, of course, interchange reveals that we belong to different subcultures, whether social or literary. (Rosenblatt, 1978, pp. 146-147)

For Rosenblatt (1978), given that each and every reader can have a particular relationship with a literary text, communicating one's reading experience with other readers might provide opportunities for encountering each other's "different temperaments [and] different literary and life experiences" and, more to the point, for gaining insight into how one brings such temperaments and experiences into interacting with a literary text from one's own social, cultural, and/or literary contexts (Rosenblatt, 1978, p. 146). Rosenblatt (1978) also contended that such sharing of experiences would contribute to the development of a richer awareness of "the literary, ethical, social, or philosophic concepts" that one might bring to a transaction with other texts.

Also, Frye (1957, 1964) particularly valued the role of literature in education in terms of cultural literary understanding. He argued that literature could be understood best by looking at the socio/political origins of the stories found within different cultures, and, in that regard, literature could provide cultural literary understanding for children. Frye (1964) opened his discussion by proposing several substantial questions about

literature and its social functions: “What good is the study of literature?” (p. 13), “What is the social value of the study of literature?” (p. 16), and “What is the relevance of literature in the world of today?” (p. 27). To answer those questions, he suggested viewing “literature as a whole” (Frye, 1964, p. 49) as he believed that each and every work of literature did not arise by itself but repetitively recurred based upon a particular culture's traditional story structure based on its mythology, linguistics, and storytelling practices. Accordingly, each individual literary work forms a part of the whole body of literature within a culture (p. 69). Given these views, he then explained the value of reading literature:

No matter how much experience we may gather in life, we can never in life get the dimension of experience that the imagination gives us. Only the arts and sciences can do that, and, of these, only literature gives us the whole sweep and range of human imagination as it sees itself. (Frye, 1964, p. 101)

Frye (1964) argued that even though literature uses real-world motifs, it is never a retelling of actual experience since it depends upon the literary patterns of a society. The writer expects the listener to use his or her imagination to construct meaning from the plot. Frye (1964) believed that children could learn to identify and define genres through the development of a cultural literary understanding and interpretation. The modern world, according to Frye (1964), requires us to make choices in varied contexts; therefore, literature can empower us to develop interpretative skills (p. 147).

Frye's (1964) perspective on literature directly influenced Glenna Davis Sloan (1974, 1984). Sloan (1984) valued Frye's (1964) view of literature as “a unifying theory,”

one that encompassed each and every literary work as a whole (Sloan, 1984, p. 43). She also described, in detail, how literature transfers “imaginative energy and vision” to its readers by explaining the role of the four basic categories of literature, earlier defined by Frye in *Anatomy of Criticism* (1957), as “romance,” “tragedy,” “irony-satire,” and “comedy” (Sloan, 1984, p. 55). Espousing the arguments of Frye, Sloan argued that readers may encounter ideal situations in romances while they may experience situations of suffering in a tragedy—more so than we might already experience on ordinary occasions (Sloan, 1984, p. 89). In encountering such literary experiences, she contended, readers would gradually become aware of “how the human imagination works as it creates art from words and to examine its effect on their mind and emotions” (Sloan, 1984, p. 50).

Sloan's analysis combined with her concrete ideas and practical suggestions to teach the imaginative power of literature to young children. She posited that merely reading many different literary works and voicing personal responses could not construct knowledge about literature (Sloan, 1974, p. 978); rather, Sloan suggested ways to explore literature with young children in diverse ways, such as through “dance dramas, acting plays of their own creation, [and] . . . painting and sculpting” (Sloan, 1974, p. 981). She contended that through such experiences, children would recognize how a literary work interwove many features—such as characters, settings, theme—as a whole; then, they would be able to understand how those features cooperatively constructed the imaginative world as “man’s attempt, in words, to express human experience” (Sloan, 1974, p. 982).

Recently, some researchers have discussed the values of literature and, more to the point, the value of picturebooks and their diverse possibilities in child education (Lewis, 2010; Mjør, 2010; Nodelman, 2010; Yannicopoulou, 2010). Yannicopoulou (2010) discussed how focalization could construct ideology in picturebooks and how picturebooks could be beneficial for young children's understanding of many different perspectives and ideologies of contemporary society along with focalizing options. She introduced the term "focalization," which had been coined by Gérard Genette (1980) in *Narrative discourse: An essay in method*, to mean "the focus of perception" (Yannicopoulou, 2010, p. 65) and addressed three basic different types of focalization in terms of "the relationship between the narrator and the central fictional hero(es): nonfocalization, internal focalization, and external focalization" (p. 67). In a nonfocalized story, the characters do not unfold the story, whereas both internal and external focalized stories have character as focalizers (Yannicopoulou, 2010). The only difference between internal and external focalization is that the narrator is the hero in narratives with internal focalization. In externally focalized story, the focalizers are "characters [that] know more than the readers [do]," and the focalizers do not give away the full implications of the story to the readers so that the readers cannot so easily reach a conclusion or a judgment (Yannicopoulou, 2010, p. 72). Yannicopoulou (2010) argued that the focalizing options can be realized dynamically in picturebooks given that they have the potential to establish a different focalization for each part: words and images. She exemplified a case in which the written text described a fictional hero's perspective while the illustrations evinced the perspectives of the other characters for the same event (Yannicopoulou, 2010, p. 74); in

this case, the story maximized the irony through its use of focalization, establishing irony between words and pictures.

Within the realm of focalizing options, Yannicopoulou (2010) highlighted focalization use as conveying ideology or perspective. For example, if a writer produces a story in which “a godlike narrator reports the facts without the apparent subjective intervention of an internal focalizer,” the story and its embedded ideology “gain the status of an undeniable authority” (Yannicopoulou, 2010, p. 76); thus, with their dual-modal nature, picturebooks offer a wide range of narratives that convey ideologies and perspectives. Yannicopoulou commented:

The double narrative of every picture book, written and illustrated, inherently results in the multiple depictions of a polyprismatic reality that symbolically implies the passing from one Truth to many personal truths.  
(Yannicopoulou, 2010, p. 80)

Yannicopoulou (2010) contended that, through focalizing options that use two modalities—pictures and words—, children could experience many different discourses about various perspectives and ideologies.

In Lewis’s (2010) work, the effectiveness of metafictional elements for young children was investigated—that is, Lewis (2010) investigated how metafictional elements in picturebooks could entertain and engage young child readers and help their literary development. Lewis exemplified how *The Bravest Ever Bear* (Ahlberg & Howard, 1999) works for young children: while the young bear demonstrates his daily routine, such as sleeping, bathing, and dressing, at the very beginning of the book, “the young bear’s

commonality with the reader is established before the story officially begin” (Lewis, 2010, p. 105). Such establishment positioned the character bear as someone who shared the same daily routine of the young child readers; thus, this “friendly, accessible” impression would attract the readers’ attention to the story and would make them engage in the story with more interest (Lewis, 2010, p. 105). In addition, *The Bravest Ever Bear* (Ahlberg & Howard, 1999) has a unique plot structure in which metafictional designs recur throughout the book. For example, all of the characters in the book join the narrative, one by one on each page as new narrators, demanding control over the book; the story constructs the plot by showing their images, which break page boundaries, with very limited words. According to Lewis (2010), such metafictional design implies that anyone could join the story as a new narrator and this message could prompt young child readers to create their own narratives, just as the characters do in the book (p. 107). Lewis additionally suggested that young children have many experiences with metafiction given that the use of metafictional devices has increased in contemporary picturebooks (Lewis, 2010, p. 107).

On the other hand, Mjør (2010) illustrated some challenges adult readers might face when guiding children to be “implied reader[s]” (p. 179) of a picturebook. After videotaping adults reading a Swedish picturebook, *Apan Fin* by Tidholm (1999), to their own 18-month-old children, Mjør (2010) indicated that the challenges that the adults faced were caused by gaps in mental schemata, model (i.e., gender), and connotation between them and their children (pp. 183-187). For example, even though the dog in the picturebook was an obviously bad dog that threatened the protagonist monkey girl who went out to play, it was difficult for the adults to explain the characteristics of the doggy

villain to their children whose previous knowledge about dogs was positive as they knew dogs to be “charming, soft, [and] funny” (p. 185) pets; further, while the adults assumed that the red jacket that the monkey girl wore was to connote a girl with a red riding hood and, thus, accepted that the protagonist was a female monkey, the children thought that the monkey was a boy because of its behaviors—such as jumping in bed or going out to play. By illustrating such difficulties caused by the nature of picturebooks, Mjør (2010) implied two things: (1) when adults take on reading guidance for very young children, it will involve many challenges they need to work out through interactive comments and questions even when the picturebook looks simple to themselves, and (2) children also need to engage with such working out processes in order to acquire the knowledge and skills required for interpreting picturebooks (p.188). Mjør’s (2010) contention expands the notion of interacting with a picturebook from one that only includes merely decoding and enjoying the information depicted and written in the picturebook to one that includes making conscious and responsive efforts.

Nodelman (2010) also revealed the sophisticated structure of picturebooks. He argued that picturebooks are produced by adults with particular consideration of child readers. He suggested that the reason pictures play a big part in constructing imaginative and meaningful stories for a youthful audience is that “adults think children can understand less and/or should be prevented from understanding more” (Nodelman, 2010, p. 15). He called such adults’ perspectives embedded in children’s images in picturebooks “hidden adult content” (Nodelman, 2010, p. 18). In his discussion, Nodelman (2010) has pointed out a paradoxical issue:

. . . children’s literature both creates childhood-works to make children the children adults want and need—and at the same time undermines it—gives children the adult knowledge it purportedly suppresses, in the act of constructing a deeply paradoxical childhood subjectivity. (Nodelman, 2010, p. 24)

Nodelman (2010) has argued that picturebooks offer both adults’ desires and adults’ undermining views regarding what should be considered “childlike” (Nodelman, 2010, p. 23). Nevertheless, he contends that, with such paradoxical purposes, picturebooks work well for children. For example, in the picturebook *Amber Waiting* by Gregory (2002), a little girl who has been waiting for her father at school yard “imagines herself dropping her dad off to be alone and unhappy on the moon, and then tak[es] herself on a voyage around the world, doing amazing things that impress fathers everywhere” (Nodelman, 2010, p. 20); for Nodelman, the little girl’s didactic yet entertaining experience has been built upon the paradoxical purposes of the potentiality in picturebooks for young children.

These literary theorists (Lewis, 2010; Mjør, 2010; Nodelman, 2010; Yannicopoulou, 2010) revealed and indicated the value of picturebooks and/or the significance of teaching picturebooks to young readers due to their nature, which provides messages constructed through the particular relationship of pictures and words in each book. Their close investigations into children's picturebooks suggest various ways to approach literature—that is, new conceptual frameworks for sharing picturebooks with children that go beyond understanding pictures as only providing additional information to the words (and vice versa) and that concern diverse roles of the collaboration between



pictures and words. Reading activities would then recognize how various types of such collaboration construct imaginative worlds in unique ways. This view implies a need for careful and systematic analysis of each picturebook in terms of its particular design of pictures and words; such analysis of each picturebook is a primary, critical step toward understanding how messages are created by its different and unique design and how such a design influences children's responses.

### Variations in Children's Responses

Extensive research studies have explored a variety of children's responses to texts in classrooms and in homes: oral (Barrentine, 1996; Martinez & Roser, 1985; Mason, Peterman, & Kerr, 1988; Pappas & Brown, 1989), visual (Whitin, 1996, 2005), and physical (e.g. dramatized play or dance: Holland & Shaw, 1993; Gallas, 1994; McLennan, 2008; Wolf, 1994). For example, Gallas (1994) demonstrated the value of drawings and planned dramatic plays as responses to the reading of a science text, specifically. She emphasized the role of artistic practices in students' understanding construction by sampling several of the science projects in a classroom, including the creation and ceremonial burial of an Egyptian mummy and the sketches of different kinds of local insects. She contended that through such responses children could learn how to "reconstruct the concepts and ideas being presented in the curriculum, [and] the children in turn [could] learn to make their connections more explicit" (p. 118). While this group of studies explicitly addressed the variation in students' responses concerning their development in reading comprehension and/or required knowledge for reading, implicit

to these studies was the point of view that children could learn how to construct meaning out of literary texts and expressively engage with literature through various responses.

In terms of literary response to picturebook reading, there are two strands of research studies: one focuses on the variations in children's responses (e.g., Rowe, 1998; Short, Kauffman, & Khan, 2000; Sipe, 2002) and the other focuses on the developmental change of such various responses and/or how the change occurred (e.g., Applebee, 1978; Cochran-Smith, 1984; Dyson, 1989; Hickman, 1981). The first strand of research highlights not only verbal but also nonverbal ways in which young children respond to picturebook reading. Rowe (1998) investigated how spontaneous dramatic plays can assist them in reading events; she found that the two- and three-year-old children used a "book-related dramatic play" (Rowe, 1998, p. 10) as "an arena" (p. 13) for exploring both favorite parts and problematic parts, that were difficult for them to understand. In terms of favorite part play, Rowe (1998) discussed a child who let a ball roll off her nose as the reenactment of the final scene of a picturebook in which a seal and a dog play with beach balls on their noses; this type of play was also exemplified by a group of children re-playing the huff-and-puff scene several times as a reenactment of the scene of the wolf and the three little pigs. Drawing on Rosenblatt (1978), Rowe (1998) contended that the play supported aesthetic responses to picturebook reading because it provided the children with opportunities to fully explore their favorite parts through speeches, gestures, and movements. She argued that an aesthetic stance is critically important for very young children because an "aesthetic stance toward reading turns attention inward to the readers' own immediate experiences as they respond to text" (p. 25). On the other hand, Rowe (1998) contended that playing through a problematic part of a book might involve

an efferent stance. For example, she described how a girl attempted to check out and understand a giraffe's eating habits through play with a giraffe toy. The playing actually involved making the giraffe toy stand up, spreading its legs and bending its head down to the ground, which helped her to understand which pose enabled a giraffe to drink water (Rowe, 1998, p. 25). Because her play was used to check her interpretation of the information in the text, the little girl was determined to have taken an efferent stance in the second example (Rowe, 1998, p. 25).

For Rowe (1998), such book-related plays are especially beneficial to improving young children's understanding of books because the plays enable them to explore and experience the texts not only through verbal decoding but also through multiple sign systems. She wrote:

Dramatic play involved the expression and interpretation of meanings through oral language, gesture, movement, props, wardrobe, and set design. The use of multiple sign systems created a lived-through experience of books that was multisensory and in some ways much more concrete and real than the books themselves. Play shared with life the possibility of experiencing the movement of people and objects in three-dimensional space and time. As they touched objects and moved through space to enact play events, children were able to use their usual ways of experiencing the world. (Rowe, 1998, pp. 31-32)

Rowe (1998) argued that since book-related dramatic plays included multiple sign systems, such as speeches, gestures, movements, and objects, such plays provided

opportunities for young children to more vividly and concretely explore the written world of books using the possible ways available to them. She concluded that children could open up more possibilities for understanding their reading in multiple ways (Rowe, 1998).

Sipe (2002) also illustrated how young readers could be engaged expressively with a storybook through verbal as well as nonverbal responses. He suggested a typology of expressive engagement that included five categories: “dramatizing,” “talking back,” “critiquing/controlling,” “inserting,” and “taking over” (Sipe, 2002, pp. 477-478). He described how nonverbal types of responses were a part of one’s whole reaction to a storybook and how they contributed to the construction of meaning out of texts. For example, while a group of children in his study were told the story *Where the Wild Things Are* (Sendak, 1963), one of the children responded by “curving his fingers and swiping his hand forward” to act out the wild rumpus scene (Sipe, 2002, p. 477). Sipe (2002) explained that the child had participated in the story through his nonverbal imitating and interpreting of the rumpus in the book (p. 477).

In his discussion, Sipe (2002) addressed several reasons why he particularly valued such young children’s various modes of response. First, he argued that young children’s various responses could act as a “catalyst for thinking” that would help them to make a link between themselves and the stories, a link of a lived-through experience, and, in doing so, the children would deepen their understandings of the stories (Sipe, 2002, p. 482). Drawing on the concept of the aesthetic stance (Rosenblatt, 1978), he also suggested that children could take various approaches to “the idea of literary pleasure and playfulness” through various modes of responses (Sipe, 2002, p. 482). In addition, he grasped the potentialities of various modes of responses for enhancing children’s literacy

given that “literary understanding [is] one element of literacy development” (Sipe, 2002, p. 482).

These above-discussed studies commonly highlighted four major possibilities in children’s various literary responses to picturebooks: not only verbal but also nonverbal types of responses may enable young children (a) to experience many dimensions of the real world through lived-through experiences; (b) to reach a deeper understanding of a story by experiencing the events in the story by themselves; (c) to construct meanings of text using available modes to them, and (d) to appreciate picturebook literature from both an aesthetic stance and an efferent stance. Variety in children’s responses is valued in the emergent literacy perspective as well; for example, Clay (1986) valued various ways of the possible modes available to young children (i.e., “reading, talking, writing, constructing a village, or painting a drama backdrop”; p. 768). Positing that everybody learns similar things in different ways, Clay (1968) believed that such variety in response to reading would better assist individual child to learn a constructive way of thinking—that is, “relat[ing], link[ing], remember[ing], call[ing] up, relearn[ing], monitor[ing], and problem-solv[ing]” (p. 768). Such a view applies to the present study given that this study also attempts to understand how focal ELL kindergartners employ a wide range of modes as “multiple entry points to new learning” (Clay, 1986, p. 767).

The second strand of research studies shows how young children’s responses to stories change and/or develop in a chronological sense and what influences such development in reading and writing (e.g., Applebee, 1978; Cochran-Smith, 1984, Dyson, 1989; Hickman, 1981). For example, Applebee (1978) researched how stories children told changed in structure and content over time. One of Applebee’s (1978) arguments

about children's story structure addressed two different processes: (1) "centering"—building a narrative with a focus on one central aspect, such as theme, plot, setting, or character—and (2) "chaining"—building a narrative with sequenced story incidents that are similar to each other in terms of ideas (p. 56). Applebee (1978) identified six developmental stages regarding how children used centering and chaining to construct their narratives: (1) "heaps," (2) "sequences," (3) "primitive narratives," (4) "unfocused chains," (5) "focused chains," and (6) "true narratives" (p. 58). According to Applebee (1978), children aged two to five steadily developed the structure and content of their narratives from "heaps"—a primary narrative stage with disconnected relationships between incidents and with no focus—to "true narratives"—a narrative built on shared and complementary attributes of story incidents with one focus (p. 58).

Applebee's (1978) argument also related to children's development of oral responses to stories children had read or listened to; he particularly focused how differently aged children created maps of events and elements, drawing on Piaget's theory of children's cognitive development. According to Applebee (1978), children in the preoperational stage (up to six or seven years old) produced "objective" responses while older children in the concrete operational stage were able to produce two separate, distinct responses—either "objective" or "subjective" (p. 89). Objective responses refer to children's responses that recognize the characteristics of events and other elements as they are directly described in a story they have read, whereas subjective responses refer to children's responses that reveal the effect of the story on the children. Therefore, young children in the preoperational stage tended to retell a story in the way they had heard or read it, while children in the concrete operational stage were likely to respond

with awareness of the whole sequence of events and, thus, retold the story through their own organization (Applebee, 1978, p. 98). The younger children were also likely to be attracted to a small portion of the events while the older children enlarged their lenses to evaluate the story as a whole in both subjective and objective ways—for example, “labeling a story as ‘an adventure’ and[/or] ‘exciting’” (Applebee, 1978, p. 105).

The findings from Applebee’s (1978) two arguments do not merely comprise a chronological comparison; rather they show how children’s concepts of stories gradually develop from simply retelling stories with disconnected and unfocused structures and content to sequencing shared attributes of events with particular foci; his discussion also shows how children develop their oral representation of literary experiences from objectively mentioning stories to more complex and detailed ways of talking and evaluating the stories.

Such a developmental focus was echoed in Hickman (1981), who attempted to show the age-related patterns of children’s responses that simultaneously occurred during their picturebook readings. Based on the analysis of 90 children from ages 5 to 11, Hickman (1981) preliminarily organized various response events based on her transcripts and field notes to set up a basic framework for coding and classifying; the preselecting of response categories helped her to examine the frequency of responses, which could imply a particular response aspect. Hickman’s (1981) categories included the followings: (1) “listening behaviors,” (2) “contact with books,” (3) “acting on the impulse to share,” (4) “oral responses,” (5) “actions and drama,” (6) “making things,” and (7) “writing” (Hickman, 1981, p. 346). Each category had subcategories; for example, “body stances,”

“laughter and applause,” “exclamations and joining in refrains” all comprised the “listening behaviors” category (Hickman, 1981, p. 346).

The categories showed not only the variety in the children’s responses but also a sequence reflecting a shift from category (1) to (7)—from listening to producing written responses. Hickman (1981) described the children’s written responses as an eventual response type given that she observed them more often at the ending phase of an engagement period with a particular book. She additionally noticed that engaging with earlier responses in the sequence contributed to later responses in the sequence “by providing a base of familiarity” with a story (Hickman, 1981, p. 348). For example, two children’s drawings and writings about a story—which were in the later response categories (6) making things, and (7) writing, respectively—drew extensive comments from other children because of the growth of their familiarity with the story by engaging with earlier responses in the sequence (Hickman, 1981, pp. 348-349).

Drawing on Applebee’s (1978) findings, Hickman (1981) argued that the older children (i.e., the fourth and fifth graders) demonstrated a higher level of story understanding in terms of its theme as well as organizing and expressing their understandings to answer questions. Hickman (1981) exemplified a first grader who “explained to his teacher that the lesson of ‘The Little Red Hen’ was ‘When someone already baked the cake and you haven’t helped, they’re probably just gonna say no’”; Hickman suggested that although the student’s message of “no work—no food” was clearly understandable, his statement was limited by a particular item (i.e., cake) and a particular event (i.e., baking) in the tale (p. 351). A fifth grader, however, abstractedly expressed the point of Leo Lionni’s fable *Tico and the Golden Wings* (1964) by saying,



“Everybody’s different, and you shouldn’t be jealous”; this statement went beyond a particular scene in the story yet accurately revealed the lesson of the story (Hickman, 1981, p. 351). The older students (i.e., the fourth and fifth graders) were also able to retell stories in their own ways by involving “conscious, purposeful level[s] of manipulation,” such as reorganizing and summarizing, whereas the youngest group of students (i.e., the kindergartners and first graders) only retold stories in the same way that they had been told (Hickman, 1981, p. 351).

On the other hand, studies by Dyson (1989) and Cochran-Smith (1984) provide more detail in terms of how children develop their literacies. Dyson’s (1989) work illustrated how a kindergartner “evolve[d] primarily through dramatic play, talk, and drawing, although writing may be embedded in these worlds” (p. 9), and, then, how all the various modes eventually contributed to the child’s writing development. For Dyson, a mode refers to a type of symbolic system, such as drawing, spoken language, or written language (1989); she particularly focused on how children “weave[d]” various modes to communicate their written messages (Dyson, 1989, p. 266). For example, a kindergartner, Regina, attempted to create figures that had their own lives with past experiences and future plans through still images of people and through employing detailed oral descriptions about what the characters did in the past and what they would do in their futures (e.g., “A monster took it, and he’s coming tonight to get us”; Dyson, 1989, p. 108). Regina’s two modes—drawing and speech—served as a communicative tool that contributed to the details of what she wanted to represent. According to Dyson (1989), however, when Regina became a first grader, a transition of modes occurred. As Regina confronted “the space and time tensions that existed between” her drawing and discussion

and her writing, she began to use past tense to address events that had happened in the past in a picturebook (e.g., “The mom went to the show and had a good time . . . ”; Dyson, 1989, p. 123). In addition, details Regina now provided in written descriptions, such as “had a good time,” supplied more information regarding her values and/or judgments about events in a story, which were included neither in her still images nor in her speech (Dyson, 1989, p. 123). Dyson explained that the first-grade Regina was able to “foreshadow” information more effectively through writing than through speaking or drawing (Dyson, 1989, p. 123).

Another significant point in Dyson’s (1989) work is the fact that Regina’s developmental transition was shaped by the classroom context in which Regina received many comments from her peers upon her work. When Regina drew a picture that had obvious images of the sun, a tree, a dog, and a little girl, and when she labeled each of them, one of her peers inquired why she had put labels on the obvious images saying, “Everybody knows what—about the sun, moon, and the clouds are. Why did you write these?” (Dyson, 1989, p. 116). Such peer’s inquiries gave opportunities for Regina to rethink how to use her written language more purposefully.

Dyson’s (1989) work implies two important things. First, she positioned children as active meaning makers who interweave various sign systems to communicate a particular message. In doing so, second, children gradually gain awareness of how each sign system best works for the construction of meaning and, thus, eventually develop their insight into the written system—the more conventional mode of communication. This notion then implies that investigating how kindergartners employ different modes and interweave them in response to picturebooks and how a transition in modes occur

would help to delineate the process through which kindergartners actively develop their current modes of communication toward more conventional communication modes.

Cochran-Smith (1984) explored how all of the aspects of a particular pedagogical context helped young children become readers and writers by observing three- to five-year-old children in a nursery school classroom. The significance of her study lies in the way she analyzed all of the inter-contextual connections inside and outside of the particular nursery school classroom, including the teacher's and parents' attitudes to and their values about literacy, the nursery school classroom's organization of space and time, and how the use of print was modeled by the teacher formally and informally. After investigating such aspects surrounding the children's reading events, Cochran-Smith (1984) suggested a list of components of reading events we can apply to investigations of how reading events count toward making a child a reader. First, her findings showed that both the adult and child roles were critical in developing literacy (Cochran-Smith, 1984, p. 57). In her study, the adults' attitudes, values, and beliefs about literacy instruction comprised a view that very young children, like preschoolers, needed to be instructed not in a strictly directive manner but through relaxing, pleasurable activities; such reading actualized circumstances in which both children and adults had the authority to begin and end a reading activity as well as to interrupt and ask questions during an activity—both could be readers or listeners and both could enjoy reading with a purpose of gaining necessary information (Cochran-Smith, 1984, pp. 57-58).

This view affected all of the other aspects interwoven around the classroom context in which the young children could engage in varied reading experiences. The classroom teacher provided purposefully structured instruction that consisted of two

separate reading sessions: “off the rug activities” and “rug-time” (Cochran-Smith, 1984, p. 6). “Off-the-rug” referred to a session in which the teacher used contextualized print to provide various examples of how to use print in daily life; “rug-time” was a formal reading session in which the teacher interactively modeled how to construct meaning out of decontextualized print by questioning about and commenting on stories. During this rug-time, the children were supposed to learn how and what to attend to in reading events, that is, sitting right and facing a book and listening carefully while paying attention to a reader (Cochran-Smith, 1984, pp, 120-121).

In Cochran-Smith’s (1984) discussion, another significant element in reading events is the distinction between two types of print: “contextualized” and “decontextualized” (Cochran-Smith, 1984, p. 4). Contextualized print is print that “derives some of its meaning from the context in which it occurs” such as “street signs, labels, notes to the milkman,” and, as such, contextualized print is more easily read by children depending on its environmental context (Cochran-Smith, 1984, p. 4). On the other hand, the meaning of decontextualized print derives from the work itself and includes literary works, such as novels and poetry, and requires more adult guidance regarding literacy skills and literary knowledge (Cochran-Smith, 1984, p. 5). An example of a juice cup debate between Linda and Jeffrey exemplified how a label, a piece of contextualized print, impacted the children’s understanding of print usage during off-the-rug time. Each of the children claimed that the cup was his/her own but finally determined that it was Linda’s after they found her name printed on the cup (Cochran-Smith, 1984, p. 74). In Cochran-Smith’s (1984) study, such distinction was consistent in terms of “the location of literacy events, the norms for interaction during literacy events,

and the types of strategies used for interpreting print” (p. 259); thus, Cochran-Smith (1984) argued for the need for investigating whether and how such distinction works in other classroom contexts and assumed that such an investigation might lead to particular findings for particular contexts.

Other components of reading events in Cochran-Smith’s (1984) study were related to three types of interaction sequences: “readiness for reading,” “life-to-text,” and “text-to-life” (p. 260). Readiness sequences concern children’s appropriate physical behaviors for reading decontextualized print; readiness sequences prepare children to attend to and focus during reading events—by sitting quietly and facing a book (Cochran-Smith, 1984, p. 260). Thus, readiness sequences need to begin before and be maintained during reading. Once reading begins, interactions focus on what Cochran-Smith called “life-to-text” or “text-to-life” sequences (1984, p. 260). Within life-to-text interaction sequences, children are guided to bring previous knowledge from their experiences to a text in order to interpret the text, whereas text-to-life sequences concern interactions that enable children to apply textual knowledge (what they read) to their real lives in the real world (Cochran-Smith, 1984, p. 260).

Cochran-Smith (1984) viewed the above-discussed elements—including participants (both adults and children), the distinction between the two types of print, and the three interaction sequences—as the critical components that contributed to the making of a reader; however, central to her study was the point of view that all of these elements worked within a social context. She recognized storyreading events as “interactive negotiation” (Cochran-Smith, 1984, p. 260). For Cochran-Smith (1984), a storyreading is an event that requires cooperative negotiation between a reader and

listeners because the meaning of the text is not just conveyed but “jointly worked out” by the reader and listeners through questioning and commenting with each other (p. 260).

As each and every educational setting has its own particular context (Bogdan & Biklen, 2007; Patton, 2005), Cochran-Smith’s (1984) findings were also based on research in a particular context, a nursery school. Nevertheless, the elements of reading events defined and used by Cochran-Smith (1984) provide a practical framework that we could apply for investigating reading events in other contexts. Applying these elements would make it possible to understand how reading events count toward making a reader within a particular classroom context.

#### Research on ELLs’ Picturebook Reading

As the population of ELLs in the United States has been growing (National Clearinghouse for English Language Acquisition [NCELA], 2011), ELLs’ literacy learning has attracted a great deal of attention from researchers and educators. Consequently, research at the crossroads of the two concepts of ELLs and picturebook reading also has been growing in terms of Common Core Standards (2010), that is, in terms of how to use picturebooks in order to develop children’s comprehension of stories and to improve their language proficiency in English. Such research includes the following topics: (a) vocabulary acquisition through picturebook reading (e.g., Carger, 1993); (b) English proficiency development through reading and reading-related activities (e.g., Allen, 1986; Ferguson & Young, 1996); and (c) reading comprehension skills and strategy development (e.g., Chiappe & Siegel, 2006; Collins, 2005). For example, Allen (1986) argued that a picturebook could provide opportunities for

enhancing ELLs' English language proficiency. She provided an example in which young Indochinese children improved their English language from simple utterances to more complex ones, such as questions and comments on peers' behaviors, while engaging in a cooking activity related to the picturebook *Strega Nona* (de Paola, 1975); however, her research has not clearly revealed the relationship between such utterances and the ELL children's understanding of the picturebook reading or how various response modes other than speech influenced or contributed to the language development.

On the other hand, studies that have recognized picturebooks as literature—not merely as tools for improving school-required competencies—showed the possibilities of children's responses as sociocultural mirrors. A study by Soundy and Qui (2008) provided an example suggesting that Chinese ELL kindergartners' drawing responses to picturebooks reflected their cultural backgrounds. A total of 52 kindergartners' drawings were closely examined in terms of their depicted objects, the objects' placement on the page, quality of line, and repetition of particular shapes and/or colors (Soundy & Qui, 2008). The Chinese students' drawings showed different houses from the ones in the US students' drawings because Chinese students' drawings reflected the types of houses they had seen in their home countries. For instance, a house drawing from a Chinese child had a unique rooftop with vertically parallel lines that reminded the researchers of a Chinese temple, whereas an American child's drawing showed a tall brick building with a sharp triangle-shaped roof. In addition, they found that the Chinese children's drawings produced general examples of houses placed near nature, such as water and plants, whereas the American children's drawings illustrated more "futuristic homes with multi-colored abstract designs" (Soundy & Qui, 2008, p. 122). Even though both groups of

children responded to the same picturebook reading, the drawings reflected the children's cultural backgrounds and personal histories.

More recently, Arizpe (2010) also focused on ELL students in terms of their cultural and linguistic backgrounds. Although the children were eleven- and twelve-year-olds (children from higher grades than the grade of the present study's focal children—kindergartners), this study revealed how ELL students' lived experiences shaped their understandings of and responses to postmodern picturebooks. Arizpe (2010) conducted an hour-long discussion type of interview with immigrant students after they had read two picturebooks with postmodern features, such as “comic-strip features, metafiction, fragmentation, open-endedness, and the use of different fonts,” which comprised nontraditional textual and spatial arrangements (p. 69). During the interview, indirect questionnaires were used to ask the ELL students to “imagine what would need to be explained to a younger child so that they would understand the picturebook and if there were any clues in the book that would help them” (Arizpe, 2010, p. 72). Such questionnaires were intentionally employed with the purpose of not making the students feel demeaned, as if they were being asked to read books below their reading level (Arizpe, 2010, p. 75). The ELL students contended that they themselves did not have much difficulty comprehending the story; however, their responses reflected some linguistic and cultural issues in understanding and/or appreciating the postmodern features of the book. For example, after reading one of the picturebooks in her study, *The Incredible Book Eating Boy* by Jeffers (2006), Abdul—one of the participants—commented the following:



I don't think this book is for like little children. The story is for little children but the way it's written is like for adults because, because it's quite shocking where the words are. (Arizpe, 2010, p. 69)

The arrangement of the text in the book made a “shocking” impression on Abdul because of differences on each page—sentences were differently aligned on each page or even within a single page, skewed to the top or to the bottom of a page and sometimes placed within a particular image (i.e., on a stage of a theater or on a neon sign) as if the words were a part of the image (Arizpe, 2010, p. 69). Arizpe (2010) viewed Abdul's response as a product of both his cultural background and the fact that he probably had had no prior experiences with metafiction devices (p. 78). In terms of the cultural backgrounds of ELL students, Arizpe specifically extended her discussion to directionality of both text and image, since in some cultures (e.g., Arabic cultures), texts and images are read from right to left. Arizpe (2010) borrowed an example from *The Illustrator's Notebook* (Ellabab, 2006) in which heroes from both Western and Arabic cultures are “moving ‘forward’ in opposite directions” (p. 80).

In addition, Arizpe (2010) pointed out that the ELL students in her study concerned about the distinction between true and fiction and its pedagogical or moral potentialities despite the humor and irony of the postmodern features in the books that they read. For example, Jeffers's (2006) autobiographical photo was placed on a back book flap with the description “He once fed a book to his brother,” which caused an issue in terms of cultural values regarding the use of books (Arizpe, 2010, p. 79). The children interpreted the text from the culturally didactic view that the author had intentionally

included the blurb with a particular moral purpose in mind rather than for humor: “to tell children not to eat books” or “to tell children to get smart by reading” (Arizpe, 2010, p. 79). Arizpe (2010) contended that considering such cultural differences in educational contexts is important given that ethnic minority children may find postmodern picturebooks hard to understand the first time they read them as they might encounter the books in culturally different ways. These reviewed studies clearly recognize how ELL students’ cultural and/or linguistic differences may influence their picturebook experiences.

In terms of ELL children’s responses during the act of reading, however, very little research has done; some scholars (e.g., Fassler, 1998; McCafferty & Rosborough, 2013) have attempted to investigate various modes of ELL children’s responses during the act of reading and to reveal how such responses helped them develop their literacy as well as literary understandings. For example, Fassler (1998) found that ELL kindergartners’ use of both verbal and nonverbal modes contributed to the construction of meaning in picturebook literature. Three ELL kindergartners took part in her study and read *There’s an Alligator under My Bed* (Mayer & Pariso, 1987), in which a boy who could not convince his parents of the existence of an alligator under his bed finally confined the alligator to the garage using a trail of bait. Fassler’s (1998) findings revealed that the children attempted to interpret the book using both dynamic features of oral language and dramatization. First, she found that they used sensitive voice tones to construct the act of reading; for example, a child used “reading-like intonation” to continue the act of reading in front of a peer audience while another child used a “conversational tone” to interpolate regarding what he had noticed in illustrations during

the act of reading (i.e., “Look at this. Eyes.”; Fassler, 1998, p. 205). Another example indicated that one of the children had made his voice deep and had said, “Be careful” when he had collaborated with his peers in reading the warning sign, “DEAR DAD THERE IS AN ALLIGATOR IN THE GARAGE IF YOU NEED HELP WAKE ME UP WARNING BE CAREFUL” (Fassler, 1998, p. 206).

Second, Fassler (1998) found that the children used pantomime to expressively engage in reading. For example, when the book illustrated the hero marching toward the stairs to safely sleep on his bed after successfully confining the alligator to the garage, two of the children incorporated gestures along with their speech in response to the hero’s triumph: “Valerie: And gooooo! (Raises her hands suddenly in the air to imitate the boy in the illustration” (Fassler, 1998, p. 207). Fassler (1998) explained that even though the children were linguistically challenged and even though none of them could clearly and fluently describe how the plot unfolded, their use of voices in story reenactment and their use of gestures celebrating the triumph revealed their understandings of the story events (p. 207).

A more recent research study by McCafferty and Rosborough (2013) attempted to illustrate how gestures played a role in a formal classroom reading session. Nineteen ELLs from diverse cultures, including Bengali, Arabic, and Tagalog, took part in this study with their native English speaking teacher; however, the classroom had its own particular context—the class held only ELL students because the school had officially designated the class for “sheltered instruction” in order to better ensure the students’ comprehension of lessons and to foster the students’ English proficiencies (McCafferty & Rosborough, 2013, p. 6). The researchers found that gestures, even without speech, were

used in terms of three major functions in reading events in the classroom context: “managerial, personal, and pedagogical” (McCafferty & Rosborough, 2013, p. 8).

Managerial gestures included a case in which the classroom teacher tried to get the children to stop talking in order to direct a reading event by “plac[ing] her right index finger across her closed lips” (McCafferty & Rosborough, 2013, p. 8). Personal gestures were used only by the ELL children to socially communicate and were “characterized by playful exchanges of a somewhat whimsical nature”; thus, they were of no use in exchanging academic information (McCafferty & Rosborough, 2013, p.10). McCafferty and Rosborough used an example of a rug-reading time in which a group of ELLs engaged with each other in furtive play with their bracelets while the teacher was providing some background information about a story and giving instructions in front of the students. A series of secret personal actions, however, such as inviting another into play or rejecting the joining, occurred only through gestures without speech; such gestures included mouthing, “a look of puzzlement (eyebrows raised),” and shaking one’s head “in an emblematic gesture for *no*” (McCafferty & Rosborough, 2013, p. 11). Lastly, gestures that functioned pedagogically were noticed during small-group reading times, for example, when the teacher called on a student and asked her what the ants did while the grasshoppers were idling in one of Aesop’s fables. The called-on student could not answer, but another student demonstrated the ants’ labor by pretending to carry something (i.e., “lowers her raised hand but extends both arms forward, elbows bent, palms facing her, fingers bent inward, pantomiming the act of carrying something”; McCafferty & Rosborough, 2013, p. 15).

McCafferty and Rosborough (2013) concluded that in this particular classroom context, the gestures made it possible for the teacher to effectively manage her classroom of ELL students. From the students' perspective, on the other hand, the use of gestures provided more possibilities for the ELL students to express themselves and to respond to reading within this structured instructional context. In addition, McCafferty and Rosborough pointed out that some emblematic gestures, such as the teacher's index finger pointing, provided the students another way of learning American culture (McCafferty & Rosborough, 2013, p. 17). Despite its particular classroom context (one in which the population comprised nineteen ELL second graders), the researchers' method for categorizing the purposes of the students' and the teacher's gestures during formal reading sessions suggests that there could be additional categories for other types of response modes in terms of literary elements in picturebooks.

Both Fassler (1998) and McCafferty and Rosborough (2013) contributed to the field with important additions. First, they captured ELL students'—not EO students'—varied uses of responses in terms of modes and means. Particularly, Fassler's (1998) study evidenced that various modes of responses revealed the young readers' feelings as well as their understandings of the stories; this finding might not have been achieved solely by observing their language given that the young readers were ELL preschoolers. McCafferty and Rosborough's (2013) study also showed the various functions of their responses, which substituted for and/or complemented their language use in the actual and specific classroom context. Second, if the researchers had not focused on the act of reading, then the attainment of such findings would have been rendered impossible. In other words, both of the studies revealed the ELLs' uses of responses *during* the act of

reading as a means of making meaning out of text while other research studies have addressed children's responses *after* reading (e.g., Arizpe, 2010; Soundy & Qui, 2008). By observing the responses simultaneously, as they occurred during the act of reading, the studies provide insight into how various types of responses actually function for ELL students' reading practices.

### Semiotic Theories and Multimodality

Children's responses to texts are very much flexible in form (Gallas, 1994; Kress, 1997) because they might "show their responses on their faces, in their bodies, [and/or] in their laughter" (Galda, Cullinan, & Sipe, 2009, p. 318). To understand and interpret the flexibility in children's responses to picturebooks, the present study draws on the theories and perspectives of social semiotics and multimodality.

### Social Semiotics

Studies in social semiotics are grounded in the work of two researchers from the early 20th century: Peirce (1931) and de Saussure (1959). Peirce (1931) suggested that all types of representations stand for something—objects. For Peirce (1931), a sign may be categorized as one of the following: an icon, an index, or a symbol. Peirce (1931) defined those terms in the following respective ways:

- An *Icon* is a sign which refers to the Object that it denotes merely by virtue of characters of its own, and which it possesses, just the same, whether any such Object actually exists or not.

- An *Index* is a sign which refers to the Object that it denotes by virtue of being really affected by that Object.
- A *Symbol* is a sign which refers to the Object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the Symbol to be interpreted as referring to that Object. (p. 143)

According to Pierce (1931), an icon is a sign that directly resembles what it denotes while an index is another type of sign that highlights a quality that refers to the object it represents. On the other hand, a symbol is a sign that refers to an object not because of its resemblance but because it is designated for that object by law or regulation. Such a view on signs expands our conceptual framework of signs from languages to other semiotic systems. For example, Crow (2010) discussed Peirce's view in a visual and auditory sense. Crow (2010) provided an example for each of Pierce's three categories of signs: onomatopoeic words like "woof" or "bang" could be iconic signs because they resemble the sounds; smoke could be an index sign of fire because it has a direct link to the physical circumstances in which fire burns; and a red cross that connotes aid could be a symbolic sign because its meaning could be understood by means of learning the connection between the sign and what it denotes (p. 31).

On the other hand, de Saussure (1959) focused more on language; he proposed that a sign is based upon a dyadic model comprising two components: "signified" and "signifier" (p. 67). According to de Saussure (1959), "signified" means the mental concept that is being discussed while "signifier" is the semiotic resource that is being used to represent the signified (pp. 67-68). De Saussure asserted that "the bond between

the signifier and the signified is arbitrary” because a signified is arbitrarily correlated with a particular signifier within a particular context (1959, p. 68). Therefore, recognizing the contextual power in the creation of a sign, arbitrariness plays a fundamental part in both theories. Such a perspective prompts consideration of the fact that there is no fixed relationship between the material world and our ideas about it.

However, social semioticians such as Kress (1993, 1997) and van Leeuwen (2005) argued that signs are motivated rather than arbitrary. Kress (1993) said, “Signs are always motivated by the producer’s ‘interest,’ and by characteristics of the object” (p. 173). According to him, signs are made by *human beings* within their cultural contexts and, more to the point, “with an intention to communicate that sign” (Kress, 1997, p. 91). From this standpoint, *social semiotics* explores how a human signifies a world in his/her own specific sociocultural circumstances as well as examines meaning-making as a social practice (Hodge & Kress, 1988); this social semiotic perspective recognizes the nature of signs not from a structural view (i.e., how a sign is formed and what is represented by the sign) but from a sociocultural view (i.e., how a sign is motivated—why a particular sign is chosen to represent something in a particular social and cultural context) (Hodge & Kress, 1988, pp. 37-38). Therefore, the full set of semiotic processes and the understanding of those processes must include an agent (sign maker) and the motivating forces derived from the agent’s own cultural and social context (Hodge & Kress, 1988).

This social semiotic perspective, then, implies the significance of children’s sign making. Children’s various signs are not “merely expressive” (Kress, 1997, p. 91); children engage with more freedom of expression because they have less experience regarding the rules or the conventions of adults (e.g., language) in the making of signs



(Kress, 1997; van Leeuwen, 2005). Such a social semiotic lens prompts reconceptualizing children's sign making as "experimenting with the semiotic resources at their disposal as part of the learning process" (van Leeuwen, 2005, p. 50).

Such a developmental point was illustrated earlier in Vygotsky's (1978) work. He exemplified children's unconventional literacy practices—gestures, play, speech, drawing, and scribbling—to support his thesis in terms of how such behaviors contributed to the development of the ability to symbolize and, eventually, to the awareness of the symbolic nature of language. For instance, he wrote the following:

For children some objects can readily denote others, replacing them and becoming signs for them, and the degree of similarity between a plaything and the object it denotes is unimportant. What is most important is the utilization of the plaything and the possibility of executing a representational gesture with it. This is the key to the entire symbolic function of children's play. A pile of clothes or piece of wood becomes a baby in a game because the same gestures that depict holding a baby in one's hands or feeding a baby can apply to them. The child's self-motion, his own gestures, are what assign the function of sign to the object and give it meaning. (Vygotsky, 1978, p. 108)

In such symbolic play, the plaything (i.e., a pile of clothes or piece of wood) could acquire its meaning (i.e., baby) by means of accompanying indicatory gestures that "communicate and indicate" the meaning of the plaything (Vygotsky, 1978, p. 108); Vygotsky (1978) believed that through symbolic play—such as use of gestures, play,

speech, and other attempts to write—children would understand the utilization of such resources in representing their ideas; ultimately, he regarded these various attempts at representation in early childhood as “a unified historical line that [would] lead to the highest form of” sign, which is language (p. 116).

### Multimodality and Child Education

The signifying practices go beyond the verbal. Kress (1997, 2003, 2010), Kress and van Leeuwen (2001), and van Leeuwen (1999, 2005) explored the application of social semiotics to many types of nonlinguistic sign systems (i.e., image, music, gestures). For example, Kress and van Leeuwen (2001) and van Leeuwen (2005) discussed the construct of “mode” as it is related to all types of sign systems beyond language. Kress (2010) wrote the following:

Mode is a socially shaped and culturally given semiotic resource for making meaning. Image, writing, layout, music, gesture, speech, moving image, soundtrack and 3D objects are examples of modes used in representation and communication. (p. 79)

According to Kress (2010), not only language but also other types of resources can be used for making meaning; such resources include anything that might represent a particular meaning in context from visual to sound, from still image to moving image, and from one-dimensional to 3D.

Such a perspective implies what needs to be considered when we observe young children’s meaning-making. The child’s grasping movement in Vygotsky’s (1978) research comprised a relevant example that addresses the fact that even a child’s simple

gesture can represent a particular meaning and how that gesture could be differently understood depending on social context. Vygotsky (1978) explained that a child's arm movement to grasp something he could not reach could be understood as "[an] unsuccessful attempt" to grasp an object (p. 56); however, this understanding changed when his mother came into the room. The movement became understood a pointing gesture in that particular context as the mother recognized the direction of the thing the child wanted to reach (Vygotsky, 1978, p 56).

Kress (1997) also highlighted young children's use of multiple modes in making meaning; more specifically, he discussed the needs and possibilities of visual modes for very young children. As discussed above, in Kress (1997), *mode* refers to anything that represents a particular meaning in a particular context. For instance, even a color or a layout that constructs a traffic sign is considered to be a mode because it conveys a particular meaning in a particular social context within a particular culture (Kress, 1997, p. 7). First, he argued that "children act multimodally, both in the things they use, the objects they make, and in the engagement of their bodies" (Kress, 1997, p. 97). Children use multiple modes and use them as a *whole* to construct a particular meaning. His example of a three-year-old child illustrates such a point of view. The three-year-old boy, whose intention was to draw a car for his father, drew seven "ellipses" to represent the car's "wheelness" (Kress, 1997, p. 10). This act of making meaning involved the combination of two modes: the image of ellipses and the movement of the boy's arm in a circular motion. Kress (1997) asserted that the two modes complementarily construct "wheelness" in the most "plausible" way (p. 10). That is, from a social semiotic perspective, the child intentionally chose to associate the modes of drawing and gesture

as the most appropriate way in which he could make sense of what he thought of a car for his interlocutor, his father.

The two concepts in the above discussion—interest and intent—comprised another central point in Kress’s (1997) argument; he argued that the ellipses were selected based on the child’s interest and intent. Contending that we never represent every aspect of an object, Kress believed that representations actualize “only ever certain criterial aspects” of an object based on one’s interest in the object (Kress, 1997, p. 11). Thus, Kress assumed that the child’s drawing of the ellipses reflected his interest in a car. On the other hand, the drawing also reflected the child’s intent to efficiently represent a car. Drawing on the relationship between signifier and signified, Kress (1997) explained that all sign makers would choose their own particular way (i.e., signifier)—one that was yet socially and culturally understandable—to best represent a signified (p. 12); such intent is not always overt but is always embedded in all sign-making processes (p. 36). From this standpoint, the child’s selection of *drawing ellipses* was the most apt way in which he could represent what he regarded to be the defining aspect of a car—the wheelness—, given that children have less conventional semiotic resources for making signs, such as written language.

Kress (1997), therefore, found various modes—specifically drawing—to be valuable for young children given that children could attempt to represent their ideas through drawing before they were able to conventionally write. He criticized contemporary school contexts that often discounted drawing and disregarded images as ways of meaning-making. He suggested the following:

As texts draw more and more overtly on visual means of communication, the skills and knowledge of visual design and display will need to be fostered as a central part of any literacy curriculum. (Kress, 1997, pp. 53-54).

He concluded by noting the need for instructional concern for the use of visual modes, since children are oriented to those visual ways of meaning-making in modern society (Kress, 2010, p. 53).

With a focus on educational contexts, Hubbard's (1989) book on children's drawings and writing provided a series of examples that support the view that visual modes powerfully work for first graders as a meaning-making tool in actual classroom context. The conversation among some children introduced at the beginning of her book clearly points out her values regarding the contribution of visual modes to communicating ideas. After a group of first-grade children had debated the role of drawing and writing in conveying meaning, a child named Eugene offered a conclusion:

Eugene reconsiders. "I think there's things that pictures can do that . . . they really *can* tell the story, ya know. Sometimes, see, the pictures, like this one." he points to his moon, and reads, "The day is over. See it looks like what the words do, but a different angle." (Hubbard, 1989, p. 3)

Given Eugene's conclusion, Hubbard (1989) expanded her investigation to observing young children's journals to explore how visual sign systems empower children to communicate their ideas. She found that the first graders used their drawings to explore and understand the world around them in terms of four dimensions: "time," "space," "movement," and "color" (Hubbard, 1989, p. 144). In terms of time, for example, when

the children engaged in a jack-o'-lantern unit during October, they kept sketching jack-o'-lanterns, and such a daily task enabled them to notice a gradual change over time.

Through this activity, Hubbard addressed two important factors of drawing that impacted the students. First, when the change in lanterns became noticeable as they compared their journals with ones they had completed several days before, their observations became perceptive; one of the students could even expand on his idea from mere comparison to “project[ing] into the future” saying “Jack is getting rotten. What could happen next?” (Hubbard, 1989, p. 52). The second impact was on their writing development; Hubbard (1989) found that their verb structures became “more complicated to represent the present in relation to the past (i.e., “Rotten Jack’s eyes are not as pointy as they were before”; p. 53). Based on such examples, Hubbard (1989) suggested that children could complement writing by drawing or vice versa in order to best represent their ideas about the world.

In addition, Hubbard (1989) found that the use of drawing provided more opportunities for educators to interact with their students and to understand their ideas. She included several studies from other researchers who had found drawing to be effective. One of the examples was from Cora Lee Five’s (1986) study “Fifth Graders Respond to a Changed Reading Program.” Five, a teacher-researcher in a fifth-grade classroom, wrote, “By collecting, sorting, reading and rereading their letters, maps, and sketches, I found for myself a closer view of how children struggle and then succeed to find meaning in books” (as cited in Hubbard, p. 152). Hubbard (1989) concluded that the power of drawing would serve not only young children but anyone, specifically educators, engaging in a meaning-making process and communicating with those young children (p. 157).

The possibilities of multimodality were echoed in several recent studies; these studies discussed how multimodality facilitated pedagogical effects in terms of both learning and teaching practices (e.g., Elster & Hanauer, 2002; Granly & Maagerø, 2012; Sandvik, SmørDAL & Østerud, 2012). Elster and Hanauer's (2002) study highlighted the advantages of multimodal activities for young children's poetic text reading from an aesthetic stance. The investigation took on how teachers performed poetic texts and how their students, kindergarten through fourth grade, participated in the readings. Data included children's discussions, writings, drawings, songs, rhyming, and, most significantly, their physical enactments during poetry reading, such as clapping or snapping (Elster & Hanauer, 2002, p. 104). For example, one of the teachers in the study had her students get involved in a small group performance after reading a poem in which they expressively acted the poem out by dancing and clapping. The teacher commented about the performance in a follow-up interview that "these poems were, number one, something that they [were] going to enjoy. These [poems] had a lot of words and sounds that they liked saying and were fun to do" (Elster and Hanauer, 2002, p. 106). By incorporating nonverbal resources—such as dancing, clapping, and stomping—into the reading of the poetic text, the teacher scaffolded activities and eased the children into actively participating in the reading as well as into appreciating the aesthetic features of the poetic text (Elster & Hanauer, 2002), which, as discussed in the previous section, is a critical entry point for reading literature.

More recently, Granly and Maagerø (2012) investigated how interactions between kindergartners and their multimodal classroom environments facilitated their literacy learning and the extent to which such multimodal environments could be

established as text resources. Granly and Maagerø (2012) specifically focused on the walls and doors in three kindergarten classrooms, which were decorated with written products, drawings, paintings, photos, collages, and toys, and found that children used these texts to expressively communicate their ideas. For example, while two children enjoyed introducing the details of their trip in the woods by showing their photographs that were taped on the floor, they also used the photographs to recall their memories of the trip as well as to inspire vivid descriptions of the trip for the researchers (Elster & Hanauer, 2002, p. 377). Granly and Maagerø argued that such modes enabled the kindergartners to engage in a learning context with enjoyment, to effectively document their experiences, and to understand how multimodal resources could be utilized in communicating their information and ideas. Consequently, such a view led them to consider the possibilities of multimodal resources as pedagogical texts (pp. 379-380).

Sandvik, Smørdal, and Østerud's (2012) work illustrated how iPad tablets could bridge ELL kindergartners' multimodal responses and their teacher's understanding of their ideas, and this study also revealed how multimodal responses of young kindergartners could actually play a significant role in their literacy learning. They exemplified a case in which five-year-old Embla, one of the four ELL kindergarten participants in their study, engaged with *See 'n Say* (2009; *See 'n Say* is an iPad application designed for vocabulary instruction). Embla was finding an item as requested by the application and by the teacher. During this activity, Embla's utterances included only comments on her own process, such as "Here it is!" or "I found it!" (Sandvik et al., 2012, p. 212); what showed her thinking process were the other modes that accompanied her speech. For example, when the teacher asked, "Where is the mustard?" Embla



answered by “sliding her finger across the board without touching, searching for the mustard on the ground” (Sandvik et al., 2012, p. 212). Such movements and gaze revealed that Embla understood her task as it was requested by the teacher as well as revealed in which way Embla was searching for the mustard on the screen—she started her searching on the ground on the screen. Consequently, observing her multimodal responses helped the teacher to responsively assist Embla in solving the problem by saying “Where is the mustard? . . . perhaps it is on the table?” (Sandvik et al., 2012, p. 212). Sandvik et al. (2012) additionally contended that multimodal responses enabled the second language learning kindergartners to engage in learning in a more relaxed pedagogical context like in Embla’s case. Embla was not required to verbally respond, yet she was able to engage nonverbally, and, furthermore, she was responsively assisted by the teacher. In this study, the young kindergartners’ use of multimodal responses not only clearly portrayed their thinking processes but also provided them with an easy way for engaging with a task at hand and enabled their teacher to provide responsive assistance in their problem-solving.

These three studies positioned multimodality in students’ responses and/or in learning environments as a way to empower them to become better presenters and/or communicators in educational contexts. Multimodality facilitated the young children to actively engage with a literary text (Elster & Hanauer, 2002), aided their documentation of ideas (Granly & Maagerø, 2012), and clearly represented ELL kindergartners’ meaning-making processes so that they could be scaffolded by knowledgeable adults to develop their thinking processes, in turn (Sandvik et al., 2012). Found to be significant, observing through a multimodal lens helped the researchers to reach more concrete

findings regarding the processes of young children's meaning-making. This view, then, implies the fact that observing young children's multimodality in response to picturebooks would induce a deeper understanding of their meaning-making processes—how they utilize and symbolize various semiotic resources to communicate their feelings and thoughts about picturebook readings.

In summary, this section of the literature review provides two important points for the present study. First, it is implied that foregrounding a particular mode will result in a partial view of young children's meaning-making. In the reviewed studies, children's sign making was realized through "multimodal 'orchestration,'" in which various modes, as a whole, simultaneously and complementarily contributed to producing a particular meaning (Bourne & Jewitt, 2003, p. 71); multimodal orchestration is a logical recourse given that young children have not yet fully developed their own inventories of conventional communication methods as adults have (Kress, 1997; van Leeuwen, 2005). Second, however, this view does not underestimate young children's roles in sign making; rather, it positions young children as active sign makers who use available semiotic resources in multimodal ways to best communicate their ideas. This section, then, applies to the present study in that taking a multimodal approach will reveal how young ELL kindergartners use multimodal signs and how those signs function for their classroom communication. In addition, a social semiotic perspective will serve as a lens for better understanding what motivates ELL kindergartners' particular responses to picturebooks within their particular classroom contexts.

### Summary of the Literature Review

The implications of the reviewed literature for the present study can be summarized in the following five points. First, young kindergartners' attempts to read and write need to be considered as evidence of their processes of becoming literate. Second, observing young children's various modes of response *during* the act of reading would reveal to what extent the responses function at the time of reading in terms of both aesthetic and efferent stances. Third, young children's responses to picturebook readings would include a wide range of modes—both verbal and nonverbal—, comprising a multimodal entity that communicates their ideas. Fourth, young children's meaning-making processes need to be approached from a social semiotic perspective in order to gain a fuller understanding of their intentions and purposes for communication. Fifth and finally, additional studies on ELL kindergartners that address and analyze their picturebook responses in terms of various modes in relation to their classroom contexts would contribute to the construction of a richer body of literature.

## CHAPTER 3: METHODS

The present study explores young ELL kindergartners' dynamic responses to picturebook reading. The following sections provide a detailed description of the context of the readings and the methods I employed in observing and analyzing their various responses.

### The Kindergarten

#### The School

The present study was conducted in a public elementary school in a quiet residential area in a city in the Midwest. The city was the county seat and had a population of about sixty-seven thousand at the time of the study. Industries in the city showed steady growth in agriculture, manufacturing, and educational services. The racial makeup comprised eighty percent White, eleven percent Hispanic, six percent African-American, two percent Asian, and one percent other races.

In the school in which I conducted my research, the enrolled students ranged from kindergarten to fifth grade. Anglo students comprised 56% of the school population, Hispanic students comprised the second largest group at 25%, African-American students comprised the third largest group at 12%, and Asian and multiracial students comprised the smallest group at 7%. The socioeconomic status of the school population was slightly

skewed toward a lower status. Approximately 90% of the students in the school were partaking of free and/or reduced meal benefits. The school conducted annual holiday family events as well as a food drive each weekend for about forty students.

### The Kindergarten Classes

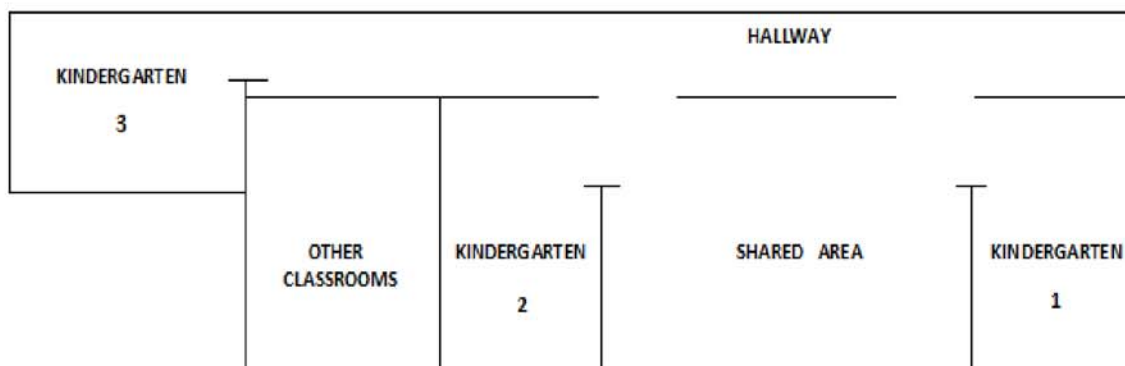
Three kindergarten classes ran half-day programs twice a day: in the morning and in the afternoon. There were approximately twenty students in each half-day kindergarten class. In addition, there were some students who were enrolled in a whole-day kindergarten program; they came to school in the morning to attend the morning half-day program and completed review activities in the afternoon with another teacher.

The kindergarten teachers cooperatively preplanned their teaching every three weeks based on state standards and used school-purchased instructional kits to help meet those standards. The school purchased three different instructional kits for the kindergarten program, which were selected by a committee of teachers from all of the schools in the school corporation: two of the instructional kits focused on language arts and the other focused on math. The kits provided various teaching materials, including picture storybooks, math books, workbooks, charts, flash cards, CDs, and a teacher's guide book containing teaching objectives and various teaching tips and techniques.

The school also provided "Individual Education Programs" (IEPs) which provided the students with an intensive lesson in literacy and math in small groups of two or three. In facilitating this program, the assistant teacher selected two or three students and gathered them in the pod room to proffer the individual lesson. The three focal children of the present study received IEP benefits.

## The Classroom

The school was a one-story building that was divided into individual grade-level classrooms. The kindergarten classroom in which the present study was conducted (Kindergarten 2 in Figure 3.1) was connected to another kindergarten classroom through a shared area. The shared area was used by either an individual class or all three kindergarten classes at once for special activities. For example, an individual class used it for a large-group discussion and all three of the classes watched a video in it together.



*Figure 3.1.* The kindergarten classrooms and the shared area.

The kindergarten classroom for the present study was almost rectangular. To the left side of the room's entrance door, there was a toy sink mounted behind a wall. During the period of my study, the toy sink was seldom available for use; often, there was a big sliding chart covering the toy sink. Near the toy sink, there was a low revolving bookshelf. The picturebooks contained in the bookshelf were diverse in terms of their genres, topics, and levels; however, the students were only permitted to read a book with the consent of the teacher.

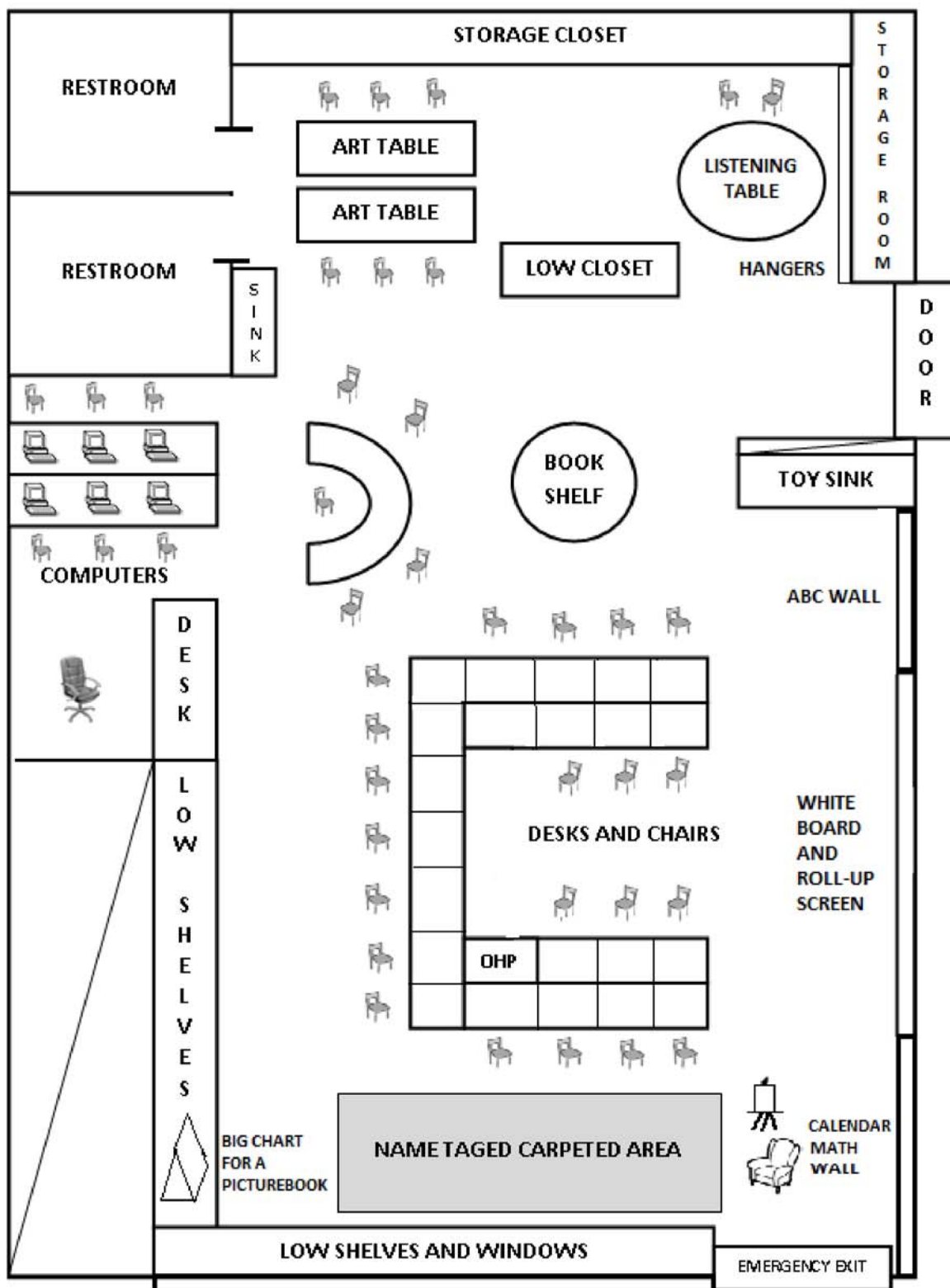


Figure 3.2. Map of the kindergarten classroom.

The space beyond the toy sink and the revolving book shelf, to the left of the door, was much larger than the space to the right of the door. This space was used for literacy and math instruction and was divided into two areas that vacillated in size depending on the make-up of the group(s) being instructed: individuals versus the whole class. To facilitate an individual work session, there were desks and chairs for each and every student. On the top of each desk were two name tags since the kindergarten ran a half-day program twice a day. During my study, seats were newly assigned about once a month, and the students had to store their personal articles, including books, workbooks, and pencils, in the desk that was labeled with their name tag. In addition, there were four plastic supply boxes with markers, pencils, erasers, and glue sticks, and an overhead projector (OHP) in the middle of the desks and chairs.

This desk-and-chair space faced toward the ABC wall and a large white board with a roll-up screen for the OHP. The ABC wall consisted of a wall with letter cards from A to Z. Every time the students learned a new sight word, the teacher put the sight word card under its initial alphabetic letter so that the students could take a look at it again later. On the large white board, the teacher drew a picture that conveyed the plan for the day's stations (e.g., an iconic image of a bingo card was used to represent a bingo activity). Under each station's image, the teacher put the students' names so that the students would know which station they were supposed to attend. Every day the station plan changed with a different combination of students and stations. In addition, on the right marginal side of the large white board, the teacher put picture cards that described the daily schedule (Figure 3.3).





*Figure 3.3.* Daily schedule picture cards (Mrs. Anderson’s schedule cards, Dec 7, 2011).

For example, Figure 3.3 shows a chronological daily schedule comprising picture cards including “group time,” “reading,” “desk work,” “centers,” “snack,” and “math” (Mrs. Anderson’s schedule cards, December 7, 2011). As the class schedule varied daily to include special subjects such as music, art, and physical education, the cards also changed daily.

For whole-class instruction, the teacher used the area between the students’ desks and the windows. There were Velcro® name tags on the carpet there for students to sit on. An easel and a cushioned reading chair for the teacher were placed on the wall side of this area, which was an extension off of the large white board. The teacher always put the

day's picturebook on the easel before the class started. On the wall, which was decorated with orange paper, there were math-related instructional items, such as a calendar, a straw holder, and a number board. The teacher used the calendar every day to teach the concepts of "yesterday," "today," and "tomorrow" as well as how to read a date. In addition, the teacher used the bundles of straws to teach the idea of counting by tens. Above the calendar, there was a number line that started with the first day of kindergarten and increased day by day as the teacher herself or a student added a number during math instruction.

On another wall adjacent to the calendar math wall, there were an emergency exit and windows. Under the windows, there were low shelves, which contained instructional materials such as puzzles, alphabet picture cards, and various rubber and plastic toys. The low shelves were curtained during most of the class and open only when the day's stations required the use of the materials located there. The teacher put a teacher's guide book and a CD player on the low shelves near the reading chair. In addition, there was a ticket box on the low shelves. The students could earn a ticket for paying attention to the teacher, for following directions, and for giving a good presentation. They would write their names on the back of the ticket and put it in the ticket box. At the end of each month, the principal would run a ticket lottery and give a pencil as a reward to the holder of the winning ticket. Occasionally, the teacher would decorate the low shelves for seasonal holidays (e.g., pumpkins for Thanksgiving).

There were another low shelves along the wall opposite of the calendar math wall. If a picturebook reading came with a chart in the school-purchased instructional kit, then the teacher would place the chart on the low shelves along the wall. The teacher's desk

was positioned in an alcove behind the low shelves. There were also computers and a semicircular conference table with chairs in the teacher's desk area. The teacher used her desk only occasionally while her students were in the classroom, but the conference table was often used for various types of literacy and math tests. The computers were used as one of the "stations"; however, the computers were different from the other stations in that the students at the computers were supposed to play math or word games individually rather than to complete activities as groups. Next to the computers, there were two restrooms accompanied by a sink and a large garbage can just outside one of the restroom doors.

Next to the restrooms, there was a storage closet along the wall, in which students could put their backpacks. In front of the storage closet, there were two activity tables and a listening table. The two activity tables were used during station-based instruction for various group activities, such as coloring, cutting and pasting, stamping, crafting, and bingo. Near the tables, there was another storage closet low to the ground on which students could put their home report folders. The home report folders housed a school newsletter, a student's drawing or writing, or a parent's note from home to school. Inside the low closet, there were writing utensils, including pens, markers, erasers, and highlighters, as well as other materials, such as plastic cubes and rubber shapes. In addition, near the listening table, there was a storage room, in which the teacher stored picturebooks, workbooks, and other materials, such as glue sticks and colored paper. On the outside wall of the storage room, there were coat hangers.

### The Daily Routine

The schedule for the half-day kindergarten program is shown in Table 3.1.

Table 3.1

#### *The Classroom Routine*

Time	Schedule	Subject	Place	Group size
8:25	Arrival			
	Brainstorm activity	Random	Desk	Individual
8:40	Literacy block	Language arts	Floor	Whole class
9:30	Individual work	Language arts or math	Desk	Individual
9:45	Stations		Stations	Small group or individual
10:15	Snack		Desk	Individual
10:30	Math (OR)	Math	Floor or desk	Whole class or individual
	Special subjects*	Music/Art/Physical education/Library reading	Outside classroom	Whole class
11:00	Dismissal			Whole class

*Note:* Special subjects (music, art, physical education, and/or library) were implemented only on Tuesdays, Wednesdays, and/or Thursdays.

On a typical school day at the site for the present study, the teacher greeted the children at the main gate of the school building. The students lined up there, walked along the hallway, and entered the classroom with the teacher. The students put their backpacks in the storage closet on the wall, hung up their coats, and took their home report folders out of their backpacks and placed them on the low storage closet. While the

teacher checked their folders, the students moved to their name-tagged individual desks and worked on a practice sheet (i.e., writing numbers or letters on a dotted line, coloring, free writing, or drawing).

The teacher then began a literacy block that encompassed a phonics lesson and a picturebook reading on the floor; then, the students moved to their desk and completed individual work that was often related to the lesson that was just proctored on the floor. After the literacy block, students were taken part in non-structured group activity time at different locations around the classroom, called “centers” or “stations.” Each station provided either a small group or an individual activity, which included word matching, rhyming matching, completing shape puzzles, coloring, crafting, and/or computer gaming. Station time usually lasted approximately twenty minutes, at most, and was shorter on Tuesdays, Wednesdays, and Thursdays.

Next, for snack time, fruits and vegetables were provided by the school. If a student happened to miss the snack time for any reason, then the student was allowed to stay at his/her desk or to bring the snack to the next place of instruction to finish the snack. After snack time, the students moved to the floor for whole-group math instruction. Math instruction typically included calendar math and number counting as well as learning the concepts of size and shape.

After snack time or math time, the students engaged with one of the special subjects such as music, art, and physical education on Tuesdays, Wednesdays, and Thursdays. In addition, their curriculum included art and computers once a month. For each special subject, the students relocated to another classroom with another teacher. At the end of the daily routine, from wherever the students were, the classroom teacher

gathered them together and escorted them to the main gate of the school building where their parent and/or caregiver was waiting for them.

### The Participants

#### The Classroom Teacher

Mrs. Anderson welcomed me into her classroom. Her classroom was bright and colorful, and the walls were decorated with various types of number cards, alphabet cards, and slogans about teaching and learning.

When I started my study, she had been licensed for twelve years at the early-childhood level and had had eleven years of teaching experience at the kindergarten level. She had begun her teaching career at the school site for the present study. She had taught at another school for one year then returned to the focal school and had been teaching there until the time of the present study.

Mrs. Anderson did not have a particular license or certification for teaching ELLs apart from in-service training from the school, which included instructional vocabulary (e.g., Spanish terms such as, “Escucha,” which means “listen”). She, however, had different expectations and teaching strategies for ELL kindergartners than for English-only (EO) kindergartners in terms of picturebook readings, in her words:

Because many kindergarten students are lacking the vocabulary necessary to understand picturebooks . . . there are many activities I do that are helpful for all students. But ELLs, they aren't expected to respond to

books in the same ways as non-ELL students. They can draw instead of write, act it out, use phrases instead of whole sentences as their expressive English is lower. I seat them close to me in order to show pictures clearly, give time to talk with other students about the book. [It's] less intimidating than asking a question in front of the whole class and gives them a chance to process what the question is; sometimes, it gives them the answer if they don't know. (Mrs. Anderson, personal communication, January 23, 2012)

Mrs. Anderson stated that she did not expect ELL kindergartners to perform at the same level that EO kindergartners performed in responding to picturebook readings; rather, she exemplified some possible ways in which the ELL students might be able to respond to picturebooks, such as writing at the phrase level instead of at the sentence level or responding nonverbally instead of verbally. In addition, she stated that she seated ELL children close to her so that she could display the pictures clearly and give them an opportunity to talk with their peers rather than to directly ask a question in front of the whole class, which they might find to be “less intimidating.”

Mrs. Anderson's curriculum and teaching goals were based on the state standards.

Mrs. Anderson related:

At the beginning of the year we were focusing on letters and sounds, specifically teaching the kids all the sounds of the vowels and consonants and then, for the overarching goal for the year, by the end of the year, we will want the students to be able to read basic books—like very basic

books, like books you can match the print to the picture like, “I see the dog. I see the cat.” So it’s very repetitive, very basic, and then all should be able to write sentences using proper punctuation, spacing, and spelling. Those are based on the state standards. (Mrs. Anderson, personal communication, October 28, 2011)

Based on the state standards, Mrs. Anderson’s teaching goals at the beginning of the academic year were to teach the students the basic foundation of letters and sounds. As her goals evolved, she wanted her students to transform that knowledge into basic reading and writing by the end of the academic year.

Mrs. Anderson primarily used the materials from the school-purchased kits for picturebook readings; however, she sometimes needed more books “to teach holiday themes or provide more information” (personal communication, Mrs. Anderson, November 22, 2011) related to school events. This need occurred for Thanksgiving, Christmas, Martin Luther King Jr. Day, and a science lecture provided by a guest speaker. On these occasions, she incorporated a picturebook from the school library or from her own collection.

### The Children

At the start of the present study, Mrs. Anderson’s classroom comprised twenty-three students. Of the twenty-three children, twelve were Anglo, five were Hispanic, five were African-American, and one child was multiracial. Three out of the twenty-three



students moved out of the school district during the course of the study, and two students moved into the school district.

Table 3.2

*Children in Mrs. Anderson's Class*

Name	Ethnicity	Language of the home	Focal student	Moved in/out
Amy	Anglo	English		
Andy	African American	English		
Brenda	Anglo	English		
Carol	Hispanic	Spanish	√	
David	Anglo	English		
Deborah	African American	English		OUT
Ella	Hispanic	Spanish	√	
Gary	African American	English		IN
Helen	Multiracial	English		
Jimmy	Anglo	English		
Joy	African American	English		
Kate	Anglo	English		
Mark	Anglo	English		
Melissa	Anglo	English		
Pamela	Hispanic	Spanish		
Ray	Anglo	English		
Rebecca	Anglo	English		
Ricky	Hispanic	Spanish	√	
Ron	Anglo	English		
Sandy	Anglo	English		OUT
Steve	Hispanic	English		IN
Tim	Anglo	English		OUT
Will	African American	English		

*Note:* All names are pseudonyms.

Prior to data collection, consent from the students as well as from their legal representatives was obtained. The consent form packet included an information sheet and parent consent forms in both English and Spanish. All of the consent forms were signed and collected.

In addition, I explained the purpose and the procedures for the study to all of the children in a comprehensible manner with their classroom teacher present as a witness. In addition to the verbal explanation in front of the whole class, I provided a one-on-one explanation again to each and every student and obtained their oral and written permission. All of the children wrote “Y” for “Yes” in order to provide their assent.

Because the native language of the focal students was Spanish, I had a bilingual speaker fluent in Spanish and English explain the study’s procedures one more time in Spanish. All of the focal students provided their acceptance to participate in the study, this time in Spanish.

All of the above procedures were witnessed by the classroom teacher. No data were collected until consents and assents had been received from every student and their legal representatives as well as the classroom teacher.

### The Focal Children

The present study included three focal students. To select the focal students, I employed three screening methods. First, I considered their Dynamic Indicators of Basic Early Literacy Skills (DIBELS) scores (Good & Kaminski, 2002). The DIBELS screening method was utilized to select focal students who differed in English language proficiency. Since it was the beginning of the kindergarten year, two types of DIBELS

assessment scores were available: Initial Sound Fluency (ISF) and Letter Naming Fluency (LNF). Good and Kaminski (2002) described ISF as a “measure of phonological awareness that assesses a child’s ability to recognize and produce the initial sound in an orally presented word” (p. 10) and LNF as a measure that assesses a child’s ability to recognize “upper- and lower-case letters arranged in a random order” (p. 6). Among the ELL students in Mrs. Anderson’s class, three children were selected as potential focal students for the present study given that they showed differences in their ISF test scores regarding their risk levels (e.g., “high-,” “some-,” or “low” risk). Second, I employed one month of pre-observation in order to see how the selected students differed in terms of their responses to picturebook readings. To this end, I observed with the following three foci: (1) how the children differed in their ways of creating and using verbal and nonverbal responses to picturebook readings, (2) how they understood and used print in terms of reading and writing, and (3) how they represented a range of academic and developmental levels. This pre-observation was conducted in the classroom daily from Monday through Friday for the entirety of the half-day kindergarten program session. Third, the selection of the three focal ELL kindergartners was determined based on the teacher’s assessment of the children in terms of the above criteria. The three focal children who were finally and formally selected were given the following pseudonyms: Carol, Ella, and Ricky.

### Carol

Carol was five years and one month old at the beginning of the present study. Based on the pre-observation, Carol did not show significant difficulty when listening to

the teacher's directions in English. When the teacher gave a direction, she carried out the task without much mistake. Carol's oral English was not perfectly accurate regarding pronunciation, intonation, and grammar, such as her omitting the auxiliary verbs (i.e., "They playing," personal communication, October 19, 2011); however, she communicated in English in the classroom. She frequently engaged in interactions with the teacher as well as with the other children in the classroom. For example, she often volunteered to answer the teacher and often expressed her thoughts or feelings to the other children during discussion or during station time. Regarding written language, she was able to label drawings of her family members and to write down most of the English alphabet letters; however, she was not able to describe family members with letters or words other than their names.

### Ella

Ella was five years and eleven months old at the commencement of the present study. During the first month of observation, I noticed that Ella's oral English was very accurate in terms of grammar, pronunciation, accent, and intonation and that she had no problem in interacting with the other children and the teacher at the sentence level. In addition, she readily responded when she was called upon by the teacher during discussions and interactive writing sessions; her answers to the teacher in such cases were mostly correct in both oral and written English. Ella, however, was more of a listener than a talker. Except when she reiterated the teacher's directions for her peers, she remained quiet and did not often volunteer to answer the teacher, and rather, looked around when others raised their hands to answer the teacher. In writing, she showed

capabilities in writing some sight words including “a,” “I,” “my,” and “the” by herself; however, other than the sight words, she used invented spellings or copied visual cues for representing animals and objects from picturebook readings.

### Ricky

Ricky was five years and four months old at the start of the present study. During pre-observation, Ricky could communicate with the others in the classroom in English; however, he was not often the one to initiate an interaction with the teacher or with the other children. He interacted with peers mostly through at the single-word level in English (i.e., “yes” or “no”) or through nonverbal expressions (i.e., nodding), and he seldom volunteered to answer the teacher. During picturebook readings, however, Ricky generally did not hesitate to respond in nonverbal ways (i.e., smiling or following the teacher’s gestures). In writing, he was able to copy letters or words for labeling animals or objects his drawings, but, without visual cues, he seemed to not be capable of executing them with recognizable fonts and spellings along with pictures.

The observations revealed the focal children’s contextualized language use; therefore, based on their DIBELS scores for “initial sound fluency” and “letter name fluency” as correlated with the five levels of language proficiency defined and described by the Teachers of English to Speakers of Other Languages (TESOL, 2006), as well as on my month-long pre-observation, the children’s levels of language proficiency at the beginning of this study were defined as follows:

Table 3.3  
*Focal Children's English Language Proficiency*

	Oral language proficiency	Written language proficiency
Carol	3	2
Ella	5	3
Ricky	1	1

### The Role of the Researcher

Because the purpose of the present study is to explore the dynamic responses of ELL kindergarteners during picturebook readings with their classroom teacher, I conducted the study strictly as an observer in their classroom—not as a participant-observer. I was particularly careful not to interact with any of the participants during their picturebook readings with their teacher in order to not influence their reading context. I, however, occasionally had the opportunity to interact with the students during the class times while they were at their desks working on writing, drawing, coloring, and crafting; this situation arose when the teacher had other tasks, such as testing some students for their report cards, which happened three times during the academic year. The daily schedule only allowed her to conduct the report card test for three or four children per day, and it took more than five days to test all of the students in the class. On those days, the teacher announced to the students that if they needed assistance for individual work at their desks, then they might ask me for help. On these occasions, I asked the focal students about the salient features shown in their products (e.g., dominant shapes and

colors in their drawings, or the meanings of their words or sentences) during the act of their creation.

My goal was to not interrupt the classroom context, but at the same time, I also needed to establish a rapport between me and the students. Because I stayed in the classroom for the entirety of the morning kindergarten program, I let the kindergartners bring up various topics for conversation, and I responded to the subjects that they introduced. In this way, the children seemed to become more comfortable with my presence in their classroom.

### Data Collection

I observed Mrs. Anderson's classroom for five months in total, including one month of pre-observation. After the pre-observation period, data were collected for four months (during Fall 2011 and Spring 2012) by means of visiting the classroom five days per week, Monday through Friday, for the entirety of the half-day kindergarten program session.

Before data collection officially commenced, I explained the intent of this study and the purpose of the cameras in the classroom to the children so that they would understand why the video cameras were there in their classroom and so that they would not hesitate to engage in responding to the picturebook readings in front of the cameras. After one week, the majority of the students had become familiar with the context of being videotaped, and after about ten days, all of the students no longer responded directly into the camera for more than ten seconds during my study.

To videotape the picturebook readings, I utilized two cameras to capture both the students' and Mrs. Anderson's verbal and nonverbal interactions. One camera was set up in front of the students beside the easel (i.e., CAMERA 1 in Figure 3.4), and the other camera was set up on the low shelves on the wall opposite the teacher's reading chair (i.e., CAMERA 2 in Figure 3.4). These cameras provided a record of the classroom context from two vantage points.

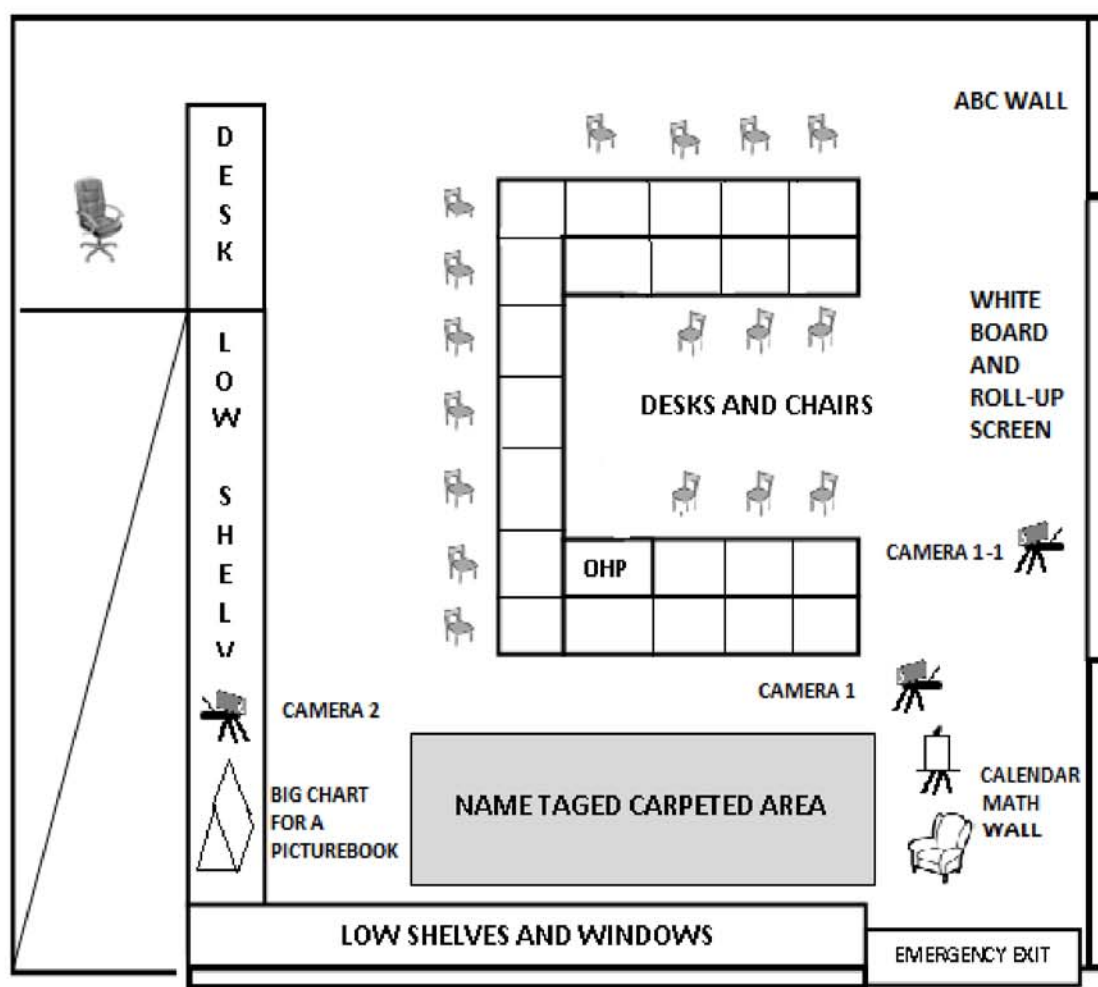


Figure 3.1. Camera vantage points.



The writing and drawing artifacts that the children created during the class times comprised another set of data. The children's creation of writing and drawing products at their desks was videotaped as well. To videotape the children working at their desks, CAMERA 1 was moved from the carpeted floor and set up in front of the children's desks (i.e., CAMERA 1 became CAMERA 1-1 in Figure 3.4 ). In addition, all of the writing and drawing products were digitally photographed.

Further, I conducted intermittent, informal interviews with each of the focal children, which served two purposes. First, I interviewed them to clarify the meanings of their products. For example, interview questions comprised follow-up queries about any prominent colors, shapes, or textures in their drawings and writings or questions that solicited additional opinions about their picturebook readings. Second, I provided them with an opportunity to express their feelings and thoughts about the picturebook readings in any way they wanted.

In addition, I photographed Mrs. Anderson's lesson plans, handouts, and teacher notes to have a fuller understanding of her teaching goals for the picturebook readings. Intermittent, informal teacher interviews were also held when necessary to understand her rationale for selecting a picturebook or an activity accompanying the picturebook. Finally, I compiled field notes to record contextual information and to chronicle methodological and theoretical notes.

### Data Analysis

This section summarizes the data analysis process for the present study, which comprised three steps in the following order: organizing the data, searching for units of analysis, and developing coding categories.

#### Organizing Data

First, I began organizing collected data by transcribing videotaped data and typing field notes. For efficient further analysis, I used a unified Word file format for all of the transcribed data, as shown in Table 3.4.

Table 3.4

#### *Transcription Sample*

Component	Agent	Verbal	Nonverbal	Gaze
Discussion: a rhyme and an exclamation mark	T	And there's an exclamation mark at the end.	PBF/pointed to the exclamation mark with LF	PB
	T	Would you read the title with me using an exclamation mark voice?	PBF/pointed to the exclamation mark with LF	SSE
	Ricky		Tapped his lap with BH	T
	T	// <b>Hide, Clyde!</b> //	PBF/moved RF to the title/loud voice	PB
	SS Ella	// <b>Hide, Clyde!</b> //	Loud voice Looked around the classroom	PB classroom
	T	By <b>Russell Benfanti</b> . There's only one name. So he probably made the pictures and the words for this book	Showed the PB (front) around	SSE

Component	Agent	Verbal	Nonverbal	Gaze
Discussion: author	Ricky		Looked down at the floor	floor

Each and every transcript includes components of the reading event, agent of an action, his/her verbal and nonverbal interactions, and gaze during the reading event interactions. Specifically, I tried to provide as detailed information as possible for future readers to gain a sense of what was happening at the moment in that particular classroom context; thus, the verbal column includes not only an agent's spoken and/or written language and the part of the text that s/he read (e.g., the words and/or sentences in bold in Table 3.4) but also an image of the teacher's or student's work with which the class was engaging at that time. In the next column, I described the teacher's and the students' nonverbal behaviors (e.g., point at, look at, tap one's lap with hand) as well as their voice tones (e.g., a loud voice tone for reading an exclamation mark, as seen in Table 3.4). In addition, I had to create a column for "gaze" to provide information about how the shift of gaze from one instructional material to another or from one person to another person contributed to representing a particular meaning regarding the academic or social topic at hand. These approaches helped me to create archival transcripts with precise and vivid contextual information about the classroom interactions during picturebook readings. The transcription conventions (e.g., bold letters, abbreviations, etc.) can be found in "Transcription Conventions" at the beginning of this dissertation.

Later, I grouped the transcribed data and typed field notes with digitally photographed picturebook images of the day's reading and with the teacher's and/or the students' works to form one data set for each day. To allow for efficient revisits, I labeled

the daily data sets by date (e.g., “Nov 1”) and then grouped them one more time by month and labeled as such (i.e., “November,” “December,” “January,” and “February”). In addition, I created a table file for each of the monthly grouped data folders to systematically summarize and display the content of the daily reading events, as shown in Table 3.5.

Table 3.5

*List of Daily Reading Events*

Date (Dec.)	Picturebook	Reading Events			Visit (nth)
		Encounter	Reading	Exploration	
14	<i>The Gingerbread Baby</i> (Brett, 1999)	X	O	Discussion	1
15	<i>The Gingerbread Baby</i> (Brett, 1999)	X	O	Independent drawing and writing	2
16	<i>Gingerbread Friends</i> (Brett, 2008)	X	O	X	1

*Note:* “O” indicates that type of reading event occurred that day while “X” indicates it did not occur.

Table 3.5 summarizes daily picturebooks titles, reading events, and how many times the same picturebook had been read in the classroom (i.e., nth visit). Finally, I saved the chronologically organized data on three different hard drives for their safety. Through this organizing process, I gained a clearer view of the whole body of the collected data and revisited it efficiently for further analysis.

### Identifying Units of Analysis

Bogdan and Biklen (2007) defined qualitative data analysis as “working with the data, organizing them, breaking them into manageable units, coding them, synthesizing them, and searching for patterns” (p. 159). My next step after organizing the collected data was to determine units of analysis. Breaking down the collected data involves reading through the data as its first step; therefore, I read through all of the data several times and compared what happened within and across data sets in order to identify structural units with “regularities” in their construction (Bogdan and Biklen, 2007, p. 173). To do this, I established the following structural criteria: (a) a unit must show the same component parts, and (2) a unit must show a regular organization of those component parts throughout the corpus. On the basis of these criteria, I identified three types of picturebook reading events: “encounter,” “reading,” and “exploration.” Within these event types, three smaller units may occur: “sequence,” “interchange,” and “move.” I describe the unit of analysis definitions, components, structures, and different actualizations through sample transcript excerpts in the next section in much greater detail.

### Deriving Coding Categories

After I identified the units of analysis, the next step was to look inside the units in order to “identify and gain analytic insight into the dimensions and dynamics of the phenomenon” (Dyson and Genishi, 2005, p. 81). For such purpose, I began by examining critical themes that emerged out of the units of analysis that showed a pattern and by jotting down key words and phrases that aptly represented or characterized the teacher’s

and the students' verbal and nonverbal corpora during picturebook readings which is referred to as "open coding" (Corbin & Strauss, 2008, p. 160). Once the list was made, I continually revisited the list of descriptors to see if the tentative expressions needed to be differently defined or omitted; this step of open coding required continual revisits and gradual modifications as I made further comparisons within and across the data.

The next step was to categorize the tentative descriptors into groups of topics relevant to the present study by discovering what was to be focused on and by determining what I would discuss (Bogdan & Biklen, 2007). This step, therefore, closely reflected the goal of the present study regarding how the young ELL students used a full range of verbal as well as nonverbal semiotic resources available to them to respond to their picturebook readings and how they combined different modes in particular ways in order to create intended meanings in their classroom context. Such a premise brought the need for categorizing open-coded descriptors into semiotic resource groups (e.g., oral, written, visual, behavioral); in other words, the key word and phrase descriptors that showed some similarities regarding a type of semiotic resource were grouped into the same category.

After the initial process of grouping, I closely examined each category using a semiotic lens. As discussed in the literature review section, the use of multiple modes is meaning-making with intent and interest from a semiotic perspective (Kress, 1997). From this standpoint, I specifically subcategorized the descriptors within each semiotic group in terms of three aspects: (a) participants using a particular semiotic resource in an academic or social interaction, (b) patterns regarding how differently a participant combined and used his/her semiotic resources, and (c) patterns regarding how the chosen

semiotic resources functioned in the given classroom context. At this point, I had to divide some codes into two subcategories in terms of the two participant groups: the teacher and the students, because, in comparing the descriptors, it became evident that the participants' oral interactions were premised upon group-specific purposes for picturebook reading, and, thus, each group showed different patterns in terms of the function of the oral language corpus. For example, while the teacher used a fact question (asking for information about a text) to check the students' knowledge and/or to require the students to recall a particular fact from the text, the students used the same question to inquire about or check the meaning of a particular part of the text.

The final step in deriving coding categories involved reexamination of these categories and subcategories to see if they need to be regrouped or eliminated. There were a few descriptors that seemed to be critical to describing the participants' meaning-making but which were idiosyncratic in their occurrence. Those descriptors were marked and saved for the subsequent stage of analysis. Ultimately, the series of procedures (coding, grouping, examination, and reexamination) resulted in four major coding categories: oral and written language, visual and behavioral codes. These categories are discussed in the next section.

### Units of Analysis and Coding Categories

#### Reading Events

Three types of reading events are related to daily reading in Mrs. Anderson's classroom: *encounter*, *reading*, and *exploration*. Briefly, an *encounter* is an event

preceding a *reading* in which the teacher provides a preliminary lesson for the day's picturebook. A *reading* is an obligatory daily event in which a picturebook is read by the teacher to the whole class sitting on the floor. And, an *exploration* is an extensive session that incorporates various activities regarding the day's picturebook reading. While a *reading* is an obligatory daily event, both an *encounter* and an *exploration* are optional events. In other words, a *reading* might be accompanied by an *encounter* and/or an *exploration* or by neither. If an *encounter* occurs, then it always comes before a *reading*, whereas an *exploration* generally occurs after a *reading*. Below, I define and illustrate each of these types of reading events in detail.

The beginning and the ending of all three types of reading events are signaled by the teacher. The teacher begins all reading events (a) by assembling the students in a place where the reading event is to be held, or if they are already positioned in that place, then she begins a reading event (b) by giving direct instructions regarding what they are going to do or (c) by drawing their attention to the day's instructional materials (i.e., to the picturebook, big chart, or chart paper). The way the teacher begins a reading event might include nonverbal semiotic resources as well. For example, the teacher once drew the students' attention by silently displaying the day's picturebook on the easel near her reading chair. To end a reading event, the teacher either closes the reading event and has the students take a quick stretch or makes a transition to another activity by giving instructions; such an ending is also signaled by the teachers' oral directions and/or physical movements. For instance, while the teacher orally instructed the students to stand up and take a quick stretch, the teacher herself stood up from the reading chair to stretch along with the students; in this case, both oral and physical actions indicated the



end of a reading event. The following subsections describe in detail how each reading event was actually enacted in the classroom.

### Encounter

An *encounter* is an optional reading-related event before a “reading” in which the teacher provides a preliminary lesson for the day’s picturebook. It is optional because it occurs only when the day’s picturebook is from the school-purchased Scott Foresman Reading Street (Pearson Education, 2008a) educational package and when the picturebook has an accompanying big chart provided in the package. The structure of an *encounter* consists of five components in turn: (1) *preparation*, (2) *introduction*, (3) *preview or review*, (4) *CD music session*, and (5) *transition*.

Table 3.6

#### *Components of an Encounter*

Components	Description
Preparation	Preparing the class for an encounter
Introduction	Introducing an overarching focus for the week’s or the day’s reading
Preview or Review	Previewing or reviewing the day’s reading
CD Music Session	Facilitating a CD music listening session
Transition	Transitioning from an encounter to a reading

#### Preparation

A *preparation* constitutes the initial phase of an *encounter* in which the teacher gathers the students into a physical location to initiate an *encounter*. An *encounter* is the only daily event that requires the students to face the big chart placed on the low shelves

along the wall, which is opposite the easel and the teacher's reading chair; hence, an *encounter* begins when the teacher gives directions for the students (a) to sit down on the floor and face the big chart or (b) to turn around and face the big chart if they have already been seated on the floor for previous activities (e.g., listening to the teacher for the day's schedule). Table 3.7 shows how a *preparation* for an *encounter* began.

Table 3.7

*Preparation for an Encounter*

Component	Agent	Verbal	Nonverbal	Gaze
Preparation	BC		A flip chart page included six photographed images; each image included at least one child and up to three children; children's ages ranged from newborn to primary grade child (Pearson Education, 2008b, p. 15A).	
	T	Please turn and face the big chart.	Stood up from the reading chair and approached the BC	BC
	SSE	//	Turned their bodies and faced the BC	BC
	T	//	Sat on the low shelf beside the BC	BC
Introduction	T	This week, we're gonna answer the question, <b>"How do children change as they grow?"</b>	Pointed to the sentence on the BC with LF	BC then SSE

On January 18, 2012, the students and the teacher were already on the floor facing toward the reading chair; the teacher had just finished giving them a briefing about the day's

schedule. To begin an *encounter* with the big chart on the opposite side, the teacher directed, “Please turn and face the big chart.” At the same time, she stood up from her reading chair and approached the big chart. These verbal and nonverbal actions notified the students of the beginning of the *encounter*.

### Introduction

The second component of an *encounter* is an *introduction*. Even though this component is a brief component—often taking less than a minute—, it constitutes an essential part of an *encounter* as the teacher provides an introduction to an overarching topic for the week’s or the day’s *reading* to which the students need to draw their attention. In the transcript excerpt shown in Table 3.8, when the students first turned to face the big chart, the teacher introduced the weekly reading theme (i.e., children’s change and growth) in relation to their previous *readings*.

Table 3.8

#### *Introduction to an Encounter*

Component	Agent	Verbal	Nonverbal	Gaze
Introduction	T	This week, we’re gonna answer the question, “ <b>How do children change as they grow?</b> ”	Pointed to the sentence on the BC with LF	BC then SSE
	T	We have been talking about that a little bit for the last couple of weeks when we’ve been reading about the <i>Little Panda</i> and <i>Little Quack</i> . We’ve been talking about some about the ways that we grow, too.	BH on her lap	SSE

Component	Agent	Verbal	Nonverbal	Gaze
		And that's what our story this week will be about.		

### Preview or Review

As the main component of an *encounter*, the teacher previews or reviews the day's picturebook with the theme-related images illustrated on the front side of the big chart. The *preview* or *review* of the day's picturebook may include one or more of the following lessons: (a) vocabulary; (b) literary elements such as plot, events, and characters, and/or their relationships (e.g., sequencing); and/or (c) literacy concepts or principles. For both the preview and the review, the teacher may take the lead; however, the students are supposed to present their opinions by raising their hands or by answering the teacher's questions.

In the exemplified *encounter* with *See How We Grow* (Díaz, 2005), the preview (Table 3.9) included two topics in turn: (1) literary elements (i.e., genre and plot) and (2) new vocabulary (i.e., "newborn").

Table 3.9

#### *Preview in an Encounter*

Component	Agent	Verbal	Nonverbal	Gaze
Preview: genre	T	//We're gonna be reading a non-fiction book today// which means	BH on her lap	SSE
	Will	//	Came to the floor and sat on his name tag	floor
	T	it's a <u>fact book</u> . It's <u>not</u> <u>fiction</u> . It's <u>not make-</u> <u>believe</u> .	Shook her head repeatedly	SSE

Component	Agent	Verbal	Nonverbal	Gaze
Preview: plot	T	//We're gonna be following <u>two little girls</u> ://	BH on her lap	SSE
	Amy	//	Came to the floor and sat on her spot	floor
	T	And we're gonna watch them as they grow from little babies	Whispered/BH on her lap	SSE
	T	into toddlers into big kids like you guys. So before we see the book, let's talk about some of the words that we're gonna hear in this story.	BH on her lap	SSE
Preview: "newborn"	T	We gonna hear the word, <b><u>newborn</u></b>	Looked at the BC	BC then SSE
	T	Which one of these babies do you think looks like a <u>newborn</u> baby? And how can you tell?	BH on her lap	SSE
	SS, Steve, Carol, Ricky		RH	T
	T	Steve, can you come show us the <u>newborn</u> baby?	BH on her lap	SSE
	SSE		Took their hands down and looked at Steve	Steve
	Steve		Stood up and approached the BC, then pointed to the photo of a newborn baby	BC

The preview of the picturebook was signaled when the teacher started talking about the genre and the plot (a nonfiction story about two little girls' lives) by saying "We're gonna be reading a non-fiction book today . . . . We're gonna be following two little girls. And

we're gonna watch them as they grow from little babies into toddlers into big kids like you guys." Then she continued to preview new vocabulary, such as "newborn," by saying, "So before we see the book, let's talk about some of the words that we're gonna hear in this story." In addition, in previewing the new vocabulary, the teacher involved some of the students—Steve, in the case of the word "newborn"—by asking them to find the image, relevant to the new word, on the big chart: "Steve, can you come show us the newborn baby?"

#### CD Music Session

A *CD music session* constitutes the fourth component of an *encounter*; the CD music session requires accompanying lyrics to be displayed on the back side of the big chart. Therefore, the beginning of the CD music session is indicated primarily by the teacher's physical actions of turning the big chart around to show the lyrics on the back side of the chart to the students and of her approaching the CD player to play the CD. While the students listen to and/or sing along with the song, the teacher often sits on the low shelves next to the big chart and points at each word in the lyrics on the big chart when they come up in the song. A CD music session closes when the teacher stands up and approaches the CD player to turn it off.

For example, in the transcript excerpt below (Table 3.10), the teacher's oral and physical actions indicated the beginning of the CD music session: she turned the big chart around saying, "So let's hear the song. It's called change and grow," and then she approached the CD player under the windows to play the CD. While the students, like

Ron, listened to and/or sang along with the song, the teacher sat next to the chart and pointed at the words of the lyrics as they came up in the song.

Table 3.10

*CD Music Session in an Encounter*

Component	Agent	Verbal	Nonverbal	Gaze
Preview: “children” and “babies”	T	And you’re going to hear about <b>children</b> and <b>babies</b> .	Pointed to the photo of children, then the photo of babies in the big chart	BC
	T	And you guys know which one’s those are. So let’s hear the song.	Grabbed the side of the BC	BC
CD music session	BC		A flip chart page included pictures of two babies and three children. The page also included lyrics that read, “Change and Grow; How do children change and grow, change and grow, change and grow?; How do children change and grow, Come and sing with me” (Pearson Education, 2008b, p. 15B)	
	T	It’s called <b>change and grow</b> .	BH on her lap	BC
	T		Stood up and approached the CDP and played the CD	CDP
	Brenda	I have friends and they’re the twins. They dressed the same in their house./		
	T	While you’re looking at	Stood up beside the BC	BC

Component	Agent	Verbal	Nonverbal	Gaze
		the words, can you see a question mark here anywhere?		
	Ricky		Quickly RH	T/BC
	SS	Yeah.	Some RH	T
	Carol, Ella		RH	T
	SS		Some babbled	T/BC
	CD		[CD was started]	
	T		Pointed at each word on the BC, following along with the song	BC
	SS, Carol, Ella		Took their hands down and/or looked at the BC	BC
	CD	<b>How do children change and grow, //Change and grow, change and grow?//</b>	Stanza 1	
	Ron	//Change and grow, change and grow.//	Sang along, softly rocking his body back and forth	BC
	CD	<b>How do children change and grow, Come and sing with me.</b>		
	Pamela, Steve		Took their hands down	T/BC
	Ricky		Took his hand down, looking around	peers
	CD	<b>A newborn cries and moves about,</b>	Stanza 2	
	T		Stopped pointing at each word on the big chart since there was only Stanza 1/pointed to the baby in the blanket on the BC	BC



## Transition

The final component of an *encounter* is a *transition*. Once an *encounter* occurs, the next event is always a *reading*; thus, an *encounter* ends when the teacher transitions to a *reading* by asking the students to turn their bodies around toward the reading chair (toward the opposite side of the floor) and/or to face a picturebook. When the song “Change and Grow” ended, for instance, the teacher transitioned the class to a *reading* by employing oral and physical actions—by saying, “All right, let’s turn around and face the easel” and by approaching her reading chair, which was next to the easel.

Table 3.11

### *Transition from an Encounter to a Reading*

Component	Agent	Verbal	Nonverbal	Gaze
CD music session	CD	<b>Come and sing with me.</b>		
	T		Approached the CDP	CDP
	CD		[CD ended]	
Transition	T		Turned the CDP off	CDP
	T	All right, let’s turn around and face the easel.	Approached the reading chair	chair
	SSE		All turned their bodies toward the easel and were seated	chair

As discussed above, such an *encounter* occurs only when a big chart is provided through a school-purchased picturebook package; if there is no other supplementary material, then the teacher proceeds into a *reading* without an *encounter*.

## Reading

A *reading* is the obligatory part of a daily schedule; it occurs once a day, every school day (Monday through Friday), except when the school has a special event (e.g., celebrating the last day of a semester or celebrating holidays, such as Valentine’s Day). A *reading* consists of four components: (1) *preparation*, (2) *introduction*, (3) *main text reading*, and (4) *closure/transition*.

Table 3.12

### *Components of a Reading*

Components	Description
Preparation	Preparing the class for a reading
Introduction	Introducing the objectives for a reading
Main Text Reading	Conducting the main text reading
Closure/Transition	Closing a reading or transitioning to another activity (e.g., exploration)

### Preparation

A *preparation* constitutes the initial phase of a *reading*; in this brief phase, the teacher either prepares a picturebook and gathers the students at a physical location for the *reading* or, if they are already positioned in the designated place for the *reading* (i.e., on the floor), she draws their attention to the picturebook. Thus, this component begins with teacher actions—(a) asking the students to sit on the floor and face a picturebook, (b) preparing a picturebook by physically situating it in proximity to herself (i.e., on the teacher’s reading chair, on the easel next to the reading chair, or in her hands), and/or (c) displaying the picturebook to the students who are sitting on the floor. Such preparation may take one or two minutes. For example, the following transcription excerpt

exemplifies the preparation component of a *reading* of the picturebook *Hide, Clyde!* (Benfanti, 2002).

Table 3.13

*Preparation for a Reading*

Component	Agent	Verbal	Nonverbal	Gaze
Preparation	T		Came back from the CD player (on the low shelves under the windows) and seated herself on the low shelf, which was opposite of the calendar math wall.	PB
	SSE		Looked at the T.	T
	T		Brought the PB from the back of the big chart next to her and held the PB in front of her (front cover facing the SSE).	PB

On February 8, 2012, the teacher had just finished an *encounter* for the picturebook *Hide, Clyde!* (Benfanti, 2002), in which she had used a big chart for talking about some of the vocabulary related to the picturebook (i.e., “jungle” and “scamper”) and had incorporated song listening time using a CD player. Then, to begin a *reading* of the picturebook, she returned from the CD player and sat next to the big chart on the low shelves on the wall opposite of the teacher’s reading chair; not often, but seldom, she read a picturebook not from her reading chair but from the low shelves next to the big chart. Because the students had already been facing the big chart for the *encounter*, she began the *reading* by bringing the picturebook from the back of the big chart and did not ask the students to

position themselves on the floor. Even though she did not employ spoken language, her nonverbal movements—sitting on the low shelves then picking up the picturebook and placing it in her hands with its front cover toward the students—indicated the beginning of the *preparation*. The preparation ended when the teacher began the next component (the introduction to the *reading*) by talking about the focus of the *reading*.

### Introduction

An *introduction* is the second component of a *reading* in which the teacher introduces the curriculum focus and/or the teaching objective to which the students need to give attention throughout the main text reading. An introduction is conducted either through an explanation given solely by the teacher about the focus and/or the objectives or through discussion between the teacher and the whole class. A curriculum focus and/or a teaching objective may include one or more of the following topics: (a) theme, plot, event, and/or main character; (b) genre (i.e., fiction or nonfiction); (c) phonics, and/or other literacy concepts and principles (i.e., reading direction); and/or (d) particular attributes of a picturebook (e.g., picture framing/arrangement). An introduction begins as the teacher initiates talking about such a topic; it ends when the teacher finishes talking, reads the front cover of a picturebook, and/or turns pages until she reaches the first page of main text. Topics introduced at this phase, however, may be revisited and discussed throughout the main text reading. The transcript excerpt below shows how the introduction to *Hide, Clyde!* (Benfanti, 2002) was enacted in the classroom.

Table 3.14

*Introduction to a Reading*

Component	Agent	Verbal	Nonverbal	Gaze
Introduction	T	This week we're talking about the <u>main idea</u> .	PBF/looked around at the SSE	SSE
Discussion: main idea	T	When we read this story yesterday, we saw	PBF	SSE
	PB		Image on the left page included two green chameleons hiding their bodies inside green leafy plants. Text of the story was featured on the right page. (Benfanti, 2002, pp. 1-2).	PB
	T	Clyde, the chameleon. And Clyde was learning how to change colors.	PBL/RH on her lap	SSE
	T	That tells us the whole story about what happened.	PBL/drew a circle with RF in the air	SSE
	T	Just kinda short, in a short way.	PBL/demonstrated a length of one to two inches with her thumb and index finger	SSE
	Ray	###	Spoke something quickly with a soft tone/unintelligible	T
	T	Now, one of the things that happened in this story was that	Brought the PB into her arms	PB
	PB		Image on the left page included a chameleon sticking his tongue out to the right while	

Component	Agent	Verbal	Nonverbal	Gaze
			clinging to a thin tree trunk; the tongue was outstretched onto the right page with a bug on its tip. This outstretched tongue reached through the text on the right page. (Benfanti, 2002, pp. 9-10).	
	T	Clyde could catch bugs on his tongue. Is that the <u>main idea</u> of this book?	PBL/RH on her lap	SSE
	SSE Ella	Nooh.	Some answered Looked down at her jacket and tried to put it on	T Jacket
	T	Is that the story is all about?	PBL/pointed to the PB with RF	SSE
	SSE	No.		T
	T	No, that's just one little part of this book.	PBL/demonstrated one to two inches with her thumb and index finger	SSE
	T	That's not the <u>main idea</u> . That's one of the details. One of the things that happened.	PBL/put up one RF	SSE
	T		Closed the PB and put it on her lap	PB
	T	But if you go home today and tell your parent, you say, "Mom, Mrs. Anderson read us a story today and it was about a chameleon who learned how to change colors," you would be telling the <u>main idea</u> .	PBF with both hands	SSE
	Rebecca		Rocked her body side to	T

Component	Agent	Verbal	Nonverbal	Gaze
	T	That's the big idea that tells about the whole story	side PBF/circled the front cover of the PB with RH	SSE
	T	in a really short way.	PBF/demonstrated one to two inches with her thumb and index finger	SSE
	T	It doesn't give a lot of details, right?	PBF/shook her head with a wry face	SSE
Main text reading	T	So the title of this book again is a rhyme. It's called, <b>Hide, Clyde!</b>	PBF/pointed to the title with LF	PB

The topic of this introduction was a main idea. After preparing for the *reading* by bringing the students' attention to the picturebook, the teacher began introducing the curriculum focus—the main idea—by saying, “This week we're talking about the main idea. When we read this story yesterday, we saw Clyde the chameleon. And Clyde was learning how to change colors.” At the same time, she opened the picturebook and showed the pages on which Clyde and his brother, both with green skin, sat on green leaves. Although the teacher employed some questions (“Clyde could catch bugs on his tongue. Is that the main idea of this book?”), this introduction was mainly enacted through the teacher's explanation about what a main idea was. The ending of this introduction was signaled when the teacher stopped talking about the main idea by saying, “That's the big idea that tells about the whole story in a really short way. It doesn't give a lot of details, right?”

## Main text reading

A main text reading constitutes the obligatory part of a *reading*. Reading a front cover (a front cover reading) and the whole text of a picturebook (a body text reading) mainly constructs a main text reading; however, optionally, discussion may be added before, during, and/or after a body text reading. Such discussion might include topics related to the front cover and the main text as well as topics mentioned during an introduction; thus, the topics can be categorized as follows: (a) theme, plot, event, and/or main character; (b) genre (i.e., fiction or nonfiction); (c) phonics, and/or other literacy concepts and principles (i.e., reading direction); (d) particular attributes of a picturebook (e.g., picture framing/arrangement); and/or (e) front cover material, including title, author, and/or illustrator. The length of such a discussion depends on a topic but generally does not exceed more than three minutes. The main text reading begins when the teacher starts reading a front cover; it ends when the teacher finishes reading or discussing the main text or when she closes the picturebook. For example, Table 3.15 shows how the main text reading of *Hide, Clyde!* (Benfanti, 2002) began.

Table 3.15

### *Beginning of a Main Text Reading*

Component	Agent	Verbal	Nonverbal	Gaze
Main text reading	T	So the title of this book again is a rhyme. It's called, <b>Hide, Clyde!</b>	PBF/pointed to the title with LF	PB
Discussion: a rhyme and an exclamation mark	T	And there's an exclamation mark at the end.	PBF/pointed to the exclamation mark with LF	PB
	T	Would you read the title with me using an	PBF/pointed to the exclamation mark with	SSE



Component	Agent	Verbal	Nonverbal	Gaze
		exclamation mark voice?	LF	
	Ricky		Tapped his lap with BH	T
	T	// <b>Hide, Clyde!</b> //	PBF/moved RF to the title/loud voice	PB
	SS	// <b>Hide, Clyde!</b> //	Loud voice	PB
	Ella		Looked around the classroom	classroom
Discussion: author	T	By <b>Russell Benfanti</b> . There's only one name. So he probably made the pictures and the words for this book	Showed the PB (front) around	SSE
	Ricky		Looked down at the floor	floor
	PB		Image on the left page included two green chameleons hiding their bodies inside green leafy plants. Text of the story was featured on the right page. (Benfanti, 2002, pp. 1-2).	
Body text reading	T	<b>Deep in the jungle, dangerous and wide,</b>	PBL/read PB with a deep voice	PB then SSE

This main text reading began with a discussion about the front cover of the picturebook through the teacher's oral and physical actions—"So the title of this book again is a rhyme. It's called, **Hide, Clyde!**" she said, pointing at the title with her finger. The teacher briefly talked about one more topic—the author/illustrator—and then moved on to the body text reading. This main text reading continued until the teacher finished reading and talking about the main text and gave directions for the next activity.

Table 3.16

*Ending of a Main Text Reading*

Component	Agent	Verbal	Nonverbal	Gaze
Main text reading	T	<b>It took no time at all for Clyde to decide, and he climbed up</b>	PBL/RH on her lap	PB
Discussion: event	T	<b>for the <u>long, long</u> ride.</b>	PBL/read slowly	SSE
	Brenda	He took a lift but not tongue.	Giggled, speaking in a loud voice	T
	SS		babbled	T
	T	This time, he rode on top.	PBL/smiled	SSE
	Joy	###	Whispered something to Brenda with a wry face/slightly shook her head	Brenda
	Ella		Looked at Joy	Joy
	Brenda		Turned her head toward Joy, listening to her, then turned her head back with a depressed look	T
	SS		Some babbled or giggled	T
	T	Not on his tongue. Not on the tongue.	PBL/smiled	SSE
	SS		Babbled	T/peers
Closure	T	Not on the tongue.	PBL/smiled	SSE
	Ella		Crawled toward Joy and whispered something to her	Joy
	Joy		Listened to Ella, then glanced toward the T	T
	T	All right, let's stand up. We need to get a few wiggles out of things.	Stood up with the PB in her hands and approached the easel	SSE
	SS, Ella, Ricky		All stood up	

### Closure/Transition

A *reading* may include one of two different final components: a *closure* that signals the end of a reading or a *transition* that moves the class from a *reading* to another activity. For the former, the teacher may have the students take a quick stretch; for the latter, the teacher will make a transition from a *reading* to another activity—such as an exploratory activity related to the *reading* or an activity that moves the class on to other subjects.

In Table 3.16, for example, the teacher closed a *reading* by giving directions for a quick stretch. Like the other components of the *reading*, the closure in the above transcript excerpt (Table 3.16) was also indicated in both oral and physical ways, including through the teacher’s spoken language (by stating, “All right, let’s stand up. We need to get a few wiggles out of things”) and through her body movement (by standing up and approaching the easel). In Table 3.17, on the other hand, the teacher made a transition from a *reading* to a journal activity by placing the picturebook on the easel and, at the same time, giving directions for the journal writing: “All right, I’m gonna give you ten minutes. Today, I’m gonna let you kind of have a little more freedom with your writing. I’m gonna have you write in your journals today.”

Table 3.17

#### *Transition from a Reading to a Journal Activity*

Component	Agent	Verbal	Nonverbal	Gaze
	PB		Cover pages that the teacher showed to the students: On the front cover, there was a	

Component	Agent	Verbal	Nonverbal	Gaze
			photograph of a panda clinging to a thick tree trunk and looking toward the reader; on the back cover there was a photograph of a panda sitting on grass with his back toward the reader (Ryder, 2004, cover pages).	
Main text reading	T	Can you see her back? Black and white fur?	Held the PB in front of her with BH and showed the back cover to SSE	SSE
	SSE		Giggled	PB
	Carol	###/	Pointed to the PB with RF/unintelligible	T
Transition	T	All right, I'm gonna give you ten minutes. Today, I'm gonna let you kind of have a little more freedom with your writing. I'm gonna have you write in your journals today.	Did not reply to Carol/placed the PB on the easel	PB

### Exploration

An *exploration* is another optional event that comes after a *reading* in which the students engage with various revisiting or expanding opportunities related to the picturebook reading of the day or the week. This event may include one or both of two patterns concerning group size and area for implementation: (a) a *whole-class exploration* on the floor and/or (b) *individual exploration* at individual desks.

### Whole-class exploration

The first pattern of *exploration* occurs on the floor. The students and the teacher engage in an activity together, and the teacher directly mediates the students' learning throughout the whole period of *exploration*. Although the teacher may take the lead during the activity, the whole class is supposed to be actively engaged in the activity. A *whole-class exploration* may involve shared or interactive writing about a single topic in a *reading* (e.g., a theme, a plot, or characters) or about a single topic across *readings* (e.g., comparison between/among picturebooks). The construction of a *whole-class exploration* includes four components: (1) *initiation*, (2) *presentation*, (3) *whole-class work*, and (4) *closure/transition*.

Table 3.18

#### *Components of a Whole-Class Exploration*

Components	Description
Initiation	Initiating a whole-class exploration
Presentation	Presenting a topic for a whole-class exploration
Whole-Class Work	Conducting an exploratory activity (i.e., interactive or shared writing)
Closure/Transition	Closing a whole-class exploration or transitioning to another activity

#### Initiation

Given that an *exploration* always comes after a *reading* that has been enacted on the floor, a *whole-class exploration* is often intermingled with the end of the day's *reading*; thus, the *initiation* for a *whole-class exploration* is signaled when the teacher

ends a *reading* by closing the day’s picturebook and placing it on the easel or when she begins giving directions for the *exploration*. Such an initiation is shown in Table 3.19.

Table 3.19

*Initiation of a Whole-Class Exploration*

Component	Agent	Verbal	Nonverbal	Gaze
Initiation	T		After reading the picturebook <i>Bunny Day</i> , the teacher closed the book and replaced it on the easel with its front cover facing toward the SSE Adjusted her posture by turning her body to the SSE and by sitting upright the reading chair with BH on her lap Looked around at the SSE	PB  SSE
Presentation	T	Let’s think about a minute about some of the things that the bunnies did in the morning.		SSE

The transcript exemplifies a *whole-class exploration* in which the teacher and the students engaged in interactive writing about “What We Do in the Morning” after reading *Bunny Day: Telling Time from Breakfast to Bedtime* (Walton & Miglio, 2002). To initiate the *exploration*, the teacher silently closed the picturebook, adjusted her posture by sitting upright in the reading chair, and looked around at the students. Even though the teacher did not employ any speech, her movements indicated the ending of the *reading* as well as the beginning of the new event—the *exploration*.

### Presentation

Before any actual interactive or shared writing, the teacher *presents* a topic for the writing by providing an opportunity for the students to review a reading through a whole-class discussion or a peer discussion. For example, for the interactive writing about “What We Do in the Morning,” the teacher asked the students to recall what kind of things the bunnies did in the morning and to talk about those things with each other: “Let’s think a minute about some of the things that the bunnies did in the morning. Talk to the people around you about the morning things that they bunnies did,” at the same time, she opened the picturebook on the easel so that the students could take a glance at it. Such a discussion may take five to ten minutes depending on the topic.

Table 3.20

#### *Presenting a Topic for a Whole-Class Exploration*

Component	Agent	Verbal	Nonverbal	Gaze
Presentation	T	Let’s think about a minute about some of the things that the bunnies did in the morning.		SSE
	T	Talk to the people around you about the morning things that the bunnies did.	Looked around at the SSE, turning pages of the PB with RH	SSE
	SS		Some turned their bodies toward peers and babbled	peers
	Carol, Ella, Ricky		Sat still and looked at the T	T
	Pamela		Leaned her body close to Ricky and whispered something to him	Ricky

After they had discussed what they had recalled, the teacher related their discussion to the topic of their writing; she asked about the students' mornings by saying, "Let's think about you this morning. What did you do this morning when you woke up?". She next facilitated additional discussion about the things they had done that morning by saying, "Tell somebody around you one thing that you did when you woke up this morning." The introduction closed when the teacher positioned the students back in their spots to initiate the actual writing activity, as shown in Table 3. 21.

Table 3.21

*Relating the Day's Reading to the Topic of the Whole-Class Exploration*

Component	Agent	Verbal	Nonverbal	Gaze
Presentation	T	They had to do their chores in the morning. They eat breakfast, do their chores, they got their clothes on...	BH on her lap	PB
	T	Let's think about you this morning. What did you do this morning when you woke up?	BH on her lap	SSE
	SS Ella		Some RH Looked around	T peers
	T	Tell somebody around you one thing that you did when you woke up this morning.	Put up one RF	SSE
	SS		Started babbling to each other	peers
	Ricky		Turned his body around toward Pamela	Pamela
	Pamela		Babbled to Ricky	Ricky
	Carol		Sat still and looked at the T	T



Component	Agent	Verbal	Nonverbal	Gaze
	Ella		Stood on her knees and looked around, pulling her hair down	peers
	T	Use a complete sentence. Say, "I..."	BH on her lap	SSE
	SS		Babbled starting with "I..." to each other	Peers
	Carol		Took a quick glance at Ella but soon looked at the T	T
	Ella		Pulled her hair down, looking around the classroom	classroom
	T		Put the PB between the legs of the easel and picked up a marker	PB
	T	Ok, move back to your spot.	Held a marker in LH/elapsed time: about 10 seconds	SSE
	SS, Ricky Ella		Sat right back on their name tags Turned her body back but still lifted up on her knees	T T

### Whole-class work

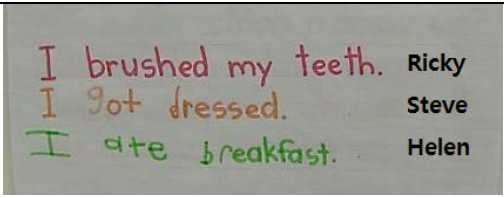
*Whole-class work* may involve either interactive or shared writing on chart paper on the easel next to the reading chair. The teacher may take the lead during a writing activity, yet the students are frequently required to answer the teacher or to write on the chart paper after being called on. During a writing activity, the teacher uses or provides various markers to differentiate among words, sentences, and/or writers.

In Table 3.22, the teacher began an interactive writing activity about what the students had done that morning by directly calling on Ricky: "Ricky, what was one thing

you did this morning? When you woke up this morning?” Then, she wrote Ricky’s answer on the chart paper, sounding out each phoneme in the sentence “I brushed my teeth” and including his name at the end of the sentence.

Table 3.22

*Whole-Class Work in a Whole-Class Exploration*

Component	Agent	Verbal	Nonverbal	Gaze
Artifact	Chart paper			
Whole-class work	T	Ricky, what was one thing you did this morning? When you woke up this morning?	BH on her lap with a marker	Ricky
	Ricky Ella	.....	Silent	T
	T	What did you do before you came to school?	Pointed to Ricky with RF	Ricky
	Ricky	Brushed my teeth.	Soft tone	T
	T	Yeah.	Nodded and stood up with a red marker	Ricky
	T		Stood in front of the big white chart paper that had always been on the easel	chart
	T	I brushed my teeth this morning, too.	Turned her body toward the chart	
	Ella		Looked at the T	T
	T	I’m gonna write Ricky’s words. I, the upper case. =BR=	Wrote the letters <b>I b</b> on the chart with a red marker	chart
	Joy	B R.	Clearly pronounced	T
	Ella		Looked at Joy	Joy
	Joy		Looked at Ella, smiling	Ella
	T	=UH=SH=D= brushed	Wrote the letters <b>ushed</b> in	chart

Component	Agent	Verbal	Nonverbal	Gaze
	Carol	my,	red	
	T	you know how to spell	Rubbed her eyes	T
		my,	Wrote the word <b>my</b> in red	chart
	SS	M Y.	Some answered	T
	T	teeth. =T=E=E=TH= And I'm gonna write Ricky's name over here, 'cause he told us that one.	Wrote the words <b>teeth.</b> <b>Ricky</b> in red on the same line	chart

For this interactive writing activity, the teacher and the students cooperatively completed writing on chart paper by sharing the markers; the teacher called on Carol and asked her to write “got” for the sentence “I got dressed” by asking, “Would you come up and write the word GOT for us?” While Carol wrote the word on the chart paper, the other students practiced writing that word on their palms or in the air following the teacher’s instructions.

Table 3.23

*Students’ Involvement in Whole-Class Work*

Component	Agent	Verbal	Nonverbal	Gaze
Whole-class work	T	Do you think that you can help me to spell the word GOT?	Turned her body halfway around to SSE	SSE
	SSE		Some RH	T
	Ella		Looked around	peers
	Joy	=G=AHT=.		T
Carol’s involvement	Ella		Looked at Joy	Joy
	T	=G=AH=T= Carol, how do you think you gonna spell the word GOT?	Orange marker in LH	SSE
	Carol	Eh...G.		T

Component	Agent	Verbal	Nonverbal	Gaze
	Ella, Ricky		Looked at Carol	Carol
	T	Aha. =AH=AH=	Nodded/orange marker in LH	Carol
	Carol	O?		T
	T	Hm hm =T=T=	Nodded	Carol
	Carol	T.		T
	T	Would you come up and write the word GOT for us?	Pointed to the chart paper	chart then Carol
	Carol		Stood up and took the orange marker from the T	T
	Ricky		Looked at the T	T
	Ella		Looked at Carol	Carol
	T	=G=O=T	Stood beside the chart, watching Carol's writing	Carol's writing chart
	Carol		Wrote the word <b>got</b> , but her G was reversed	
	T	She has lower case letters. While she does that, take a lower case G on your hand.	Turned her body toward the other students	SSE
	SS, Ricky		Put their hands up	T
	Ella		Put her palm on her lap	Carol
	T	I want you to feel like a circle and then pull down like making A but keep going and make the hook under the circle.	Wrote G on her other palm, showing it to SSE	SSE
	SS, Ella, Ricky		Wrote G on their palms, following the T's directions	T
	T	Do it again. Circle, pull down, hook.	Wrote G on her palm again	SSE

### Closure/Transition

At the end of a *whole-class exploration*, the teacher either makes a *transition* to another activity by giving directions for the activity or *closes* the exploratory activity by asking the students to take a quick stretch. For instance, as shown in Table 3. 24, the teacher made a transition from the interactive writing of “What We Do in the Morning” to another project in both oral and physical ways: she said, “Ok, I’m gonna give you some paper now. We gonna start a project. We gonna do half of it today and the other half of it tomorrow,” and, at the same time, she physically left her spot and moved toward the low shelves under the windows in order to get some paper for the project.

Table 3.24

#### *Transition from a Whole Class Exploration to an Individual Exploration*

Component	Agent	Verbal	Nonverbal	Gaze
Whole-class work	T	Those words are all things that you do in the?	Stood beside the easel facing SSE	SSE
	SS	//Morning.//		T
	Carol	//Morning.//	Smiled, still buttoning up	T
	Ella, Ricky		Silently looked at the T	T
	T	Morning. Yeah.	Nodded	SSE
Transition	T	Ok, I’m gonna give you some paper now. We gonna start a project. We gonna do half of it today and the other half of it tomorrow.	Approached the low shelf under the windows	paper

In Table 3.25, on the other hand, the teacher closed a *whole-class exploration* instead of transitioning to another activity. On December 13, 2011, the teacher listed

common main characters from readings of different versions of gingerbread stories on chart paper; she closed the *whole-class exploration* by standing up and giving directions to take a quick stretch by saying, “All right. Great job, everybody. Thanks for your help. I want you to stand up, and let’s take a stretch.”

Table 3.25

*Closure of a Whole-Class Exploration*

Component	Agent	Verbal	Nonverbal	Gaze
Whole-class work	T	These are the most important characters that make the story the same as the older version.	Stood up/BH grasping markers under her chest	Quickly shifted from SSE, to BC, back to SSE
Closure	T	All right. Great job, everybody. Thanks for your help. I want you to stand up, and let’s take a stretch.	Bent her body over between the easel and the reading chair and put the markers back in the box under the easel, then stood up	
	SSE		Stood up	

## Individual exploration

The second pattern of *exploration* occurs at an individual student’s desk. For completing the *individual exploration*, the teacher may stipulate that a certain amount of time be spent *on the floor* for reviewing a *reading* and/or giving direct instructions for what to do, and then, the students would have time to work on individual writing and/or drawing *at their desks*. Like *whole-class exploration*, an *individual exploration* may involve a single topic about a *reading* or across *readings*. An *individual exploration* has five components in it: (1) *initiation*, (2) *demonstration*, (3) *individual work*, (4) *pair sharing*, and (5) *closure/transition*.

Table 3.26

*Components of an Individual Exploration*

Components	Description
Initiation	Initiating an individual exploration
Demonstration	Providing detailed demonstration of an individual exploration
Individual Work	Writing and/or drawing about a topic at individual desks
Pair Sharing	Sharing products in pairs (optional)
Closure/Transition	Closing an individual exploration or transitioning to another activity

Initiation

Like the *whole-class exploration*, an *initiation for individual exploration* is intermingled with the end of a *reading* or the end of a previous *exploration*; thus, the teacher signals the beginning of an *individual exploration* by closing a picturebook and/or placing it on the easel or by giving a briefing about the *individual exploration*. The following transcript (Table 3.27) exemplifies how the *individual exploration* of “Drawing and Writing about a Picturebook of Your Choice” was initiated right after the day’s *reading*.

Table 3.27

*Initiation into an Individual Exploration*

Component	Agent	Verbal	Nonverbal	Gaze
Initiation	T	All right.	Closed the PB and put it back on the easel	PB
	T	I’m gonna give you ten minutes. Today, I’m gonna let you kind of have a little more freedom with your	Looked around at the SSE	SSE

Component	Agent	Verbal	Nonverbal	Gaze
		writing. We haven't done that for a while.		

Since the students had been seated on the floor for the day's *reading*, the teacher did not need to gather them back onto the floor. Instead, the teacher's verbal and nonverbal actions indicated the end of the *reading* and, at the same time, the beginning of the *exploration*: she gave a briefing about what they were going to do in the next ten minutes, "All right, I'm gonna give you ten minutes. Today, I'm gonna let you kind of have a little more freedom with your writing. We haven't done that for a while," while closing the day's picturebook, putting it on the easel, and looking around at the students on the floor, in turn.

### Demonstration

In a *demonstration* for an *individual exploration*, the teacher, on the floor, provides directions for what to do and demonstrates how to complete the work; the demonstration may offer detailed oral descriptions and/or visual examples (e.g., drawing a setting of a picturebook). On February 10, 2012, for example, the topic for the day's *individual exploration* was a journal writing/drawing about a favorite reading. To demonstrate what the students might produce when working individually, the teacher orally provided detailed examples of what they might write and/or draw based on the story *Farfallina and Marcel* (Keller, 2005):

I want you to draw and write about how they changed. So if you're gonna pick *Farfallina and Marcel* . . . you might write about how Farfallina



changed from her caterpillar to butterfly. You might draw a picture of a caterpillar and then a butterfly. And you write, ‘She changed into a butterfly.’ (Mrs. Anderson’s instruction, February 10, 2012)

Then, the teacher gave additional directions as shown in Table 3.28.

Table 3.28

*Demonstration of an Individual Exploration*

Component	Agent	Verbal	Nonverbal	Gaze
Initiation	T	I’m gonna give you ten minutes. Today, I’m gonna let you kind of have a little more freedom with your writing. I’m gonna have you write in your journal today. We haven’t done that for a while.	Looked around at the SSE	SSE
Demonstration	T	What I want you to do is pick <u>one</u> of the stories that we read.	Stood up beside the easel	SSE
	Carol		Bit her fingers	T
	T	All we just talked about.	Pointed at the PB on the easel (but only the PB <i>Little Panda</i> was there)	SSE then PB
	T	<i>Little Panda, Or See How We Grow.</i>	Moved around the easel to find the other books	PB
	Ricky		Rose up on his knees and sat facing the easel	PB on the easel
	T	<i>Hide, Clyde, Farfallina and Marcel, Little Quack.</i>	Took the PBs from the floor beside the easel and placed them on the easel, one by one	PB
	Ron		Stood up	T

Component	Agent	Verbal	Nonverbal	Gaze
Detailed example	T	I want you to draw and write about how they changed. So if you're gonna pick <i>Farfallina and Marcel</i> ,	Pointed at the PBs on the easel	SSE
	Joy		Returned from the restroom and sat on her name tag on the floor	
	T Ron Ricky	Ron, sit down.		Ron T T
	T	If you're gonna pick <i>Farfallina and Marcel</i> , you might write about how <i>Farfallina</i> changed from her caterpillar to butterfly. You might draw a picture of caterpillar and then a butterfly. And you write, "She changed into a butterfly."	Continued pointing at the PBs on the easel without moving (at <i>Little Panda</i> , primarily, since it was the biggest)	SSE

### Individual work

*Individual work* is conducted at individual desks; thus, the beginning of an *individual work* session is signaled by the teacher's directions for the students to move to their desks and/or to take their journals and supply boxes out of their desks. For example, in the given *exploration* (Table 3.29), the teacher indicated its beginning by saying, "So I want you to please get out your journal, get out your supply box, and I'm gonna set the

timer for about 10 minutes.” As signaled by the teacher’s oral directions, the students moved to their desks and began their work.

Table 3.29

*Individual Work for an Individual Exploration*

Component	Agent	Verbal	Nonverbal	Gaze
Individual work	T	So I want you to please get out your journal,	Arranged all the PBs on the easel	PB
	Carol		Bit her fingers, continued looking at the T only	T
	SSE		All stood up and approached their desks	
Detail direction: time limit	T	get out your supply box, and I’m gonna set the timer for about <u>10 minutes.</u>	Approached the timer, which hung between the big white board and the calendar math wall	timer
	SSE		All sat at their desks and took out their journals and supply boxes	material
	SSE		Babbled and tried to find a blank page in their journals	
	T		Moved around the classroom from the ELLS’ side to the other side of the classroom	

While the students are doing their work individually, the teacher often walks around the classroom to give additional instruction or to give reminders in terms of time and/or class rules (e.g., dos and don’ts for an *individual work* session). In the following transcript excerpt (Table 3.30), for example, the teacher, walking around the classroom, provided a reminder of the time by saying, “If you don’t have anything on your paper yet,

it's time to work," and a reminder of the class rules by saying, "Shhh. Whisper talking!" when Will talked to his neighbors who were working on their journals.

Table 3.30

*Teacher Reminders of Time and Class Rules*

Component	Agent	Verbal	Nonverbal	Gaze
Time reminder	T	If you don't have anything on your paper yet, it's time to work.	Walked around the classroom looking at student work	SSE
Class rule reminder	Will	###	Babbled to adjacent students who were working on their journals	
	T	Shhh. Whisper talking!	Moved toward the other side of the classroom	Will

During the students' *individual work* session, however, the teacher sometimes completes her daily duties (e.g., checking students' folders) at her desk or near the low closet in front of the classroom doors; under those circumstances, she comes back to the students' desk area to give assistance only if a student raises his/her hand or orally calls for help. An *individual exploration* stops when the teacher optionally incorporates a pair sharing activity or closes the *exploration*.

Pair sharing

*Pair sharing* is an optional component of the *individual exploration* in which the students have the opportunity to share their work with their peers. In pair sharing, students engage with a partner of their choice and share their products in any location in the classroom. With this opportunity, the students are supposed to experience presenting

their own work and appreciating others' work; it continues until the teacher gives directions to stop.

In the transcript excerpt (Table 3.31), for example, the teacher gave directions for them to stop their writing/drawing at their desks and to find a partner to share their work with: she said, "Hey, please put your supplies back in the box. Please choose your partner to share your writing." If the students cannot easily find partners, then the teacher mediates to find partners for them. In Table 3.31, for example, the teacher notified Kate, who was standing around her own desk, that Joy also needed a partner by saying, "Hey, go share. This is the time. Go talk to Joy."

Table 3.31

*Pair Sharing in an Individual Exploration*

Component	Agent	Verbal	Nonverbal	Gaze	
Pair sharing	T	Hey, please put your supplies back in the box. Please choose your partner to share your writing.	Stood up in front of the big white board	SSE	
	Ella		Stood up and went to the other side of the classroom with Kate	Kate	
	Carol		Put her supply box inside her desk		
	SS		Stood up and moved to other students		
	T		Tell what you wrote about.	Continued standing up in front of the board	SSE
	SS, Carol, Ella		All of the students moved around rather than sharing their work with others		
T	Hey, guys. Just stay over here and see.	Circled around the desks with her finger, looking around at the	SSE		

Component	Agent	Verbal	Nonverbal	Gaze
		You don't have to go over to the table. Just tried to find a partner and share, ok? Don't spend your time trying to find a place to sit.	students	
	Carol		Returned to her desk, biting her fingers	peers
	Ella		Returned to her desk	Kate
	T	Kate, are you guys sharing? You done with your partner?	Continued standing up in front of the big white board	Kate, Joy
	Kate		Shook her head	T
	T	Hey, go share. This is the time. Go talk to Joy.	Continued standing up in front of the big white board	Kate
	Ella		Approached Kate with her journal	Kate
	Carol		Halfway sat on her chair, biting her fingers, with her journal on her desk	peers
	SS		Most of the students still did not move to find their partners and, instead, moved around the classroom	peers

### Closure/Transition

An *individual exploration* is either *transitioned* to another activity or *closed* by the teacher at the end. To make a transition into the next activity, the teacher may directly give directions for initiating an activity regarding another subject. To close an *exploration*, on the other hand, the teacher may give directions for the students to stop drawing/writing and to put their journals into their desks, or she may give directions to

stop talking with partners, if a pair sharing activity is incorporated after the individual desk work. For example, in Table 3.32, the teacher made a transition to the next activity by giving directions: “All right. Put your journal in your desk and take out your pink book.”

Table 3.32

*Transition from Pair Sharing to a Pink Book Activity*

Component	Agent	Verbal	Nonverbal	Gaze
Transition	T	All right. Put your journal in your desk and take out your pink book.	Continued standing up in front of the big white board	SSE
	SS, Ella, Carol		Returned to their desks, closing their journals	

In Table 3.33, however, the teacher did not make a transition from an *individual exploration* to another activity; rather, she gave directions on how to finish individual writing/drawing. The teacher instructed the submittal of their products by saying, “Ok, I want you to write your name on the back of the sheet. And, put it in the black tray, please. And, come back to your desk.”

Table 3.33

*Closure of an Individual Exploration*

Component	Agent	Verbal	Nonverbal	Gaze
Closure	T	Ok, I want you to write your name on the back of the sheet.	LASSE, then moved toward her desk	SSE
	Carol		Flipped over her sheet	paper

Component	Agent	Verbal	Nonverbal	Gaze
	Ella		Put her crayons into the supply box then flipped over her sheet	crayons then paper
	T	And, put it in the black tray, please.	LASSE	SSE
	Carol		Took out her pencil, and wrote her name on the back of the sheet	paper
	Ella		Looked at the T	
	T	And, come back to your desk.	Moved toward the windows	windows

### Summary of Reading Events

The general structure and components of each reading event can be summarized as shown in Table 3.34; Table 3.34 also reflects the actual sequence of events when all of the types of reading events—whether obligatory or optional—occurred within the daily schedule of Mrs. Anderson’s classroom.

Table 3.34

#### *Summary of the General Structure and the Components of Reading Events*

##### Reading Event

##### Encounter (optional)

- Preparation: Preparing the class for an encounter
- Introduction: Introducing an overarching focus for the week’s or the day’s reading
- Preview or Review: Previewing or reviewing the day’s reading
- CD Music Session: Facilitating a CD music listening session
- Transition: Transitioning from an encounter to a reading

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## Reading Event

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### Reading (obligatory)

- Preparation: Preparing the class for a reading
- Introduction: Introducing the objectives for a reading
- Main Text Reading: Conducting the main text reading
- Closure/Transition: Closing a reading or transitioning to another activity

### Whole-Class Exploration (optional)

- Initiation: Initiating a whole-class exploration
- Presentation: Presenting a topic for a whole-class exploration
- Whole-Class Work: Conducting an exploratory activity (i.e., interactive/shared writing)
- Closure/Transition: Closing a whole-class exploration or transitioning to another activity

-

### Individual Exploration (optional)

- Initiation: Initiating an individual exploration
  - Demonstration: Providing detailed demonstration for an individual exploration
  - Individual Work: Writing and/or drawing about a topic at individual desks
  - Pair Sharing: Sharing products in pairs (optional)
  - Closure/Transition: Closing an individual exploration or transitioning to another activity
- 

In addition, there are three features common to all of the reading events. First, the beginning and the ending of each component and of each reading event could have been signaled by the teacher's verbal and/or nonverbal actions. Second, the components

in all three of the reading events seemingly formed three distinctive phases—initial, middle, and ending phases—, as summarized in Table 3.35.

Table 3.35

*Phases of the Reading Events*

Phase	Encounter (optional)	Reading (obligatory)	Exploration (optional)	
			Whole-class exploration	Individual exploration
Initial	Preparation	Preparation	Initiation	Initiation
	Introduction	Introduction	Presentation	Demonstration
Middle	Preview or review	Main text reading	Whole-class work	Individual work
	CD music session			Pair sharing
Ending	Transition	Closure/Transition	Closure/Transition	Closure/Transition

Third, the teacher could have taken the lead during all of the reading events; however, the students were allowed and were supposed to actively engage with the reading events, particularly during the middle phase of each event.

### Units of Analysis

In the present study, I compare reading events and characterize the variation across the events. To do this, I use three units of analysis: *move*, *interchange*, and *sequence*. The three units are applied to the present study in a hierarchical sense (Coulthard, Montgomery & Brazil, 1981; Shepardson & Britsch, 2006); the smallest unit—a *move*—combines with other *moves* to form a larger unit—an *interchange*—and a group of *interchanges* forms a *sequence*.

## Move

A *move* is a micro-level unit in which an agent—a person who invokes meaning-making in the present study—uses verbal and nonverbal semiotic resources to represent a particular meaning as a way of engaging with reading events in the classroom. For instance, a student might quickly raise his or her hand saying, “Me, me, me!” Increased voice volume and quick body movement combine to represent the child’s bid to be chosen by the teacher to respond; therefore, a *move* in the present study is multimodal, including both segmental and suprasegmental oral language, written language (letters, words, and/or text arrangement features such as spacing, linearity, and directionality), visual elements (shape, line, color, placing, and/or framing), and/or actional elements (physical elements such as gesture, body movement, and/or facial expression). The use of *moves* will provide a micro lens for seeing how the focal kindergartners multimodally utilize those elements to respond to picturebook reading at a basic level. The following transcript excerpt (Table 3.36) exemplifies how *moves* actually occurred in an *encounter* with the picturebook *See How We Grow* (Díaz, 2005).

Table 3.36

### *Three Units of Analysis*

Units of analysis	Agent	Verbal	Nonverbal	Gaze
	BC		A flip chart page included six photographed images; each image included at least one child and up to three children; children’s ages ranged from newborn to primary	

Units of analysis			Agent	Verbal	Nonverbal	Gaze	
					grade child (Pearson Education, 2008b, p. 15A).		
S1B	I1B	M1	T	Please turn and face the big chart.	Approached the BC		
		M2	SSE	//	Turned their bodies and faced the BC	BC	
		M1	T	//	Sat on the low shelf beside the BC	BC	
S1E	I1E						
S2B	I2B	M3	T	This week, we're gonna answer the question, <b>"How do children change as they grow?"</b>	Pointed to the sentence on the BC with LF	BC then SSE	
		M4	T	We have been talking about that a little bit for the last couple of weeks when we've been reading about the <i>Little Panda</i> and <i>Little Quack</i> . We've been talking about some about the ways that we grow, too.	BH on her lap	SSE	
		I2E	M5	And that's what our story this week will be about.			
		I3B	M6	//We're gonna be reading a non-fiction book today// which means	BH on her lap	SSE	
			M7	Will	Sat on his name tag	floor	
			M6	T	Shook her head repeatedly	SSE	
		I3E					
		I4B	M8	T	//We're gonna be following <u>two little girls</u> .//	BH on her lap	SSE
			M9	Amy	//	Came to the floor and sat on her spot	floor
			M8	T	And we're gonna watch them as they grow from little babies	Whispered/BH on her lap	SSE
			T	into toddlers into big kids like you guys.	BH on her lap	SSE	
S2E	I4E						
S3B	I5B	M10		So before we see the book, let's talk about some of the words that we're gonna hear in this			

Units of analysis	Agent	Verbal	Nonverbal	Gaze
		story.		
	M11	T	We gonna hear the word, <b><u>newborn</u></b>	Looked at the BC BC then SSE SSE
	M12	T	Which one of these babies do you think looks like a <u>newborn</u> baby? And how can you tell?	BH on her lap SSE
	M13a, b, c, d*	SS, Steve, Carol, Ricky		RH T
I5aB	M14	T	Steve, can you come show us the <u>newborn</u> baby?	BH on her lap SSE
	M15	SSE		Took their hands down and looked at Steve Steve
	M16	Steve		Stood up and approached the BC, then pointed to the photo of a newborn baby BC
	M17	T	How do you know it's that one?	Looked at Steve Steve
	M18	Steve	...	Silently stood still T
	M19	T	Why is that one a newborn baby,	Pointed to the photo of the newborn baby that Steve had picked Steve
		T	and this one is not a newborn baby?	Nodded, pointing the photo of babies playing with toys BC then Steve
	M20	Steve	This is small.	Pointed to the photo of the newborn baby BC then T
	M21	T	Yeah, right.	Nodded Steve
I5aE	M22	Steve		Returned to his spot floor

Note 1: Each abbreviation refers to a Move (M), an Interchange (I), a Sequence (S), a Beginning (B), or an Ending (E).

Note 2: Lowercase letters accompanying a move indicate students' simultaneous moves. For example, M13a refers to some students' moves occurring together; M13b refers to Steve's move; M13c refers to Carol's move; and M13d refers to Ricky's move.

For example, the teacher made the first *move* (M1) by employing both oral (“Please turn and face the big chart”) and physical (approaching and sitting near the big chart) elements to prepare the students and the teacher herself in order to begin the *encounter*. As a response to the teacher’s *move* (M1), the students made the second *move* (M2) by turning their bodies and facing the big chart. Then, the teacher made the third *move* (M3) by presenting the reading theme of the week (children’s growth and change) by reading a sentence on the big chart (“This week, we’re gonna answer the question, ‘How do children change as they grow?’”) and, at the same time, by pointing her finger at the sentence. The fourth and fifth *moves* (M4 and M5) were made by the teacher’s oral explanations when she reviewed previous readings (M4: “We have been talking about that a little bit for the last couple of weeks when we’ve been reading about the *Little Panda* and *Little Quack*.”) and when she related them to the current week’s reading (M5: “And that’s what our story this week will be about.”); thus, *moves* include both verbal and nonverbal elements.

*Moves* also include both segmental and suprasegmental features of oral language. For example, in Table 3.36, the teacher introduced the genre of the day’s picturebook by saying “We’re gonna be reading a non-fiction book today, which means it’s a fact book. It’s not fiction. It’s not make-believe,” and the underlined parts indicated the teacher’s emphasizing tone of voice. The teacher’s emphasis on the nonfiction genre was realized by using segmental (the words “fact book,” “not fiction,” and “not make-believe”) and suprasegmental (emphatic) features; hence, her meaning-making, the combination of segmental and suprasegmental features in this case, is considered to be Move 6 (M6).

In addition, *moves* may refer to cases in which silence functions as a mode, as a semiotic resource. For example, in Move 18 (M18), Steve kept silent; he stood still when the teacher asked how he had identified a newborn baby photo among other photos on the big chart (“How do you know it’s that one?”). Even though Steve did not newly employ any verbal elements in the moment, his silence and his posture in front of the teacher, which had been continued from his previous *move* (M16: stood up from the floor and approached the big chart to point at the newborn baby photo), represented his hesitation in response to the teacher. Steve’s silence—which is a nonverbal element—and body posture are considered as a *move* (M18) in the present study.

### Interchange

An *interchange* is composed of linked *moves* in which the same two or more participants continuously exchange their ideas and feelings, maintaining the same context built upon a unitary and primary academic or social topic in relation to reading events. In the classroom, such *interchanges* might include interpersonal interactions (teacher-child or child-child interactions) and/or an agent’s engagements with classroom artifacts (writings or drawings). An *interchange* begins when an agent commences—using either verbal or nonverbal modes—an interaction with an interlocutor or a group of interlocutors or when an agent begins to engage with a creation of an artifact; the *interchange* lasts until one of the participants in the interaction stops interacting by leaving, “clos[ing] the interaction with a movement [and/or] utterance,” or “stops referring to the [picturebook reading] content at hand” (Britsch, 2011, p. 215), or an agent stops observable engagement with his or her artifact.

Table 3.36 above shows what *interchanges* are present in the *encounter*. First, it shows that *interchanges* consist of *moves*. For example, Move 1 and Move 2 comprise the first *interchange* (I1), as Interchange 1 began when the teacher prepared the students and herself to begin the *encounter* (M1) by saying, “Please turn and face the big chart” and ended when everybody was positioned for the *encounter* (M1, M2). Also, the second *interchange* (I2) began when the teacher introduced the reading theme of the week (M3) by saying, “This week, we’re gonna answer the question, ‘How do children change as they grow?’” and by simultaneously pointing her finger at the sentence on the big chart; it ended when she stopped referring to the reading theme (M5: “And that’s what our story this week will be about”). The third *interchange* (I3) began when the teacher started talking about another academic topic, the genre of the day’s picturebook (M6: “We’re gonna be reading a non-fiction book today, which means it’s a fact book”), and ended with the last utterance about the genre (M6: “It’s not make-believe”).

Second, Table 3.36 shows that an *interchange*, as discussed above, refers to a unitary and primary academic or social topic in relation to reading events; the unitary and primary academic or social topic of each *interchange* within the *encounter* is summarized in Table 3.37.

Table 3.37

*Sequences and Interchanges in an Encounter*

Sequence (Pedagogical theme or objective)	Interchange (Unitary and primary academic or social topic in relation to picturebook reading)
Sequence 1: Encounter preparation	Interchange 1: Class encounter preparation
Sequence 2: Daily picturebook	Interchange 2: Weekly reading preview (theme)



Sequence (Pedagogical theme or objective)	Interchange (Unitary and primary academic or social topic in relation to picturebook reading)
introduction	Interchange 3: Daily reading preview (genre)  Interchange 4: Daily reading preview (plot)
Sequence 3: Vocabulary preview	Interchange 5: Word preview (“newborn”) <ul style="list-style-type: none"> <li>• Interchange 5a: Steve’s engagement (selected to point at the photo of a “newborn” baby on the big chart)</li> </ul> Interchange 6: Word preview (“twins”) <ul style="list-style-type: none"> <li>• Interchange 6a: Ray’s engagement (selected to define “twins”)</li> <li>• Interchange 6b: Ron’s engagement (selected to point at the photo of twins on the big chart)</li> </ul> Interchange 7: Word preview (“crawl”) Interchange 8: Word preview (“children” and “babies”)
Sequence 4: CD music session	Interchange 9: CD music session directions  Interchange 10: Playing CD music
Sequence 5: Encounter closure; daily reading preparation	Interchange 11: Encounter closure; students’ daily reading preparation

Interchange 1 refers to the class preparation for the *encounter*; Interchange 2, 3, and 4 each refer to a preview of the week’s reading theme, a preview of the genre of the day’s picturebook, and a preview of the plot of the day’s picturebook, respectively. In addition, in Table 3.37, Interchange 5a refers to a case in which Steve was called on by the teacher to point at a photo of a newborn baby on the big chart while the initial participants in Interchange 5 (the teacher and the rest of the class) were still engaged with the same

academic topic (“newborn” as new vocabulary). Interchange 6a and Interchange 6b each refer to a case in which Ray or Ron, respectively, was called on by the teacher while the initial participants in Interchange 6 (the teacher and the rest of the class) were engaged with the same academic topic (“twins”). Interchange 9 and Interchange 10 each subsumes academic topics related to the CD music session (I9: giving directions for the CD music session; I10: playing CD music) while Interchange (I11) relates to the topic of closing the *encounter* and transitioning to a *reading*.

### Sequence

The largest unit in the present study is a *sequence*. A *sequence* means a group of linked *interchanges* that occurs under the aegis of the same pedagogical theme or objective related to a picturebook reading. For example, an *interchange* that introduces a new word combines with other *interchanges* that introduce other new words, and that group of *interchanges* forms a vocabulary preview *sequence*. Regardless of the number of *interchanges*, a *sequence* begins with a new pedagogical theme or objective, and it ends when the theme or objective changes.

Table 3.37 exemplifies how *sequences* are applied in the *encounter* and how they are formed by *interchanges*. Sequence 1 (S1) and Sequence 5 (S5) each are formed by a sole *interchange* while other *sequences* (S2, S3, and S4) are formed by a group of *interchanges*; however, all of the *sequences* begin and end when a pedagogical theme or objective arises and changes. As shown in Table 3.37, for example, in Sequence 1 (S1), the pedagogical objective was the preparation of the class for the *encounter*, and, thus, Sequence 1 began when the teacher prepared the class through speech (I1: “Please turn

and face the big chart”) and body movement (approaching the big chart), and ended when the teacher sat near the big chart. Sequence 2 (S2) began when the teacher started talking about the reading theme of the week (I2: “This week, we’re gonna answer the question”), and ended when she stopped introducing the picturebook of the day (I4: “And we’re gonna watch them as they grow from little babies into toddlers into big kids like you guys”). Interchanges I2, I3, and I4 are considered to form Sequence 2 (S2) given that they are related to each other under the same pedagogical theme and objective: the introduction of the day’s picturebook. The third *sequence* (S3) refers to a vocabulary preview as its pedagogical theme and objective, and includes Interchanges 5, 6, 7, and 8, which all introduce new words (“newborn,” “twins,” “crawl,” and “children and babies”). Sequence 4 (S4) occurred under the pedagogical theme of “CD music session”; it began with Interchange 9 when the teacher said, “So let’s hear the song,” and ended with the conclusion of Interchange 10 when the teacher mutely turned the CD player off. The last *sequence* (S5) consists of a sole *interchange* (I11) in which the teacher made a transition from the *encounter* to a *reading* by saying, “All right, let’s turn around and face the easel,” and the students followed the teacher’s directions.

These three hierarchical units of analysis (*move*, *interchange*, and *sequence*), as discussed so far, “are thus constitutive of each other” (Britsch, 2011, p, 215). In the present study, these units are applied to identify and analyze recurring patterns of both verbal and nonverbal element use throughout and across different reading events.

## Coding Categories

### Oral Language Codes

Oral language codes characterize how the participants of the present study employed oral language features as their semiotic resources. I first identified the agent of making meaning using oral language features. As discussed above, the teacher and the students comprised different groups regarding their use of oral language for making meaning in the classroom context. Then, I examined each participant group's descriptors to characterize the patterns of their oral language features and the functions of those oral language features in making meaning. In the given classroom context, the majority of the participants' oral interactions comprised engaging with questions and answers/feedback; this circumstance brought the need for creating subcategories specifically for questions and answers/feedback for the teacher and for the students. Some code names, however, were commonly shared by the two groups; these common code names were marked with (T) for the teacher and (S) for the students at the end of a code name (e.g., "Descriptive (T)," "Descriptive (S)"). In addition, deriving oral language codes needed to consider the "move" level, the micro unit of analysis for the present study, which refers to even suprasegmental features of oral language (e.g., voice tone, intonation), because the teacher and the students employed these features to make particular meanings in response to picturebook readings (e.g., loud voice tone for reading a text with an exclamation mark). There were a few codes, however, that were not lexical (e.g., gasping sound) or that could not be transcribed because of low volume and/or circumstantial sounds within the

classroom; these codes were grouped together. The final codes within the oral language category include the following:

Table 3.38

*Oral Language Codes*

Oral language codes	
<u>Teacher utterance</u>	
• Declarative (t)	An utterance that serves to declare or explain.
• Exclamatory (t)	An utterance that serves to express an exclamation.
• Imperative (t)	An utterance that serves to express a command.
• Interrogative (t)	An utterance that serves to ask a question.
• Quoted utterance (t)	An utterance that comprises the reading of a picturebook or another type of text.
• Targeted utterance	An utterance that is addressed to a particular child or at a particular group of children.
• Whole-class utterance	An utterance that is addressed to the whole class.
<u>Teacher question</u>	
• Closed-ended question	A closed-ended question; it may accept one answer.
• Open-ended question	An open-ended question; it may accept multiple answers.
• Alternative question	A question that requires students to choose from two or more alternatives.
• Yes/no question	A question that requires either “yes” or “no” as its answer.
• Vocabulary question (t)	A question that inquires about the meaning of a word.

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Oral language codes


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- Knowledge displaying question  
A question that requires recalling a particular fact from a given picturebook; it may begin with “what,” “when,” “where” or “who.”
- Reasoning question (t)  
A question that requires reasoning regarding a reading; it may begin with “why” or “how.”
- Turn designation (t)  
A calling of a name that is invoked to summon the targeted person.

Teacher answer/feedback

- Positive feedback  
The teacher’s positive answer/feedback.
- Negative feedback  
The teacher’s negative answer/feedback.
- Yes/no answer/feedback  
An answer that simply provides “yes” or “no.”
- Descriptive answer/feedback  
An answer that provides specific information more than “yes” or “no.”
- Clarification  
An answer that is used to clarify the meaning of a part of or the whole of the previous utterance.
- Behavioral evaluation  
An utterance that provides an evaluative feedback.

Student utterance

- Declarative (s)  
An utterance that serves to declare or explain.
  - Exclamatory (s)  
An utterance that serves to express an exclamation.
  - Imperative (s)  
An utterance that serves to express a command.
  - Interrogative (s)  
An utterance that serves to ask a question.
  - Quoted utterance (s)  
An utterance that comprises the reading of a picturebook or another type of text.
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 Oral language codes
 

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Student question

- Vocabulary question (s)      A question that inquires about the meaning of a word.
- Text-checking question      A question that inquires about the meaning of a particular part of a text.
- Reasoning question (s)      A question that requires reasoning regarding a reading; it may begin with “why” or “how.”
- Copied question      A question that comprises repeating or recasting a part of or the whole of the previous question.
- Turn designation (s)      A calling of a name that is invoked to summon the targeted person.

Student answer

- Correct answer      A student’s correct answer to a closed question.
  - Incorrect answer      A student’s incorrect answer to a closed question.
  - Yes/no answer      An answer that simply provides “yes” or “no.”
  - Descriptive answer      An answer that provides specific information more than “yes” or “no.”
  - Knowledge-displaying answer      An answer that displays knowledge gained during the day’s (or previous) reading events; it may provide information concerning “what,” “when,” “where” or “who.”
  - Reasoning answer      An answer that provides reasoning regarding a reading; it may provide reasoning about “why” or “how.”
  - Choral answer      An answer that is synchronously spoken by two or more students.
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 Oral language codes
 

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Non-lexical/unintelligible utterance

- Hesitation            A sound that fills the gap before and/or between a lexical utterance.
- Attitudinal            A sound that seems to express a speaker's emotion (e.g., amusement, surprise, and/or sadness); it may include laughing, giggling, snorting, shrieking, gasping, and/or additional audible sounds initiated by emotion.
- Circumstantial        Any circumstantial utterances from peers such as peers' shouting out different answers or comments.
- Unintelligible        An utterance that is unclear, low in volume delivery, or that occurs simultaneously with others' utterances or with circumstantial sounds.

Reading/utterance vocal tone

- Neutral                A tone of voice that is used for speaking and that is of no particular kind and/or no particular characteristics of vocal tone.
  - Emphatic              A tone of voice that emphasizes particular elements of content; it may involve a high-pitched vocal tone, a loud voice volume.
  - Whisper                A tone of voice that is low in pitch or volume.
  - Pretend                A vocal tone that is used to enact or take on the role of a character in a given picturebook.
  - Rhythmic              A reading or an utterance that involves a particular rhythm; it may include the teacher's rhythmic text reading or the students' repeating of the teacher's rhythmical text reading or their singing along with a music CD.
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 Oral language codes
 

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Utterance structure

- Simple                    A sentence that comprises one independent clause.
- Conjoined                A sentence that includes two or more coordinated clauses.
- Complex                 A sentence that includes an independent clause with one or more dependent clauses.
- Incomplete              An utterance that does not form a complete sentence.
- Phrase                    An utterance that includes sequenced two or more words yet does not contain a finite verb and its subject.
- Lexical item             An utterance that includes only one word (i.e., noun, adjective, verb, or adverb).
- Interrupted utterance    An utterance that is interrupted by another speaker.
- Sounding out            An utterance that comprises an isolated sound.

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*Note:* The sample corpus for each code can be found in the APPENDIX A.

Written Language Codes

The written language codes for the present study characterize how written text was used by the participants as semiotic resources in the kindergarten classroom context. As I kept taking the social semiotic perspective, I intentionally excluded any emerging themes concerning only the students' proficiencies in writing; rather, in searching for patterns, I focused more on the creator or the source of a written text, the motivation for writing (if it was not a commercial product), and its function. Written text used in the kindergarten classroom was subcategorized into three groups in terms of its creator: commercially produced texts, teacher's texts, and the students' texts. Among the three subcategories, the teacher and the student categories were tied to function as a response

to picturebook readings. For example, the teacher's writings were regularly found to serve as demonstrations prior to students' writing activities throughout their reading events. The codes within the written language category include the following:

Table 3.39

*Written Language Codes*

<u>Written language codes</u>	
<u>Teacher's text</u>	
• Demonstrative writing	A written product by the teacher that serves as a demonstration prior to the students' writing activities.
<u>Student's text</u>	
• Copied writing	A written product by one student copied from the teacher's or other's written products.
• Self-composed writing	A written product by a student on his/her own choice of topic relevant to a picturebook reading.
<u>Other written text (commercially produced written text)</u>	
• Teaching material	A written text found in teaching materials, such as picturebooks, big charts, flash cards, and magazines.

Visual Codes

The visual codes for the present study concern how the participants used their own drawings and/or commercial visual products as a way of making meaning during their picturebook reading experiences. Like the verbal codes, the visual codes also include subcategories in terms of creator: commercially produced images, the teacher's drawings, and the students' drawings. The visual codes, however, needed another

subcategory that specified the visual attributes of the visual products (e.g., line, color, figure) as each of the attributes could stand for a particular mode in a meaning-making process in a particular context (Kress & van Leeuwen, 2006); thus, a subcategory named “Visual Attributes” consisting of “figure,” “layout,” “line,” “narrative,” “shape,” and “texture” was added to the visual category. The visual code category includes the following codes:

Table 3.40

*Visual Codes*

Visual codes	
<u>Teacher’s visual products</u>	
• Diagram	A visual product by the teacher that suggests an idea about/within a picturebook reading using various graphic elements such as shapes, lines, and figures.
• Demonstrative drawing	A drawing by the teacher that serves as a demonstration prior to the students’ drawing activities.
<u>Student’s visual products</u>	
• Designated drawing	A drawing by a student on a specifically designated topic given by the teacher.
• Self-composed drawing	A drawing by a student on his/her own choice of topic relevant to a picturebook reading.
<u>Visual teaching materials (commercially produced written text)</u>	
• Teaching material image	A drawn or photographed image found in teaching materials, such as picturebooks, big charts, picture cards, and magazines.
• Drawn image	A drawn, not digitally photographed, image found in teaching materials.

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Visual codes


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- Photograph An “object representational” image (Wallschlaeger & Busic-Snyder, 1992, p. 381) found in teaching materials that communicates a message that can be seen and recognized “from environment and experience” (Dondis, 1973, p. 67) and that is produced with a camera.

Visual attributes

- Narrative A drawing that “suggests or tells a story” (Atterberry & Block, 1989, p. 74).
  - Figure A graphic entity that “depict[s] or suggest[s] animate beings” (Atterberry & Block, 1989, p. 51).
  - Layout A “general arrangement of text and/or imagery in a design” (Atterberry & Block, 1989, p. 66).
  - Line “an element of form which is characterized by length and direction. . . . Line may be thick or thin, soft or hard, flowing or ragged, smooth or irregular” (Atterberry & Block, 1989, pp. 66-67).
  - Shape A “closed contour” that characterizes a physical entity such as a figure or an object (Atterberry & Block, 1989, p. 101).
  - Texture A visual and tactile quality that characterizes a “tactile surface” (Atterberry & Block, 1989, p. 114).
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Behavioral Codes

The behavioral codes concern how the participants employed their body parts and semiotic movements in response to picturebook readings; thus, I first identified the agents of the actions and then the patterns of the functions of their behaviors in the classroom context. The codes from the two participant groups, the teacher and the students, were not exactly the same based on the different roles of each group during reading events. For example, while the teacher mainly focused on reading a picturebook to the students, the

students listened to the teacher. Some codes, however, such as “distal” (which indicates that the teacher’s or the student’s action did not seem to connect with the text of a picturebook or with a reading activity), were commonly shared by the two groups; these common codes were also marked with (T) and (S) for the teacher and the students respectively. In addition, I characterized which body parts were involved in a particular type of action; these codes constituted a subcategory titled “bodily movement codes.”

Table 3.41 summarizes the behavioral codes:

Table 3.41

*Behavioral Codes*

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*Behavioral codes*

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Teacher’s behaviors

<ul style="list-style-type: none"> <li>• Distal (t)</li> <li>• Elaborative (t)</li> <li>• Expressive (t)</li> <li>• Illustrative</li> <li>• Managerial</li> <li>• Point (t)</li> </ul>	<p>Teacher’s actions that do not seem to link with the text of a picturebook or with a reading activity.</p> <p>Teacher’s actions that elaborate on oral meanings.</p> <p>Teacher’s actions that seem to express the teacher’s feelings toward a picturebook reading.</p> <p>Teacher’s actions that accompany a picturebook reading in order to illustrate or describe a literary element (e.g., character, event, setting) within a picturebook.</p> <p>Teacher actions that are used to manage picturebook reading activities.</p> <p>Teacher’s finger or hand movement that directs attention to a particular text, image, or person.</p>
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Student’s behaviors

<ul style="list-style-type: none"> <li>• Attentive</li> </ul>	<p>Student’s actions that suggest the child is attending to the teacher or to a teaching material (e.g., to a picturebook or to a chart).</p>
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Behavioral codes


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- Copy Student's actions that copy or mimic another's actions.
- Distal (s) Student's actions that do not seem to link with the text of a picturebook or with a reading activity.
- Elaborative (s) Student's actions that elaborate on oral meanings.
- Expressive (s) Student's actions that seem to express the child's feelings toward a picturebook reading.
- Performative Student's actions that physically illustrate or describe an idea about a picturebook reading without oral speech.
- Observant Student's actions that suggest one child is observing another's behaviors.
- Point (s) Student's finger or hand movement that directs attention to a particular text, image, or person.
- Turn-taking Student's actions that signify that a child is volunteering to take a turn.

Bodily movement

- Eye movement Movement that enlists the use of one's eye(s).
  - Facial movement Movement that enlists the use of the parts of one's face, such as eyebrows and/or lips.
  - Full body movement Movement that enlists the use of one's full body.
  - Gesture Movement that enlists the use of one's head, shoulders, and/or hands.
  - Torso movement Movement that enlists the use of one's torso.
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The next chapter will make use of these coding categories to characterize the findings from this study.

## CHAPTER 4: RESULTS

In this chapter, I answer the following research questions to reveal the nature of the English language learning (ELL) kindergartners' multimodal responses to picturebook readings:

- What is the nature of ELL kindergartners' multimodal responses to picturebook reading in a mainstream classroom?

This overarching question includes the following, more specific research questions:

1. How do ELL kindergartners engage with various semiotic resources to respond to picturebook reading?
2. How do ELL kindergartners' multimodal responses to picturebook reading function for learning the English language in a mainstream classroom context?

To answer these research questions, I address the following assertions and provide examples from multimodal perspectives to substantiate those assertions.

- Assertion 1: In the mainstream classroom context, teacher-student interactions during reading activities provided limited support for the ELL kindergartners' oral English language learning and responses to picturebooks.

- Assertion 2: The teacher's suggestions and directions for individual explorations constrained the students' oral and written English responses and visual responses.
- Assertion 3: Individual explorations with designated topics offered limited ways for ELLs to use a variety of modes for making meaning in response to picturebooks.

### Assertion 1

Assertion 1 addresses how the focal ELL kindergarteners' interactions with the teacher during *readings* addressed and contributed to the focal children's oral English language learning and their responses to picturebooks in their mainstream classroom context. The focal classroom was a mainstream classroom, which means that the majority of the students were English-only speaking (EO) children; thus, all of the students including the focal ELL children, regardless of their mother tongues, were served with the same curriculum together in English.

### The Given Mainstream Classroom Context for Readings

The class had three different types of reading events—*encounters*, *readings*, and *explorations*. Out of the three, a *reading* was the only obligatory part of each and every school day (Monday through Friday), except when the school had a special event (e.g., celebrating the last day of a semester or celebrating holidays, such as Valentine's Day). While the teacher read a picturebook to the whole class sitting on the floor, the students were supposed to engage with the *reading* through a discussion about the reading. In the



given classroom, the discussions typically included topics like literacy knowledge (grammar, punctuation, vocabulary) as well as literary knowledge (main theme, plot, character, setting, etc.). In addition, only the discussions during the *readings* made much more room for the students' use of oral language than did the other reading events (i.e., *explorations*) in which the students were supposed to quietly focus on their tasks of writing and drawing without speaking (c.f., the students' constrained oral responses during *explorations* will be discussed in the next assertion in much greater detail).

The *readings*, as noted above, were enacted only in English for all of the students including the focal ELL children in the present study—Carol, Ella, and Ricky; the first language of all three of the focal children is Spanish. The classroom teacher, Mrs. Anderson, did not have a license or certification for teaching ELL students; however, she acknowledged and characterized the linguistic differences of ELLs as compared to English-only children as follows:

. . . But ELLs, they aren't expected to respond to books in the same ways as non-ELL students. They [ELL students] can draw instead of write, act it out, use phrases instead of whole sentences as their expressive English is lower. (Mrs. Anderson, teacher interview, January 23, 2012).

The teacher said that she expected ELLs to respond to readings through both verbal and nonverbal means and/or with utterances shorter than the sentence level.

To discuss how teacher-student interactions facilitated the focal children's responses during the *readings* as well as how their verbal and nonverbal responses

contributed to their English language learning, I first examine each and every case in which the students attempted to interact with the teacher during the *readings* whether it was an oral and/or physical attempt. Next, I divided these responses into groups in terms of voluntariness: (1) teacher initiation and (2) student initiation. I included the raw numbers of the students' attempts regardless of their success (i.e., was the student acknowledged by the teacher) to see how often such attempts were responded to by the teacher; however, interactions that were simply *managerial* and not relevant to the content of picturebooks (*distal*) were excluded from this analysis. For example, the managerial interaction includes a case in which a student's movement of scooting back occurred as a response to the teacher's direction "Can you scoot back?" (Teacher direction, February 3, 2012).

In the following sections, I will discuss the focal children's attempts to respond to readings in detail with relevant transcript excerpts in terms of how such attempts were actualized in the given classroom context, how those attempts were responded to by the teacher, and whether those student-teacher interactions facilitated the focal children to use oral language as a mode for communicating their meaning as responses to picturebook reading.

#### Students' Attempts to Respond during Teacher-Initiated Discussions

The first type of interaction indicates when the teacher officially required any type of response from the students during the *readings*, for example, by asking (e.g., "Do you like the story?"; December 19, 2011) or giving directions (e.g., "Raise your hand if you can remember something"; January 10, 2012). To the teacher-initiated interaction, the

students attempted to respond in two ways in terms of a turn-taking action: either by raising a hand or by shouting out answers without raising a hand.

### Students' Attempts with a Turn-Taking Action

When a student attempted to respond to the teacher-initiated discussions through a turn-taking action, the teacher's turn-designation (e.g., calling a student's name to give him/her a turn to speak) would provide an opportunity for the student to express his/her ideas without any circumstantial utterances from peers (e.g., peers' shouting out different answers or comments). Such an opportunity, however, did not always lead to further exploration of the student's responses through the teacher's responsive feedback.

For example, on November 1, 2011, the class read a picturebook titled *Armadillo's Orange* (Arnosky, 2003) for the first time. This fictional narrative is about an armadillo who lived in a burrow in an orange grove and his journey. One day, the armadillo could not find his way back home after a fallen orange blew away from his burrow entrance; however, he soon realized that there were many visual, olfactory, and auditory elements in the orange grove made by his neighbor animals and insects (i.e., honeybees, a scrub jay, a rattlesnake, and a tortoise) and that such contextual clues could help him find his way back home.

While sharing the book with the students on the floor, the teacher asked a question about the part when the wind blew the orange away from the Armadillo's burrow entrance.

Table 4.1

*Carol-Teacher Interaction during a Reading*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1		PB	[An orange rolls downhill from top right to bottom left of the page, resting in some dark and prominently drawn leafy weeds that expand the bottom left corner of the page; two butterflies fly around, one in the top left background, one in the bottom right foreground] (Arnosky, 2003, p. 19)		
2	Quoted	T	<b>Every day was the same. But</b>	Held PB with	PB
3	utterance		<b>one day, while Armadillo was</b>	LH	
4			<b>away, a sudden gust of wind</b>		
5			<b>blew through the grove. The</b>		
6			<b>wind pushed Armadillo's</b>		
7			<b>orange just enough to make</b>		
8			<b>it roll downhill into a weedy</b>		
9			<b>ditch.</b> (Arnosky, 2003, p. 18).		
10	Attitudinal;	T	Uh-oh. Why do you think this	Looked around	SSE
11	Y/N question		is gonna be a problem? Raise	at the SSE	
12	("Q"		your hand.		
13	henceforth)				
14	Turn-taking	Carol		RH	T
15	Turn-taking	SS		Some RH	T
16	Open-ended	T	If the orange blew away . . .		Joy
17	Q.; turn-		what do you think, Joy?		
18	designation				
19	Descriptive/rea	Joy	I think the orange is going		T
20	soning answer	(EO)	down and going to there.		
21	("A"				
22	henceforth)				
23	Positive	T	Yep, the orange is going down	Slightly nodded	SSE
24	feedback/clarif		into the weeds. Why is that	to Joy and then	
25	ication;		going to be a problem for	looked around	
26	Reasoning Q.		Armadillo?	at the SSE	

Line	Code	Agent	Verbal	Nonverbal	Gaze
27	Turn-taking	Carol		Raised her hand	T
28				higher	
29	Turn-taking	SS		Some raised	T
30				their hands	
31	Turn-	T	Carol?		T
32	designation				
33	Descriptive/rea	Carol	Because he . . . eh . . .because	Began with a	T
34	soning A.;		he, eh, not going to go . . .	voice of very	
35	hesitation		home.	low volume and	
36				spoke "home"	
37				with an even	
38				lower volume	
39				of voice	
40	Observant	Ella, //		Looked at Carol	Carol
41		Ricky			
42	Observant	SS //		Looked at Carol	Carol
43					
44	Clarification	T	Because he is going to go?		Carol
45					
46	Descriptive/rea	Carol	Orange go away. Because . . .	Volume of	T
47	soning A.;		eh . . . orange . . . go . . . um . . .	voice decreased	
48	hesitation		um . . . um . . . so he not/		
49	Imperative	T	Let's see if we can help Carol.	Looked around	SSE
50				at the SSE	
51	Observant	Ricky		Still stared at	Carol
52				Carol	
53	Attentive	Carol		Looked at the T	T
54	Turn-taking	SS		Some raised	T
55				their hands	
56	Descriptive,	T	I think she is trying to explain,	Looked around	SSE
57	declarative,		but I have a little bit of trouble	at the SSE	
58	incomplete		in understanding. If the orange		
59			blows away and it's not by the		
60			burrow any more . . .		
61	Turn-	T	Why is that a problem, Jimmy?		Jimm
62	designation;				y
63	reasoning Q.				

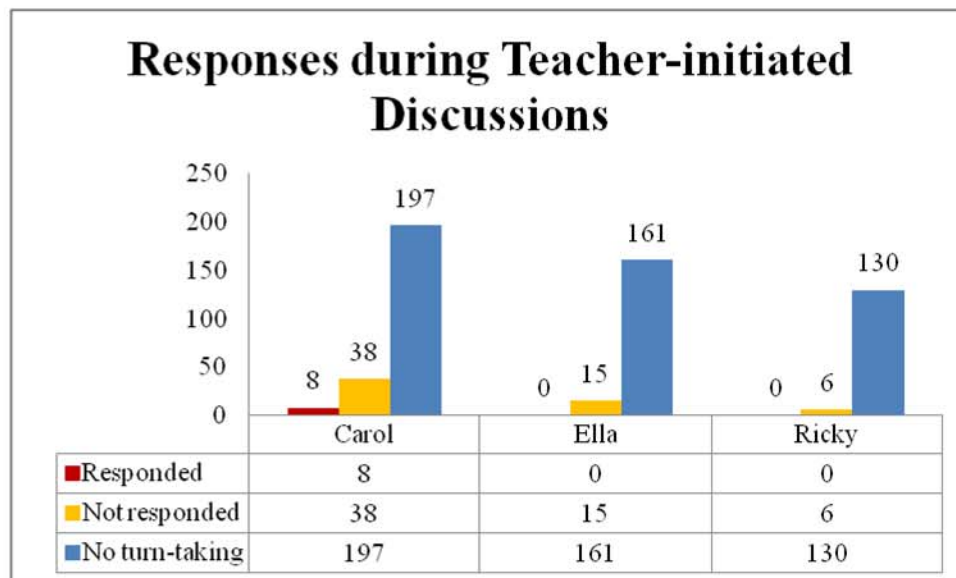
In the above transcript excerpt (Table 4.1), the teacher first made an attitudinal sound, “Uh-oh,” to indicate that there was something wrong in the story and then asked questions encouraging the students to raise their hands to answer. While the teacher was asking questions (“Why do you think this is gonna be a problem?”; Lines 10-11; “Yep, the orange is going down into the weeds. Why is that going to be a problem for Armadillo?”; Lines 23-26), Carol raised her hand twice (Line 14, 27) and took her turn at speaking. Carol’s answer was “because he . . . eh . . . because he, eh, not going to go . . . home” (Lines 33-34). Carol began her sentence with “because” and used the word “not” in her utterance; given the syntactic structure of her answer involving “because” and the use of the word “not,” it seemed that she was trying to communicate that Armadillo would not be able to go home without the orange (“Because he [Armadillo was] not going to [be able to] go home”), and it did account for a correct reasoning answer to the teacher’s question about why the missing orange was a problem for Armadillo. Carol’s utterance, however, was interrupted by her hesitation sounds (“eh”) and pauses (“ . . .”) and was not grammatically perfect given the absence of a be-verb; in addition, her volume of voice was also very low when she said “home.” Thus, the teacher seemed to not have heard her saying “not” as well as “home” as the teacher asked her an additional question (“Because he is going to go . . . ?”; Line 44).

In fact, the teacher’s incomplete interrogative utterance could have provided an opportunity for Carol, whose oral language proficiency was level 3, to answer the teacher by completing the last part of the sentence with a word like “home.” Carol, however, instead of using the teacher’s incomplete utterance to build her answer, began explaining the whole context of why it was going to be a problem for Armadillo by using “because”

and “not” again: “Orange go away. Because . . . eh . . . orange . . . go . . . um . . . um . . . um . . . so he not/” (Lines 35-38). This time, her answer with “because,” “so,” and “not” seemed to describe the “cause and effect” of the Armadillo’s context—for instance, “Because the orange go [blew away], so he not/ [is not able to go home].” Carol’s utterance, however, was again interrupted by several hesitation sounds and pauses, and the sentence was grammatically imperfect in terms of the use of the article “the” and the third person singular expression of the word “go” in “[The] orange go” as well as in the missing expression between “he” and “not” in “he not.” Her use of oral language, however, was not responded to by the teacher with any feedback or instruction; rather, her answer was interrupted by the teacher’s utterance (“Let’s see if we can help Carol”; Line 49) even before she had finished her sentence (Line 48: “/” indicates when an utterance is interrupted by another’s oral and/or physical *moves*; see “Transcription Conventions”). Then, the teacher continued to directly pointed out that she could not understand Carol’s response (“I think she is trying to explain, but I have a little bit of trouble in understanding”; Lines 56-58). Finally, the teacher forward this question to another student (Jimmy, an EO child) by asking him the same question: “Why is that a problem, Jimmy?” (Line 61). Instruction in terms of asking to clarify the meaning of Carol’s speech or correcting Carol’s speech to show how a native speaker would say was not provided to Carol. This suggests that even though Carol had a turn to express her ideas about the reading, the teacher-student interaction did not address and/or contribute to Carol’s English language learning.

Unlike Carol, Ella and Ricky were not provided with such opportunities to respond during teacher-initiated discussions. Figure 4.1 specifically shows how often the

focal children attempted to respond with or without any turn-taking actions, and how often their attempts were responded to by the teacher.



*Figure 4.1. Responses during teacher-initiated discussions.*

*Note:* “Responded” constitutes when a student’s attempt with a turn-taking action was responded to by the teacher. “Not responded” constitutes when a student’s attempt with a turn-taking action was not responded to by the teacher. “No turn-taking” constitutes when a student provided a response without a turn-taking action.

As shown in Figure 4.1, all three of the focal children attempted to respond with turn-taking actions 46, 15, and 6 times by Carol, Ella, and Ricky, respectively; however, only Carol’s attempts were responded to by the teacher 8 times (17%) out of a total of 46 attempts. Ella and Ricky did not even get one opportunity to express their ideas (i.e., 0 time out of 15 and 6 times, respectively). All three of the focal children more often answered without turn-taking actions 197, 161, and 130 times by Carol, Ella, and Ricky, respectively. This means that most of their responses to the teacher’s questions occurred



along with the other students' choral utterances consisting of the same lexical items (e.g., "yes/no" choral answers) or circumstantial utterances consisting of different answers or comments, and thus, the focal children very seldom were given official opportunities by the teacher in which they could answer the teacher without any choral and/or circumstantial utterances from their peers.

#### Students' Attempts without a Turn-Taking Action

As noted above (see Figure 4.1), the majority of the focal children's responses during readings were executed without completing turn-taking actions. Figure 4.1 indicates that Carol, Ella, and Ricky provided such responses—either oral or physical—197 times, 161 times, and 130 times, respectively, during the *readings*. This is a high frequency because each of the raw numbers comprises 81% (Carol), 91% (Ella), and 96% (Ricky) of total responses to teacher-initiated discussions during the period of the present study.

Such responses, however, were expressed in syntactically and/or semantically simpler ways than were the answers given upon an official turn at speaking. For example, this type of oral answer was often constructed of "yes/no" responses, single-word responses, or phrasal level responses. Physical answers were often actualized by nodding or shaking one's head or by showing one's fingers to describe a certain number as an answer to the teacher. Table 4.2 exemplifies how the focal children employed such oral and physical *moves* to answer the teacher during the *reading* of *Hide, Clyde!* (Benfanti, 2002) on February 7, 2012.

*Hide, Clyde!* (Benfanti, 2002) is a fictional narrative describing the process by which a little chameleon named Clyde learned how to change color through an adventure. At the beginning of this colorful book, Clyde failed over and over again to change his color to camouflage as his chosen colors were always distinctively opposite of the background objects. The only thing he could do well was catch bugs; however, one day, he could not catch a bee that was much bigger than himself, and he actually adhered to the bee by his sticky tongue. The bee dropped him off into a human house. Inside the house, Clyde learned how to change his color properly for hiding himself and had a happy, safe trip back home with the help of the same big bee.

While the class was reading the part where Clyde adhered to the big bee, the teacher asked several questions in terms of how Clyde accidentally began his adventure, and the students answered her questions without completing turn-taking actions.

Table 4.2

*Class Discussion during a Reading*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1		PB	[A little, bright green image chameleon crouching at the bottom center of the left page licks the bottom of a big yellow bee's belly with his long, thin tongue; the bee is so big and he comprises the majority of two pages, starting from the center of the left page to the entirety of the right.] (Benfanti, 2002, pp. 11-12).		
2	Interrupt;	Ray	Whack!		PB
3	emphatic	(EO)			

Line	Code	Agent	Verbal	Nonverbal	Gaze
4	Observant	Ella		Looked at Ray	Ray
5	Quoted	T	<b>Clyde could catch any bug,</b>	PBL/pointed to	PB
6	utterance; point		<b>fat or thin, big or small. This</b>	the bee image in	
7			<b>he could do. He could catch</b>	the PB	
8			<b>them all. One day while</b>		
9			<b>Clyde was showing off his</b>		
10			<b>gift, he tried to zap a bee,</b>		
11	Quoted	T	<b>and it gave him a lift!</b>	Made a surprised	SSE
12	utterance;		(Benfanti, 2002, p. 11).	face with an open	
13	performative			mouth	
14	Y/N Q.	T	That's a pretty big bee, isn't it?	PBL/smiled	SSE
15					
16	Y/N A.	SS	//Yeah.//	Some answered	T
17				and/or nodded	
18	Y/N A.	Carol	//Yeah.//	Nodded	T
19	Y/N A.	Ella,	//	Nodded	T
20	(physical)	Ricky			
21					
22	Open-ended Q.	T	What happened to Clyde?		SSE
23	Descriptive A.	Will	He flies!		T
24		(EO)			
25	Descriptive; Y/N	T	He thinks that he can't get	PBL/smiled	SSE
26	Q.		lifted up in the air. Do you		
27			think that bee is fitting in his		
28			mouth?		
29	Y/N A.;	SS	//Nooo!//	Some answered	T
30	emphatic			with loud voice	
31				volume	
32	Y/N A.;	Carol	//Nooo!//	With loud voice	T
33	emphatic			volume, shaking	
34				her head	
36	Y/N A.	Ella	//No.//		T
36	Y/N A.	Ricky	//	Shook his head	T
37	(physical)			while smiling	
38	Clarification	T	I don't think so. That bee looks	PBL/smiled	SSE
39			lots bigger than Clyde.		
40	Quoted	T	<b>and soon Clyde and the bee</b>	PBL	SSE
41	utterance;		<b>had taken wing.</b> (Benfanti,		
42	managerial		2002, pp. 11).		
43	gesture				

The teacher first asked about the size of the bee in a tag-question sentence, saying, “That’s a pretty big bee, isn’t it?” (Line 14). Such a tag-question, however, did not make an explicit room for the students to use elaborative oral language and typically elicited yes/no answers from the students in the given classroom. Carol, not unexpectedly, answered with a single word (“Yeah”) with a loud voice volume to express her strong affirmation at the same time as the other students (Line 18: “//” indicates when oral or physical *moves* from more than one person occurred at the same time; see “Transcription Conventions”). In addition, Ella and Ricky answered the same question by nodding their heads without using elaborative oral language. Then, the teacher asked an open-ended question that might have elicited elaborative oral answers other than “yes” or “no” (“What happened to Clyde?”; Line 22). This time, the focal children stayed silent.

The next inquiry comprised another question that required a “yes/no” answer, although it was not a tag-question at its surface level; she asked, “Do you think that bee is fitting in his mouth?” (Lines 26-28). To this question, Carol answered by orally saying one word, “Nooo!”, with an emphatic voice tone for her strong negation and by physically expressing the negation (shaking her head); Ella orally answered “no,” and Ricky answered only by shaking his head. The teacher confirmed their answers by saying, “I don’t think so” and by providing another descriptive sentence: “That bee looks lots bigger than Clyde” (Lines 38-39).

In sum, the focal students’ responses to the teacher’s questions included both oral and physical *moves*, but the *moves* were at the level of word-long utterances (“yes/no” answers) and/or at the level of physically expressing negation or affirmation only by nodding or shaking their heads. Ultimately, during this *interchange*, it was the teacher

who described what had happened to Clyde in the story, and the focal children lacked opportunities for using elaborative oral language to express their feelings and thoughts about the accidental beginning of Clyde's adventure.

In fact, there was an open-ended question that required a descriptive answer ("What happened to Clyde?" Line 22); however, the question was not aimed at any particular student during the *reading*, and, thus, the focal children actually avoided answering it. This case suggested a need for further analysis regarding the tendencies of the focal students' answers concerning the types of the teacher's questions. I first categorized the teacher's questions into two groups: (a) questions that required simply a yes/no response that was either oral or physical (Type A questions), and (b) questions that required a response that comprised more than yes/no (Type B questions). Then, I examined the raw numbers of the students' response occurrences and their frequencies (percentages) to both types of questions. Figure 4.2 shows how the two types of questions constructed the teacher's questions during *readings*.

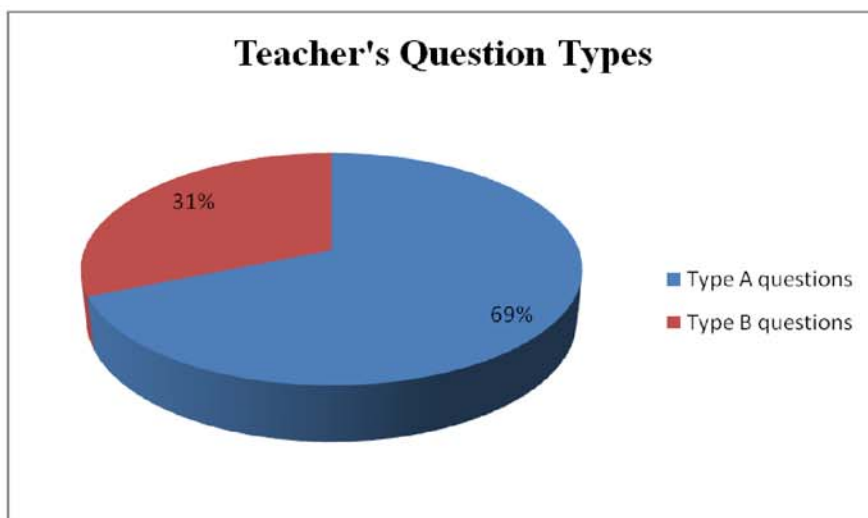


Figure 4.2. Teacher question types and their frequencies.

As shown in Figure 4.2, Type A questions constructed 69% (321 questions) of all of the teacher's questions during *readings* (467 questions in total). This tendency in terms of the question types seemed to influence the focal children's responses. Table 4.3 with Figure 4.3 summarizes how the students tended to respond to the teacher regarding the types of the teacher's questions.

Table 4.3

*Students' Responses Regarding the Teacher's Question Types*

	Question type	Carol	Ella	Ricky
Responses without a turn-taking action	Question requiring a yes/no answer	149 (76%)	121 (75%)	107 (82%)
	Question requiring a descriptive answer	48 (24%)	40 (25%)	23 (18%)
Total		197 (100%)	161 (100%)	130 (100%)

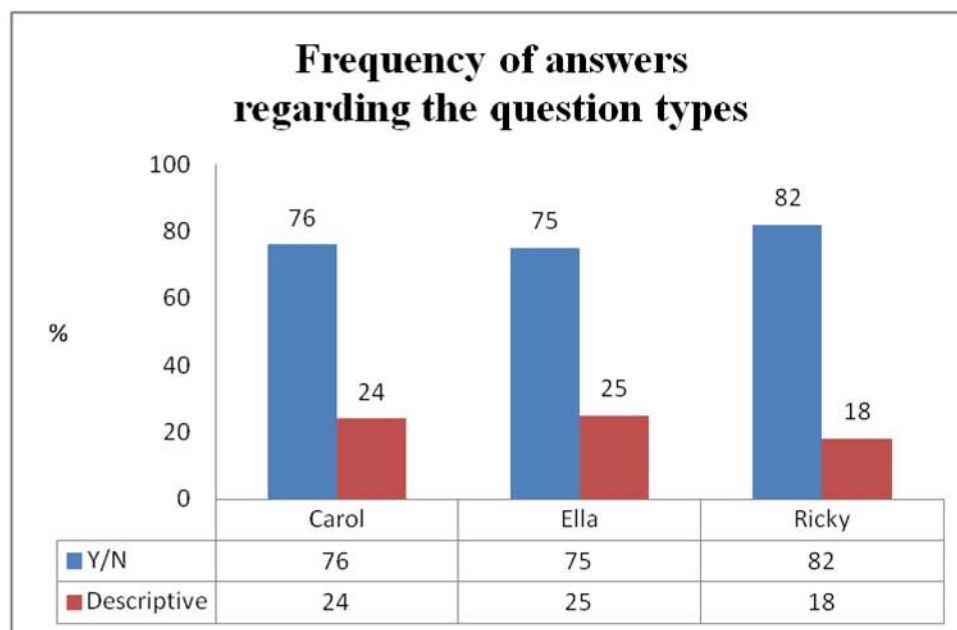


Figure 4.3. Frequencies of the focal students' answers to the teacher's question types.

As shown in Table 4.3 and Figure 4.3, it seems that the focal children tended to respond more often to Type A questions than to Type B questions. Out of 197 oral and/or physical responses in total, Carol created 149 responses (76%) with “yes” or “no,” whereas she provided only 48 responses (24%) with descriptive answers to Type B questions. Ella also presented only 40 responses (25%) out of 161 responses in total with descriptive answers; Ricky offered the least number of responses (23 responses out of 130; 18%) to provide descriptive answers to the teacher. In other words, the teacher provided Type A questions more often to the students, and, as a result, the focal children responded more often to Type A questions than to Type B questions.

Such a tendency did not encourage the focal ELL children’s elaborative use of oral language to communicate their ideas about picturebook readings but suggested the focal children to respond in the same way more often—by orally saying “yes” or “no” or by physically nodding or shaking their heads. This context made it difficult to gain a clear understanding of how the focal ELL students understood a given text as well as what they learned from the readings in terms of oral language development.

#### Voluntary and Spontaneous Responses during Readings

The second type of interaction during *readings* indicates when the students voluntarily and/or spontaneously provided their ideas or feelings in response to picturebooks (e.g., reading along with the teacher’s reading or voluntarily giving a comment on a picturebook). The focal children did try to express their feelings or ideas about picturebooks even when they were not officially required to do so by the teacher.

This type of response, however, was attempted much less often than the responses to the teacher-initiated discussions as shown in Table 4.4).

Table 4.4

*The Occurrences of the Students' Attempts to Respond*

		Carol	Ella	Ricky
Teacher initiation	Subtotal	243 (94%)	176 (95%)	136 (86%)
Student initiation (Voluntary responses)	Subtotal	16 (6%)	10 (5%)	23 (14%)
Total		259 (100%)	186 (100%)	159 (100%)

Table 4.4 indicates that the focal children seldom offered voluntary and spontaneous responses to the picturebook readings. Carol offered 16 voluntary responses out of 259 total responses during *readings*, Ella presented 10 voluntary responses out of 186, and Ricky provided 23 responses out of 159. Compared to the number of their response attempts made upon demand of the teacher, the voluntary responses only constitute 6%, 5%, and 14%, respectively, of their total attempts to respond during *readings*. This suggests that most of the focal children's responses to picturebooks were not voluntarily and spontaneously elicited. Rather, their responses occurred more often when the teacher asked a question; thus, the content of their responses was shaped by the teacher's focus instead of the children's own interest in the readings.

Even though this type of response occurred, it did not always receive feedback or instruction from the teacher. For example, in the case of Ricky, whose oral language proficiency was level 1, his responses during *readings* included physical *moves* that not



only expressed affirmation or negation but also presented certain meanings (e.g., imitating animal movement). On November 28, 2011, Ricky made a series of physical *moves* in response to a reading. The day's picturebook was *A Bed for the Winter* (Wallace, 2000). *A Bed for the Winter* is a nonfictional narrative illustrated with lively photographs of animals such as a dormouse, bunnies, bats, a bear, and a snake. The main character is a small dormouse that began her journey to find a safe place for the winter. As she kept searching for a safe place, she was confronted with unfriendly and/or dangerous animals, but, eventually, she found a safe and dry place—a hole in a tree trunk.

While the teacher was reading the part where the dormouse came to a meadow, Ricky made his physical *moves* to respond to the reading.

Table 4.5

*Ricky's Responses to A Bed for the Winter (Wallace, 2000)-Part 1*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1		PB	[A photographed image of a meadow includes a young doe nibbling grass in the bottom half of the left page and a leafless winter tree trunk to the right and background of the deer (comprising the majority of the right page).] (Wallace, 2000, pp. 20-21).		
2	Distal	Andy		Sneezed	
3		(EO)			
4	Distal	SS	Bless you!	Some spoke to Andy	Andy
5	Quoted	T	<b>A deer comes to the meadow. She nibbles the grass. Her coat has grown thick for the cold winter</b>		PB
6	utterance				
7					
8					

Line	Code	Agent	Verbal	Nonverbal	Gaze
9			<b>weather. The dormouse</b>		
10			<b>shivers in the wind,</b>		
11			(Wallace, 2000, p. 20).		
12	Performative	Ricky		Chattered his teeth and	PB
13				shook his body with a	
14				frightened face	
15	Quoted	T	<b>then scurries by.</b> (Wallace,	Looked around at the	SSE,
16	utterance		2000, p. 20).	SSE then Ricky	Ricky
17	Copied	Ricky	Scurries by.	Whispered while	PB
18	utterance;			wiggling his fingers	
19	performative			against his other palm	
20	Copied	Andy		Copied Ricky's finger-	Ricky
21	gesture	(EO)		wiggling motion	
22	Descriptive	T	All the animals are getting	Looked around at the	SSE
23			ready for winter.	SSE then Ricky	then
24					Ricky

As shown in the above transcript excerpt (Table 4.5), when the teacher read the text quoted in lines 9-10, Ricky suddenly chattered his teeth and shook his body with a frightened face (Lines 12-14). Then, when the teacher read the text quoted in line 15, Ricky orally and physically copied the teacher's utterance by whispering ("Scurries by"; Line 17) and wiggling his fingers against his other palm at the same time (Lines 17-19). The teacher noticed his physical responses while looking around at the students on the floor (Lines 15-16); however, Ricky's response was not directly responded to by the teacher. The teacher continued to summarize the given text by saying, "All the animals are getting ready for winter" while looking at Ricky (Lines 23-25).

As noted above, the teacher viewed the focal students' low English proficiencies as follows: ELL students can "act out . . . instead of [speaking a] whole sentence" (January 23, 2012). During the actual classroom enactment, however, Ricky did not

receive any teacher feedback or teacher comment that might have linked his gestural response to elaborative use of oral language.

As the reading continued, so did this same student-teacher interaction pattern.

Table 4.6

*Ricky's Responses to A Bed for the Winter (Wallace, 2000)-Part 2*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1		PB	[A photographed image includes flying bees and their hive and ants and their nest on the left page, while it includes a dormouse sits crouched on a tree leaf on the right page.] (Wallace, 2000, pp. 22-23).		
2	Quoted	T	<b>A storm is coming. The sky</b>	Began reading by	PB
3	utterance		<b>has turned black. Bees fly</b>	whispering, then	
4			<b>home to their hive.</b> (Wallace,	gradually increased her	
5			2000, p. 22).	voice volume	
6	Interrupt;	Ricky	Buzzzzzz.	Made a bee sound while	PB
7	performative			flapping his hands	
8				quickly at his sides to	
9				imitate a bee's flying	
10	Quoted	T	<b>Ants run to their nest.</b>	Looked at Ricky, then	Ricky
11	utterance		<b>The dormouse waits</b>	looked around at the	then
12			<b>under a branch for the</b>	SSE	SSE
13			<b>storm to pass by. Where</b>		
14			<b>can she find a safe bed</b>		
15			<b>for the winter?</b> (Wallace,		
16			2000, pp. 22-23).		
17	Interrupt;	Ricky	Buzzzzzz.	Performed the bee	PB
18	performative			movement and sound	

In the above transcript excerpt (Table 4.6), Ricky attempted to respond to the text both orally and physically. As soon as the teacher read the sentence quoted in lines 2-4 while gradually increasing her voice volume, Ricky orally made a bee sound (“Bzzzzz”) and physically flapped his hands quickly at his sides to perform a bee’s movement (Lines 6-9); this performance was executed again (Lines 17-18) when the teacher finished reading all of the text on the same page (Lines 10-16). Even though the teacher glanced at him (Lines 10-12), she did not orally respond to him; there was no further instruction or feedback from the teacher.

The next transcript excerpt illustrates an additional occurrence of this pattern.

Table 4.7

*Ricky’s Responses to A Bed for the Winter (Wallace, 2000)-Part 3*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1		PB	[A photographed image includes a black striped snake that sticks its tongue out; the image is over two pages.] (Wallace, 2000, p. 24-25).		
2	Quoted	T	<b>A snake slides through the grass.</b> (Wallace, 2000, p. 24).	Low tone of voice	PB
3	utterance				
4	Interrupt;	Ricky		Slid his hands	PB
5	performative			smoothly through the	
6				air to imitate a snake’s	
7				movement	
8	Quoted	T	<b>He has hungry black eyes.</b>		
9	utterance		<b>He stares at the dormouse.</b>		
10			<b>His tongue flicks in and out.</b>		
11			(Wallace, 2000, p. 24).		
12	Interrupt	David	Choo-choo!	Swung his hand	
13		(EO)		vertically in the air	
14	Quoted	T	<b>The dormouse is trapped.</b>	Loud voice volume	PB

Line	Code	Agent	Verbal	Nonverbal	Gaze
15	utterance		<b>She's too scared to move.</b>		
16			(Wallace, 2000, p. 25).		
17	Interrupt;	Ricky	Hissss.	Showed his teeth,	PB
18	performative			making a hissing sound	
19	Knowledge-	T	What do we know about mice	Looked around at the	SSE
20	displaying Q.		and snakes?	SSE	
21	Descriptive,	Amy	They eat . . .		T
22	knowledge-	(EO)			
23	displaying A.				

This time, Ricky imitated a snake's movement (Lines 4-7) as the teacher read the sentence quoted in lines 2-3 (Table 4.7) with a low tone of voice. Then, when the teacher read the sentence in lines 14-15 with loud voice volume, Ricky made a hissing sound while exposing his teeth (Lines 17-18). Right after Ricky furnished such responses, the teacher finally began an interaction with the students, saying, "What do we know about mice and snakes?" (Lines 19-20) looking around at the students. This question, in fact, lead the class to a discussion regarding snakes being a natural enemy of mice and did not acknowledge the performances Ricky had enacted.

Up to this point, Ricky's physical *moves* in response to the text had addressed the creatures referenced on different pages of the picturebook (*A Bed for the Winter*; Wallace, 2000) and seemingly corresponded to each creature. For example, Ricky's *moves* of scurrying fingers, flapping hands, and sliding hands corresponded to the dormouse, the bee, and the snake, respectively. Ricky's such physical and oral *moves* of imitating movements and/or sounds of creatures or objects intermittently occurred in four reading events; however, at no time during these four *interchanges* did the teacher provide a linguistic response that could have modeled an elaborative oral utterance for what Ricky

just had acted out. Throughout all four *interchanges*, Ricky's responses consisted of physical *moves* without an elaborative oral utterance and without a single-word or phrasal level utterance.

In fact, Ricky voluntarily and spontaneously made elaborative oral responses regarding both syntax and semantics in later *readings*; however, his responses were constrained by the teacher's continued reading of a picturebook without any feedback or instruction. This occurred, for example, when the class was reading *Gingerbread Baby* (Brett, 1999) on December 15, 2011. *Gingerbread Baby* (Brett, 1999) is a fictional narrative that begins in a similar way to the traditional gingerbread story; the gingerbread baby escaped from the oven and ran out of the house of a little boy named Matti, and then Matti's parents, his pets (a tabby cat and a dog), and a rooster began to chase the gingerbread baby. Soon, more people and animals from the village joined the chase, and this created a big rumpus. This story, however, ended in a different way from the traditional one as the gingerbread baby was not eaten by a fox or a wolf. Instead of such a tragic ending, little but clever Matti calmly and patiently made a gingerbread house to trap the gingerbread baby, and, ironically, the gingerbread house provided a satisfying place to stay for the gingerbread baby.

In fact, the class was going to read the book for the second time that day; thus, all of the students had already known the plot. When the teacher opened the 6-7 pages, Ricky suddenly made oral and physical *moves* to present what he discovered in the pictures.

Table 4.8

*Ricky's Response to Gingerbread Baby (Brett, 1999)*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1		PB image	[A gingerbread baby runs out of the house; Matti's parents, dog, cat, and a rooster run after it on a snow-covered road from left to right while Matti stands still at the door side.] (Brett, 1999, pp. 6-7).		
2	Interrupt	Ricky	I see Matti.	Pointed to the	PB
3				PB with RF	
4				while smiling	
5	Interrupt	Pamela	I see Matti.		PB
6		(ELL)			
7	Interrupt	SS	I see Matti.	Some more SSE	PB
8				spoke the same	
9				thing one by one	
10	Interrupt	Will	I see Matti.		PB
11		(EO)			
12	Negative	T	Ok, turn your voices off.	RH on her	SSE
13	feedback			lap/PBL	
14	Attentive	SS		Became quiet	T
15	Quoted	T	<b>He ran by the tabby cat. She</b>	Fast reading/RH	Shifted
16	utterance		<b>twitched her tail and sprang</b>	on her lap/PBL	between
17			<b>at him. They rumbled and</b>		PB and
18			<b>tumbled, but the</b>		SSE
19			<b>Gingerbread Baby came out</b>		
20			<b>on top.</b> (Brett, 1999, p. 6).		

Ricky suddenly said, "I see Matti" and pointed to the picturebook with his right finger while smiling (Lines 2-4) and it was soon orally echoed by Pamela (ELL; not a focal child), some more of the students, and Will (an EO), in turn. In fact, Ricky's oral language proficiency was level 1 and he had not showed a capability in producing a

sentence-long oral response during *readings* by then; “I see Matti” was his first full sentence oral response to a picturebook. The teacher, however, did not explore or respond to his as well as other students’ utterances but, rather, constrained further student utterances by orally giving a direction: she said, “Ok, turn your voices off” (Line 12).

Ricky’s response in fact was related to the protagonist of the picturebook. The image Ricky pointed to showed a scene in which the tabby cat was creating a rumpus making footstep in the snow to catch the gingerbread baby riding on top of herself, Matti’s parents and his dog were following the cat. At the same time, Matti stood up in front of the house door; his face was calm, and his pose was stable. In fact, Matti was not a salient figure in the image as the figure was relatively distant from readers; he was backgrounded while Matti’s parents and the animals were highlighted. Nevertheless, this contradiction in the image secretly illustrated Matti’s characteristics and foretold his role in the events that would follow, to some degree; that is, as suggested above, while all of the people and the animals from the village were chasing the gingerbread baby, this clever boy would be calmly and silently proceeding with his own plan to catch the gingerbread baby—to trap it by making a gingerbread house. From this standpoint, the role of the given image on pages 6-7 seemed to be designed with the purpose of not only showing the rumpus that had just begun but also implying the characteristics and the role of the main character—Matti.

Ricky’s response to such an important character, as noted above, was not fully explored since the teacher neither provided an opportunity to appreciate the given image regarding the plot nor related Ricky’s finding to Matti’s characteristics or to Matti’s critical role in the story. More to the point, she did not ask Ricky to examine whether that



was why he had responded to the picture. Thus, it was not clear whether Ricky had provided his response to the picture based on his understanding of such a hidden plot embedded in the image or he had just spoken to suggest the fact that he had seen Matti, one of the main characters.

A similar case was echoed for Carol and Ella; Carol and Ella's utterances during a reading on December 16, 2011, were not acknowledged by the teacher while the teacher was reading a fictional narrative, *Gingerbread Friends* (Brett, 2008). This picturebook was written by the same author, Jan Brett, who had written *Gingerbread Baby* (Brett, 1999), and it unfolded the gingerbread baby's subsequent events after he had been trapped in the gingerbread house by Matti. In this story, even though he was happy enough living inside the fancy gingerbread house, he found himself to be lonely and embarked on another adventure around the village to find a friend. Different from the previous story (*Gingerbread Baby*, Brett, 1999), this adventure was quite risky for the gingerbread baby as he was almost eaten by a mouse and chased by unfriendly animals like a red fox, for example. For the poor gingerbread baby, Mattie (c.f., the author changed the boy's name from "Matti" to "Mattie" in this book) made gingerbread friends. Eventually, the gingerbread baby became happy and felt no more loneliness after having a party with his new gingerbread friends.

When the teacher had finished reading the text on the very first page, the students started to offer responses to the text.

Table 4.9

*Carol's and Ella's Responses to Gingerbread Friends (Brett, 2008)*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1		PB image	[A gingerbread baby, prominently featured in the center of the page, smiles while juggling candy and jelly beans in front of an ornate gingerbread house decorated with candy canes, jelly beans, and whipped icing.] (Brett, 2008, p. 2).		
2	Quoted	T	<b>The sassy Gingerbread</b>	RH on her lap/PBL	PB
3	utterance		<b>Baby lived in a scrumptious</b>		
4			<b>gingerbread house in the</b>		
5			<b>bedroom of a boy named</b>		
6			<b>Mattie. He was happy with</b>		
7			<b>the toys and treats that</b>		
8			<b>Mattie made for him. Still,</b>		
9			<b>something was missing.</b>		
10			<b>(Brett, 2008, p. 2).</b>		
11	Interrupt	Ray (EO)	Friends.	Low voice volume	T
12	Interrupt	Carol	Friends.	Low voice volume	T
13	Interrupt	Pamela	Friends.	Low voice volume	T
14		(ELL, not			
15		focal)			
16	Interrupt	Ella	. . .	Slowly mouthed	T
17				“friends”	
18	Interrupt	Jimmy	Friends.	Low voice volume	T
19		(EO)			
20	Managerial	T		Did not reply, and	PB
21	gesture			TP	

As indicated in the above transcript excerpt (Table 4.9), when the teacher read the text quoted in lines 2-10, Ray (an EO) promptly responded to the text, saying, “Friends” (Line 11), which was orally echoed by Carol (Line 12) and Pamela (Line 13), in turn. Then,

finally, Ella also provided a physical response by mutely mouthing the word “friends” (Lines 16-17). Since this was the second time that the class had read that same picturebook, Carol and Ella may have inferred what was missing based on the previous reading or the book title—*Gingerbread Friends* (Brett, 2008), or else they may have copied their peers’ utterances. Given that Carol’s and Ella’s oral language proficiency was level 3 and level 5, respectively, they could have produced more elaborative oral response than a single-word response; however, they were not encouraged to produce additional elaborative oral responses regarding their answers (“Friends”) as the teacher turned the page to continue reading (Lines 20-21).

In short, the focal ELL children’s voluntary and spontaneous responses to picturebook readings occurred much lesser than their responses to teacher-initiated discussion; even though they offered responses voluntarily (either oral or physical), they were not always provided with responsive feedback or instruction that could have assisted them to develop English language proficiency.

#### Summary of Assertion 1

In sum, the focal students’ responses during *readings* comprised two types: (a) required or elicited responses to the teacher’s questions (teacher initiation) and (b) voluntary and spontaneous responses to picturebooks (student initiation). When the students were to answer the teacher’s questions during *readings*, the students either took an official turn to speaking after their turn-taking actions (e.g., raising a hand) or promptly answered the teacher without employing any turn-taking actions. The students’ responses that were facilitated through officially sanctioned opportunities, however,

showed a lower frequency of occurrence than did the responses provided without any turn-taking actions. Even though an official turn was given, the focal children were not always assisted with instruction that concerned their English language proficiency. On the other hand, the focal children gave frequent responses to the teacher's questions without turn-taking actions during *readings*; however, such responses were semantically (e.g., affirmation or negation) and/or syntactically (e.g., word-long) simpler than the responses that were offered with official turns at speaking. This happened for two reasons: first, the majority of the teacher's questions only required a yes/no answer rather than a descriptive answer from the students. Second, the focal children also tended to answer yes/no questions more often than questions that required descriptive answers. In addition, the children's voluntary responses were not linked to the teacher-student interactions that scaffolded the children's use of elaborative oral English.

Assertion 1 addressed how the teacher-students interactions occurred *during readings* in the given classroom context; however, the next assertion (Assertion 2) is distinct from Assertion 1 as it is related to the *individual explorations* that optionally occurred *after* the *readings*.

### Assertion 2

Assertion 2 suggests that the focal ELL kindergarteners' responses were constrained by the teacher's suggestions and directions during *demonstrations* and *individual work* sessions (segments of an *individual exploration*, which is one of the optional reading events; see the methods chapter for detailed information about the structure and components of each reading event). In the focal kindergarten classroom

context, *explorations* were optionally enacted *after* reading a picturebook, as shown in Figure 4.4, in order to provide an exploratory activities relevant to the day's reading.

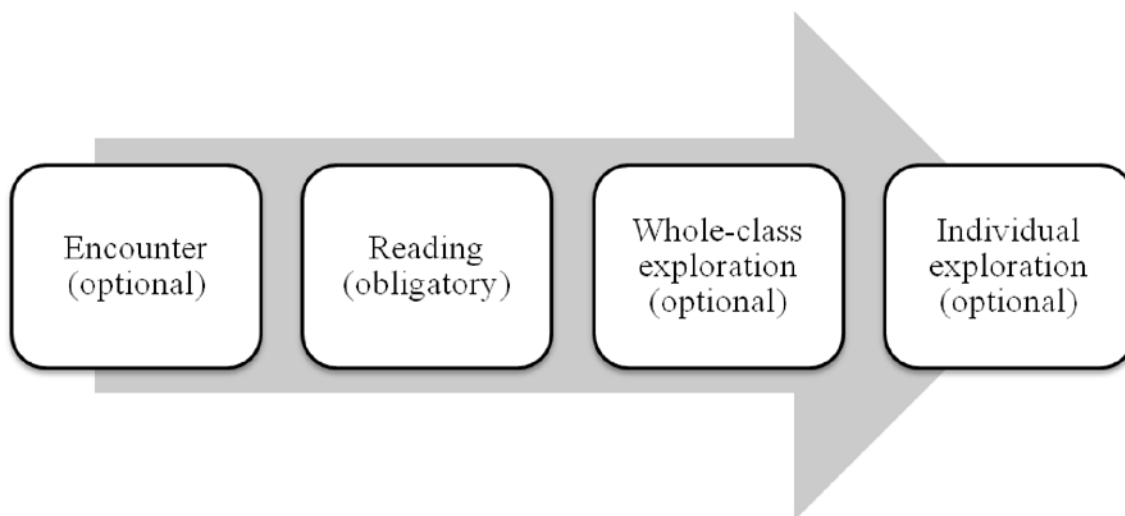


Figure 4.4. Procedure of the reading events.

*Explorations* involved two distinct patterns regarding group size and area for implementation—(a) *whole-class exploration* on the floor and (b) *individual exploration* at individual desks. Particularly, *individual exploration* was the only time that allowed the kindergartners to work on their own products (i.e., writing and/or drawing) as responses to picturebook readings. Students' *individual work* at a desk, however, did not solely comprise an *individual exploration* in the focal classroom context. As introduced in the methods chapter, an *individual exploration* typically included a *demonstration* in which the teacher introduced the topic for the day's *individual exploration* and/or provided further directions and suggestions for what to do and how to do it independently. Then, the students moved to their desks and produced their own visual responses. After the *individual work* at their desks, the students were engaged with a *pair sharing* session;

a *pair sharing* is an optional component of an *individual exploration* in which the students were supposed to share their visual response with peers (see CHAPTER THREE for more information about reading events).

Additionally, in the given classroom context, two types of *individual explorations* were enacted in terms of topic: (1) an *individual exploration* with a designated topic or (2) an *individual exploration* with a semi-designated topic. For an *individual exploration* with a designated topic, the teacher provided a specific topic the students were supposed to draw and/or write about. For designated topics, the students were expected to include a particular subject matter as part of their drawings and/or writings; such subject matter was often directly relevant to the picturebook content. For example, after reading the book *Gingerbread Boy* (Cutts & Goodman, 1997) on December 8, 2011, the teacher asked the students to draw and write about one of the characters from the book.

For semi-designated topics, on the other hand, the teacher provided slightly more freedom in choosing a subject matter for drawing and/or writing under an overarching theme. Even though themes were always borrowed from the day's picturebook reading, the teacher suggested bringing up the students' personal experiences for drawing and writing. For example, when the class finished reading *Little Quack* (Thompson & Anderson, 2005), a fictional narrative about a duckling who became brave enough to learn how to jump into the water, the teacher asked the students to draw and write about their own experiences in the water.

Both types of *individual explorations*, however, involved the teacher's specific suggestions for topics and often visual demonstrations with oral descriptions prior to the students' *individual work*. The demonstrations as well as the teacher's directions for

managing the class during *individual work* sessions often constrained the students from actively engaging in the reading events with their own ideas through productive language skills and from making use of their exploratory activities for acquiring curriculum knowledge relevant to the picturebook readings.

In the following sections, to reveal the influence of the teacher's suggestions and directions on the focal children's responses, it is critical to examine the enactment of the sequenced phases of an *individual exploration* in the order they actually occurred—a *demonstration* followed by an *individual work* session and then by an optional *pair sharing*—instead of examining each phase from various days and various topics. Therefore, one representative classroom enactment example will be presented for each topic—one for a designated topic and one for a semi-designated topic. Each example will be discussed in the following order: (1) *demonstration*, (2) *individual work*, (3) the focal children's visual responses, and (4) *pair sharing*, in turn.

### Individual Exploration with a Designated Topic

#### Demonstration for a Designated Topic

The teacher's demonstration for a designated topic often involved specific suggestions and/or directions, and this approach did not provide enough room for the students to input their ideas through productive use of modes. For example, the *exploration* on November 2, 2011, involved a *designated topic*, that is, the setting of *Armadillo's Orange* (Arnosky, 2003). To provide a demonstration drawing, the teacher

drew main subject matters for the setting, such as, a burrow, an orange grove, and a fallen orange near the burrow (Figure 4.5).



Figure 4.5. Mrs. Anderson's drawing and writing for the setting of *Armadillo's Orange* (Arnosky, 2003).

After drawing them, the teacher requested more ideas for adding some details to the setting of *Armadillo's Orange* (Arnosky, 2003) as shown in the following transcript excerpt (Table 4.10).

Table 4.10

*Teacher Demonstration of Drawing a Leaf*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Knowledge	T	Is there anything		SSE
2	displaying Q,		else we can add for		
3			detail?		



Line	Code	Agent	Verbal	Nonverbal	Gaze
4	Turn taking	SS	//	RH	T
5	Turn taking	Carol	//	Promptly RH	T
6	Turn	T	Carol? What else		Carol
7	designation		could we put in this		
8			picture?		
9	Knowledge	Carol	Um . . . a leaf.	Smiled at the T	T
10	displaying A.				
11	Positive	T	A leaf? Ok.	Looked at her drawing	Her
12	feedback			for 2-3 seconds	notebook
13	[T				
14	demonstratio				
15	n moves				
16	begin]				
17	Elaborative	Carol	//	Pointed to the picture	T's
18				with her finger and	drawing
19				opened her mouth to	
20				say something but took	
21				her finger back and	
22				closed her mouth when	
23				the T started drawing a	
24				leaf	
25	Elaborative	T	//Yep, there are	Started to draw a leaf	Her
26	[T		definitely some	near the top left of the	notebook
27	elaborative		leaves on the	burrow	
28	moves end]		ground. So . . . //		
29	Knowledge	T	Other things that	Finished her drawing of	SSE
30	displaying Q		would show the	the coniferous leaf and	
31			setting?	looked around at SSE	

First, the teacher asked, “Is there anything else we can add for detail?” (Lines 1-3). Carol engaged in the *interchange* with a turn-taking action of promptly raising her hand. Then, after being called on, Carol answered with hesitation and a noun phrase (“Um . . . a leaf”; Table 4.10, Line 9), smiling at the teacher. The teacher’s feedback to Carol included a copied utterance, “A leaf? Ok,” and this verbally reflected and confirmed Carol’s

response; however, the teacher's response did not question or further explore Carol's idea. In fact, Carol seemed to have an idea for placing a leaf on the page of the teacher's drawing. Carol's physical *move* of pointing her finger at a spot somewhere on the page and opening her mouth seemed to be an attempt to orally express her opinion about specifically where to draw the leaf on the page (Lines 17-23). The teacher, however, did not notice Carol's *move* and proceeded with her own oral and gestural *moves*. Specifically, the teacher looked at her own drawing for 2-3 seconds right after she heard Carol's answer, and, then, she first said, "Yep, there are definitely some leaves on the ground" and physically drew a coniferous leaf on the top left side of the burrow with a green crayon. Even though the teacher's drawing of a leaf did not contradict Carol's oral answer, she drew the leaf relying only on her own specific selections for figure (coniferous), color (green), and placement (near the top left of the burrow); the drawing did not make room for Carol's additional engagement. While the teacher drew the leaf, Carol put her hand down, closed her mouth, and, eventually, receptively watched the teacher's drawing.

Even though the topic for the day's *individual exploration* was designated by the teacher, that does not imply that the students were supposed to write and draw in exactly the same way that the teacher had drawn and written. Carol, in the above transcript excerpt (Table 4.10), indeed, seemed to have her own ideas for adding details in terms of the leaf; however, while the teacher orally and visually elaborated her own ideas for visualization, designation, and placement, she did not allow for similar activities on the part of Carol. In sum, the teacher's oral and physical *moves* that *promptly* followed Carol's oral answer constrained further opportunities for Carol to verbally express her

ideas and did not assist Carol’s potential use of productive language skill—speaking, in this case.

After adding details, the teacher asked questions regarding the meaning of “setting”; however, as discussed in Assertion 1, the focal children’s responses to the teacher’s questions did not always occur on a one-to-one basis of interaction as shown in Table 4.11.

Table 4.11

*Teacher-Students Discussion about “Setting”*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Descriptive;	T	We’re adding some details to		SSE
2	knowledge-		show the place. Now, did I		
3	displaying Q.		draw a picture of the		
4			armadillo?		
5	Y/N A,	SS	//No!//		T
6	lexical item				
7	Y/N A,	Carol	//No.//		T
8	lexical item				
9	Y/N A,	Ricky	//No.//	Shook his head	T
10	lexical item;			and spoke in a	
11	gesture			soft voice	
12	Knowledge-	T	How about the rattlesnake?		T
13	displaying A.				
14	Y/N A,	Carol,	//No!//	Loud voice	T
15	lexical item	Ricky			
16	Y/N A,	Ella	//No!//	Shook her	T
17	lexical item;			head	
18	gesture				
19	Y/N A,	SS	//No!//		T
20	lexical item				
21	Positive	T	I didn’t. I’m choosing not to	Spoke with an	SSE
22	feedback,		draw any characters in this	emphatic voice	
23	descriptive;		picture today because I <u>just</u>	tone	
24	emphatic		<u>want the setting.</u>		

Line	Code	Agent	Verbal	Nonverbal	Gaze
25	voice tone				

In the above transcript excerpt (Table 4.11), the teacher asked questions to clarify the meaning of “setting.” The teacher first described what the class had been doing by saying “We’re adding some details to show the place” (Lines 1-2). Then, she asked two questions regarding whether her demonstration work included any living characters from the story. She first asked, “Now, did I draw a picture of the armadillo?” (Lines 2-4). To this question, Carol orally responded, “No” (Line 7), and Ricky orally and physically responded by saying, “No” in a soft voice while shaking his head (Lines 9-11). In this interaction, while the teacher used elaborative utterances to ask a knowledge-displaying question, the focal children used “yes/no” utterances and physical *moves* to answer the teacher; no elaborative, descriptive answers were elicited from the students. The teacher’s second question was “How about the rattlesnake?” (Line 13). To the second question, all three of the focal children orally and/or physically responded: Carol and Ricky said, “No!” with loud voices (Lines 14-15), and Ella said, “No” while shaking her head. Again, the teacher used a sentence-long utterance to ask a question whereas the focal children’s answers involved word-long utterances and/or physical *moves*. Finally, the teacher added descriptive, conjoined utterances that clarified the meaning of “setting” by speaking with an emphatic voice tone at the end of the sentence: she said, “I’m choosing not to draw any characters in this picture today because I just want the setting” (Lines 21-24).

In other words, the teacher continued her elaborative oral *moves* for questioning and explaining the meaning of “setting.” The focal children’s engagement with this interaction involved single-word lexical items (i.e., “No”) or physical *moves* (i.e., shaking

their heads) that accompanied oral responses; no other elaborative use of oral CALP occurred to express their ideas about and understanding of the meaning of “setting.”

As the final step of the demonstration, the teacher gave additional directions for the day’s *individual work*; however, her directions emphasized the time limit instead of detailed instructions for the content of the work.

Table 4.12

*Teacher Directions for an Individual Work Session*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Directions:	T	Now, I’m gonna give you	Seated on her	SSE
2	declarative		about <u>10 minutes</u> . What I	reading chair	
3	with		like you to do is to draw		
4	emphatic		your <u>own</u> picture of the		
5	voice tones,		<u>setting</u> from <i>Armadillo’s</i>		
6	complex		<i>orange</i> and then see if you		
7	sentence		can write any of the...		
8		SSE		Stood up from the	Desk
9				floor and started	and
10				moving toward their	chair
11				own desks	area
12	Directions	T	...any of the letters that	Put her	Easel
13			spell the word <u>setting</u> in	demonstration work	
14			your journal.	on the easel and	
15				stood up from her	
16				reading chair	
17	Managerial	T		Adjusted the easel	Easel
18				toward the student’s	
19				desk and chair area	
20				and set the timer for	
21				10 minutes and put	
22				up the timer onto the	
23				white board	

The teacher's additional directions for the *individual work* session included notifying of a time limit ("I'm gonna give you about 10 minutes"; Lines 1-2), reaffirming the topic for the *individual work* session, ("What I like you to do is to draw your own picture of the setting from *Armadillo's orange*"; Line 2-6), and providing suggestions for attempting to write the word "setting" ("and then see if you can write any of the... any of the letters that spell the word setting in your journal"; Lines 6-14). While giving the directions, the teacher used an emphatic tone of voice to emphasize the amount of time allotted for the *individual work* session and the topic of the *exploration*. The teacher's suggestions for writing the word "setting" were supplemented at the end of her directions by an if-clause as a part of a complex sentence with a neutral tone of voice (Table 4.12; Lines 6-7). The teacher, then, displayed her demonstration work on the easel, adjusted the easel toward the students' desk and chair area so that the students could revisit her drawing and writing during their *individual work* session, and finally put the timer up onto the white board..

In other words, the teacher put emphasis on notifying the students of the time limit and on displaying her demonstration work; that is, she used elaborative utterances and an emphatic voice tone for informing the students of the time limit, and she displayed her own demonstration work on the easel and adjusted the easel toward the students so that the students could revisit her work easily. While the teacher focused more on these managerial *moves*, her instruction regarding the content of individual work comprised a relatively smaller portion of the final directions. Her suggestions for trying to write the word "setting" were delivered with if-clauses and a neutral tone of voice while she displayed her demonstration work on the easel. In addition, as in other parts of the

demonstration, this final step of the demonstration also did not elicit any elaborative oral language from the focal children.

In sum, the whole demonstration was constructed mostly of the teacher's elaborative verbal and nonverbal *moves* whereas the focal children's responses involved short utterances such as lexical items (i.e., "No") or phrases (i.e., "A leaf?"). Even when the teacher clarified the day's topic ("setting," in this case) through a discussion with the students, elaborative questions and answers were produced by the teacher herself, and the focal children's elaborative utterances were not elicited. The teacher's directions for the *individual work* session focused on class rules, such as the time limit, instead of content. In such context, the focal children's visual responses tended to be constrained to be the duplicates of the teacher's; this will be discussed in detail in the next sections.

#### *Individual Work with a Designated Topic*

Typically, *individual exploration* included an *individual work* as the next component after a *demonstration*. During the *individual work* session, however, the three focal children in the present study—Carol, Ella, and Ricky—were constrained from using the session for learning; they spent more time and effort copying the teacher's demonstration work. For example, the transcript excerpt below (Table 4.13) shows how most of Ricky's physical *moves* during an *individual work* session were used only for copying the teacher's demonstration drawing.

Table 4.13

*Ricky's Physical Moves during an Individual Work Session*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Observant	Ricky		Looked into his supply box and touched	
2				some crayons but did not pick up any	
3				specific crayon; looked around at his	
4				peers' work; looked at Carol's work, who	
5				was sitting next to him; picked up a dark	
6				brown crayon	
7	Observant	Carol		Looked at Ricky and then at his journal;	Ricky,
8				continued to work on coloring a tree	then
9				trunk with a brown crayon	Ricky's
10					journal
11	Observant	Ricky		Attempted to draw something, but turned	
12	/Copy			his torso toward the T's work on the easel	
13				and stared at it for 3 seconds; put back	
14				the dark brown crayon into his supply	
15				box and picked up a brown crayon;	
16				started to draw a tree trunk in the middle	
17				of his journal	

The above transcript excerpt (Table 4.13) illustrates the process of how Ricky selected an appropriate color for a tree trunk. Ricky first attempted to search for an appropriate color by himself by observing his peers' work and then selected a dark brown crayon. The dark brown crayon, however, was not his final selection; he completed a confirming step by watching the teacher's demonstration work on the easel and by comparing the brown color he chose with the brown color the teacher had chosen for her drawing. At this point, his self-selected dark brown color was darker than the teacher-selected brown color. He then put the darker crayon back into his supply box. Eventually, his final selection was a brown crayon that was more similar to the teacher-selected brown color. Ricky's series of physical *moves* provided an example of how the similarities in the visual responses of the



focal children were generated by copying the teacher’s drawing (c.f., the focal children’s visual responses will be discussed in greater detail the following section); however, it is not clear what Ricky learned during the process of copying the teacher’s color selection. Rather, it seemed that the teacher’s demonstration drawing—produced right before the *individual work* session and displayed on the easel—provided a resource for copying instead of assisting the students’ visual response constructions in terms of the concept of “setting.”

In fact, the students had another ‘mode’ option—written language—for constructing the meaning of “setting,” and all three of the focal children included the word “setting” in their products. The writing of “setting,” however, constituted another series of copying *moves* and did not comprise an opportunity for relating their pictorial responses to understanding curriculum knowledge (the concept of “setting”) as shown in the transcript excerpt below (Table 4.14).

Table 4.14

*Focal Children’s Moves for Writing “setting”*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Observant	Ricky		Looked at Carol’s drawing	Carol’s
2					drawing
3	Copy	Carol		Finished her drawing of the setting of	Her work
4				<i>Armadillo’s Orange</i> ; took a blue	and T’s
5				crayon from her supply box and	work
6				started to copy the word “setting”	
7				letter by letter from the T’s work on	
8				the easel	
9	Observant	Ricky		Looked at Ella’s drawing	Ella’s
10					drawing
11	Distal	Ella		Finished her drawing and put her	Crayons

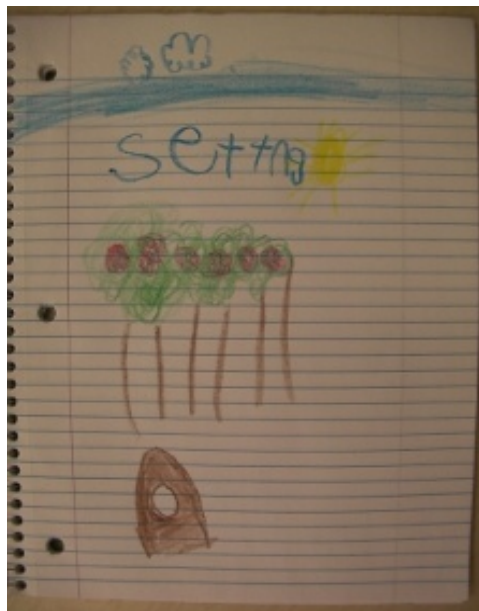
Line	Code	Agent	Verbal	Nonverbal	Gaze
12				crayons back into her supply box	
13	Observant	Ricky		Looked at the teacher for 5 seconds	T
14	Managerial	T	Shhh.	Walked around in Area 1	SS
15				intermittently speaking “Shhh”	
16	Distal	Ella		Took out a red crayon from her supply	Supply
17				box	box
18	Observant	Ricky		Looked at Carol’s writing of “setting”	Carol’s
19					writing
20	Observant	Carol		Finished writing “setting” and looked	Her work
21				at Ricky then at Ricky’s drawing	then
22					Ricky
23					and his
24					work in
25					turn
26	Point	Carol	<i>Aqui . .</i>	Pointed at the upper part of her	Her work
27			.	drawing where the word “setting” was	then T’s
28				written and then pointed to the T’s	work
29				work on the easel	
30	Observant	Ricky		Looked at Carol’s work then at the T’s	Carol’s
31				work following Carol’s finger-	work
32				pointing	then T’s
33					work
34	Observant	Ricky		Looked at his own drawing	His
35					drawing
36	Observant	Carol		Looked at the T, who was in Area 1	T
37					
38	Copy	Ella		Copied the word “setting” letter by	Her work
39				letter from the T’s work on the easel	and T’s
40				with a red crayon	work
41	Copy	Ricky		Wrote the word “Setting” under blue	His work
42				lines by copying from the teacher’s	and T’s
43				work letter by letter	work
44	Managerial	T		Walked around in Area 1	SS

As shown in the above transcript (Table 4.14), as soon as Carol had completed her drawing of the setting (Figure 4.6), she took her blue crayon out of her supply box and

began copying the word “setting” letter by letter by continually glancing at the teacher’s work on the easel (Lines 3-8).



Carol's work



Ricky's work

Figure 4.6. Carol's and Ricky's drawings and writings about “setting.”

Right after Carol had finished writing “setting,” she seemed to have noticed that Ricky was observing her writing as she looked at him and then at his work (Lines 20-21). At that point, Ricky had not begun his writing. Carol pointed at the top part of her journal where she had just written the word “setting” (Figure 4.6) and, at the same time, she said “*Aqui . . .*,” (Line 26), which is Spanish for a demonstrative noun “here,” to indicate where to write the word “setting.” Carol then pointed to the teacher’s work displayed on the easel (Lines 26-29). Carol’s one word, “*Aqui . . .*” (Line 26), as well as her finger pointing seemed to mediate Ricky to write the word “setting” because Ricky’s eye gaze followed Carol’s finger-pointing directions and came back at his own work, and after such observant *moves*, Ricky finally began to write the word “setting.” Ricky’s creation

of written response, however, was conducted by copying because he wrote “setting” letter by letter through continual glancing at the teacher’s. In addition, he also used a blue crayon like Carol had and applied the same placement of the word as the teacher’s—that is writing “setting” under several blue lines that represented the sky (see Figure 4.5). The copying behaviors were echoed by Ella as well; she copied the word “setting” with a red crayon as she repeatedly glanced at the teacher’s work on the easel (Lines 38-40).

While all three of the focal children copied the word “setting,” the teacher was physically distant from their desks; she was walking around the opposite side of the classroom (Area 1 in Figure 4.7), intermittently looking at the students’ work (Lines 14-15, 44).

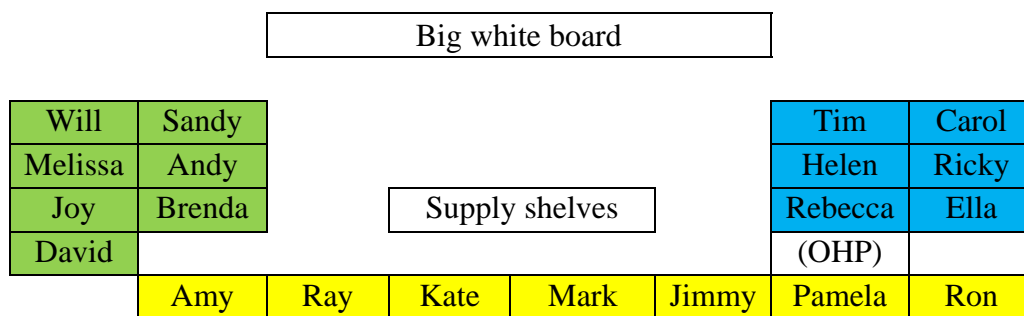


Figure 4.7. Desk map, November, 2011.

*Note:* “Area 1” in the present study refers to the desk area colored in green, “Area 2” to the area colored in yellow, and “Area 3” to the area colored in blue.

Thus, the focal children’s copying *moves* and Carol’s Spanish utterance were not responded to by the teacher. More to the point, their use of written language was neither explored nor questioned by the teacher in terms of whether they had copied the word only because it was included in the teacher’s demonstration work or they intentionally copied it to label their pictures in order to construct the meaning of “setting.”

In terms of the oral responses from the focal children, even though their desks were physically adjoined in the same row (see Figure 4.7), Carol’s Spanish utterance was the only oral interaction among the focal children and there was no more interaction among them either in English or Spanish during the day’s *individual work* session. Even though the teacher allowed them to talk during the session at the beginning of the day’s *individual work* session by saying “I don’t mind if you whisper talk, but don’t yell across the room” (Teacher Direction, November 2, 2011), she, in fact, did not provide much room for the students’ talk as she intermittently said “Shhh” (Lines 14-15) when the students’ voices got louder. This context, therefore, did not elicit the use of elaborative oral language from the focal children regarding their visual responses throughout the *individual work* session.

Carol, however, performed an oral *move* by herself—not oral interaction with a particular interlocutor—as shown in Table 4.15.

Table 4.15

*Carol’s Utterances during an Individual Work Session*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Whisper;	Carol	Ma-ma-	Turned the pages of her journal and	Her journal
2	point;		ma-ma-	whispered to herself, pointing at her	
3	elaborative		ma . . .	previous drawings one by one	
4	Copy	Ricky		Copied the word “setting” letter by	His work
5				letter from the T’s work on the easel	and T’s
6					work
7	Turn-taking	Carol		Raised her thumb looking at the T	T
8	Managerial	T		Walked around in Area 1,	SSE
9				intermittently bent her body over	
10				students’ desks and looked at their	
11				works	

Carol's oral *move* occurred after showing her own writing and the teacher's writing to Ricky; she looked at the teacher, who was in Area 1, and began looking through the previous pages of her journal. At that point, Carol said, "Ma-ma-ma-ma"; she uttered each syllable, "ma," at each page, turning the pages of her journal one by one (Table 4.15, Lines 1-3). Carol's oral and physical *moves* seemed to orally iterate each separate page. Carol's reiterating *moves*, however, did not receive any feedback or instruction that concerned her limited vocabulary and/or her English language proficiency because the teacher was still physically distant from Carol's desk.

The teacher visit to the focal children's desks occurred later that day; however, the visit neither provided timely instruction on their creation of visual responses (because they had already finished or almost finished their work) nor brought any further questions about or feedback on the children's products as shown in the transcript excerpt below (Table 4.16).

Table 4.16

*Teacher Visit to the Focal Children's Desks*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Turn-taking	Carol		Raised her thumb looking at the T	T
2	Managerial	T		Walked around the students'	SSE
3				desks in Area 1, intermittently	
4				bent her body over students' desks	
5				and looked at their works	
6	Turn-taking	Carol		Kept holding up her thumb but	T
7				slowly took it down and put it on	
8				the top of her head	
9	Distal	Ella		Stood up from her chair and went	Tissue
10				to the T's desk to get a tissue	
11	Managerial	T		Approached Ella's desk and	Ella's

Line	Code	Agent	Verbal	Nonverbal	Gaze
12				looked into Ella's work	work
13	Turn-taking	Carol		Raised her thumb higher	T
14	Evaluative;	T	I see many of	Walked toward Area 2,	SSE
15	descriptive		you writing the	intermittently looked at students'	
16			word "setting."	works, one by one, for 1 or 2	
17			Looks great! I	seconds	
18			hear that -S-		
19			sound at the		
20			beginning. So		
21			you start with		
22			an "S."		
23			=S=E=T=		
24	Distal	Ella		Came back to her seat after	Desk
25				blowing her nose	
26	Evaluative;	T	Many of you	Walked around the students'	Students'
27	descriptive		are getting the	desks in Area 2 briefly looking at	works
28			first three	each student's work	
29			sounds:		
30			=S=E=T=.		
31	Copy	Ricky		Finished writing the word	His
32				"setting"	writing
33	Descriptive	T	I N G. Make	Walked toward the big white	SSE
34			the =ING=	board through Area 3	
35			sound. =ING=,		
36			I N G.		
37	Turn-taking	Carol		Put her thumb on the top of her	T
38				head again	
39	Descriptive	T	I N G.	Stood up in front of the big white	SSE
40				board	
41	Turn-taking	Carol		Showed her thumb to the teacher	T
42				to signal her completion but	
43				couldn't catch the T's attention	
44	Managerial	T	All right.	Looked around at the SSE in front	SSE
45			Time's up!	of the big white board	

In Table 4.16, the teacher moved from Area 1 to Area 3, in which the focal children's desks were adjoined in a row. She reached Ella's desk first and looked at Ella's

work but she only made an evaluative comment not to Ella's work but to the whole class by saying "I see many of you writing the word 'setting.' Looks great!" (Lines 14-17). Then, she moved back toward Area 2 while briefly looking at the students' products one by one. The teacher's next oral *move* also did not address the students' work but provided more instruction on how to sound out the word "setting." She said, "I hear that -S- sound at the beginning. So you start with an 'S.' =S=E=T=. Many of you are getting the first three sounds, =S=E=T=, and 'I N G' make the =ING= sound. =ING=. 'I N G.'" (Lines 17-36); however, this elaborative oral *move*, as noted above, occurred after the focal children already had finished their copying and did not assisted them in writing..

While the teacher provided such instruction, Carol was the only focal child who tried to interact with the teacher. She raised her thumb to signal her completion and then raised her thumb up higher when the teacher moved from Area 1 toward Area 3, which was much closer to Carol's desk (Lines 14-17). The teacher, however, moved back toward Area 2 after only quickly glanced at Carol's work. Then, when the teacher moved from Area 2 through Area 3 toward the big white board, Carol's gestural sign again did not receive a response (Lines 37-38 and 41-43). Instead, the teacher quickly moved toward the big white board and brought closure to the *individual work* session by saying, "All right. Time's up!" (Lines 44-45).

In sum, during the *individual work* session, the focal children mainly focused on copying the teacher's demonstration work from the teacher's easel and these copying *moves* did not clearly contributed to the construction of the concept of "setting." The teacher, however, was not always physically available near the focal children and the teacher's language consisted of directions and instructions that did not encourage the



focal children's elaborative use of oral language and did not provide timely instruction on the use of written language. In addition, even when the teacher approached their desks, the focal children were not provided with any opportunities to orally describe or explain their work as well.

As discussed thus far, the focal classroom enactments for the *individual exploration* did not provide much room for the focal students to express their ideas during the *demonstration* prior to an *individual work* session as well as to describe or explain the individually created visual responses during the *individual work* session; such enactments occurred for each and every of the 15 total *individual explorations*. Table 4.17 summarizes the frequency of the teacher's oral and visual *demonstrations*, the teacher's managerial directions during *individual work* sessions, and the students' engagements in teacher-initiated discussions or peer talk, in turn.

Table 4.17

*Frequency of Teacher Demonstrations and Directions, and the Students' Interactions*

	Teacher demonstrations		Teacher directions		Students' engagement		Total
	For a designated topic	For a semi-designated topic	For a designated topic	For a semi-designated topic	For a designated topic	For a semi-designated topic	
Number of interactions	15		15		7		37
	8	7	8	7	3	4	37
Percentage of occurrence	40%		40%		20%		100%
	21%	19%	21%	19%	8%	12%	100%

Table 4.17 indicates that the teacher's demonstrations and directions occurred 15 times (40%) across 15 *individual explorations* in total. This means that whenever the class engaged in an *individual exploration*, the teacher provided demonstrations and directions for it. The students' engagement during the *individual explorations*, however, occurred 7 times (20%)—only half the time that the teacher's demonstrations and directions occurred for both designated (3 times; 8%) and semi-designated topics (4 times; 12%). The "students' engagement" designates a teacher-student question-answer interaction or a peer discussion requested by the teacher during *individual explorations* in which the students were provided with a discussion opportunity (e.g., "So what you're gonna write about in your journal?"; teacher question, November 16, 2011); it does not refer to the number of occurrences of spontaneous responses students made (e.g., attitudinal utterances, such as "wow"). In other words, the teacher always provided demonstrations and directions for each and every *individual exploration*, but the students were not always provided with an opportunity for a whole-class discussion or a peer talk during the *individual explorations*.

#### Visual Responses to a Designated Topic

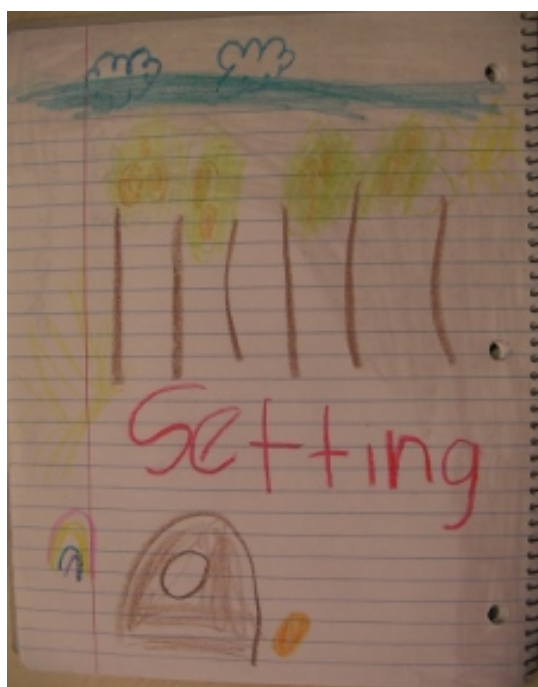
The above-discussed *demonstration* and the *individual work* session ultimately resulted in the focal children's copied visual responses for the designated topic (i.e., the setting of *Armadillo's Orange*, Arnosky, 2003) as shown in Figure 4.8.



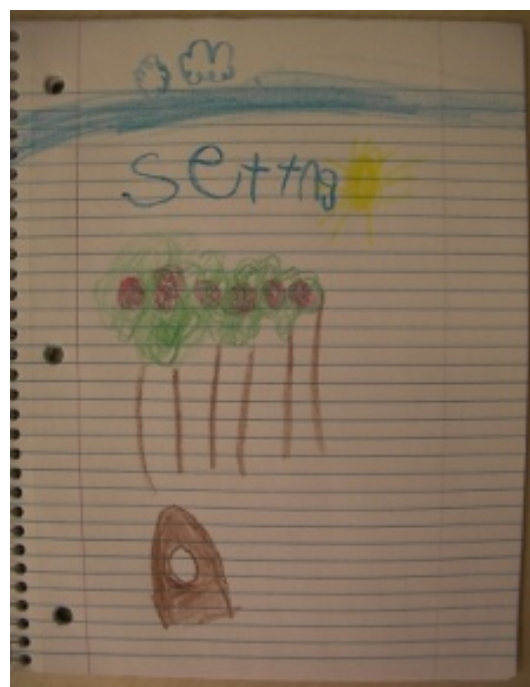
Mrs. Anderson's work



Carol's work



Ella's work



Ricky's work

Figure 4.8. The teacher's and the focal students' drawings and writings about "setting."

All three of the focal children produced apparently similar drawings and writing to the teacher's in terms of many visual attributes, such as in figures, sizes, colors, textures, and layouts and shapes of letters. To clearly analyze and compare such similarities in a systematic way, I first determined how many elements were in the teacher's drawings that could be separated in order to be compared with the students' drawings and writing. For instance, the teacher's drawing of the setting of *Armadillo's Orange* (Arnosky, 2003) included 10 elements: (1) a burrow, (2) a fallen orange, (3) three orange tree trunks, (4) fully grown leaves on the orange trees, (5) oranges on the orange trees, (6) a fallen leaf near the burrow, (7) the sun, (8) several blue lines representing the sky, (9) two clouds, and (10) the word "setting."

Then, I examined how many of the same or similar elements were mirrored in the focal students' drawings of the setting. First, Carol's work was identical to the teacher's work regarding the burrow, the orange trees, the fallen orange, the sky, the sun, and the word "setting." Carol's burrow, just like the teacher's, was depicted as a hole inside a hilly shape, was roughly colored in brown, and was placed at the bottom left of the page. Her orange trees also had thick tree trunks, fully grown orange leaves, and oranges on the trees; in addition, each part of the orange trees was colored with brown, green, and orange, respectively, just like the teacher's. The placement and the size of the trees were alike the teacher's as they were placed in the middle of the page covering almost half of the page. The teacher's fallen orange was echoed in Carol's as it was relatively neatly colored in orange and placed near the burrow's right side. Like in the teacher's work, Carol rendered the sky by drawing several rough, thick blue lines at the top of the page and placing the sun at the top left of the page. Finally, Carol's work included the word

“setting,” which was very much similar to the teacher’s in terms of its uppercase “S” and lowercase “etting” with a hook under the “g”; it seemed that even the hook of the letter “g” was copied as part of the teacher’s original image. Exceptions included only the placement of the sun, the absence of a leaf on the ground, and two clouds.

Second, Ella’s work also showed similarities to the teacher’s in terms of the burrow, the orange trees, the fallen orange, the sky, the sun, and the word “setting.” Among the three focal children, Ella made the most similar burrow to the teacher’s. She did not only draw a hole inside of the burrow and color it with a brown crayon, but she also actualized it of the same size as the teacher’s and placed it exactly in the same spot as the teacher did. Her orange trees were colored with a yellow crayon, which was different from the teacher’s green trees, and she placed the trees in the middle of the page. The fallen orange Ella drew was placed in the same spot as the teacher’s, which was to the right side of the burrow. She also drew several lines to indicate the sky and added two clouds just like the teacher had. Ella, however, added a rainbow near the burrow instead of the coniferous leaf that was depicted in the teacher’s drawing. Her final detail was the word “setting.” She wrote the word with an uppercase “S” and lowercase “etting,” including a hook under the “g,” with a red crayon; except for the color, her word “setting” was the same as the teacher’s in terms of its size and shape.

Ricky’s drawing comprised another copy of the teacher’s in terms of the burrow, the orange trees, the sky, the sun, the clouds, and the word “setting.” Ricky’s burrow was brown in color and placed at the bottom left of the page like the teacher’s. His orange trees also had thick tree trunks, green leaves, and oranges and were placed in the middle of the page as well. Like in the teacher’s work, he drew several blue lines, added two

clouds, and sketched a yellow circle to represent the sun at the top of the page. Although his subjects were slightly smaller than the teacher's, their shapes and placements were the same. Finally, he wrote the word "setting"; even though his first letter "s" was lowercase, the hook under the "g" and the size and the placement of the word was alike the teacher's.

Table 4.18 summarizes the above paragraphs to show which subject matters in the focal children's products were identical to those in the teacher's demonstration work.

Table 4.18

*Similarities in the Students' Drawings to the Teacher's Drawing*

Coding	Carol	Ella	Ricky
Figure	<ul style="list-style-type: none"> <li>• A burrow – a hilly bump with a hole inside</li> <li>• A fallen orange</li> <li>• Three orange trees with thick trunks</li> <li>• Fully grown leaves on the orange trees</li> <li>• The sun</li> <li>• Blue lines representing the sky</li> <li>• The shape of the letters in "Setting" (i.e., upper/lowercase and a hook in the "g")</li> </ul>	<ul style="list-style-type: none"> <li>• A burrow – a hilly bump with a hole inside</li> <li>• A fallen orange</li> <li>• A fallen leaf near the burrow</li> <li>• Three orange trees with thick trunks</li> <li>• Fully grown leaves on the orange trees</li> <li>• The sun</li> <li>• Blue lines representing the sky</li> <li>• Two clouds in the sky</li> <li>• The shape of the letters in "Setting" (i.e., upper/lowercase and a hook in the "g")</li> </ul>	<ul style="list-style-type: none"> <li>• A burrow – a hilly bump with a hole inside</li> <li>• Three orange trees with thick trunks</li> <li>• Fully grown leaves on the orange trees</li> <li>• The sun</li> <li>• Blue lines representing the sky</li> <li>• Two clouds in the sky</li> <li>• The shape of the letters in "Setting" (i.e., upper/lowercase and a hook in the "g")</li> </ul>
Sub total	7 elements similar/same in figure	9 elements similar/same in figure	7 elements similar/same in figure

Coding	Carol	Ella	Ricky
Size	<ul style="list-style-type: none"> <li>• A hole in the burrow</li> <li>• A fallen orange</li> <li>• The three orange tree trunks</li> <li>• Oranges on the trees</li> <li>• The sun</li> <li>• Blue lines representing the sky</li> </ul>	<ul style="list-style-type: none"> <li>• A hole in the burrow</li> <li>• A fallen orange</li> <li>• A fallen leaf near the burrow</li> <li>• The three orange tree trunks</li> <li>• Oranges on the trees</li> <li>• The sun</li> <li>• Blue lines representing the sky</li> <li>• Two clouds in the sky</li> </ul>	<ul style="list-style-type: none"> <li>• A hole in the burrow</li> <li>• The three orange tree trunks</li> <li>• Oranges on the trees</li> <li>• The sun</li> <li>• Blue lines representing the sky</li> <li>• Two clouds in the sky</li> </ul>
Sub total	6 elements similar/same in size	8 elements similar/same in size	6 elements similar/same in size
Color	<ul style="list-style-type: none"> <li>• The burrow (brown)</li> <li>• A fallen orange (orange)</li> <li>• The outline of the orange trees (brown)</li> <li>• Orange tree leaves (green)</li> <li>• The sun (yellow)</li> <li>• Blue lines representing the sky (blue)</li> </ul>	<ul style="list-style-type: none"> <li>• The burrow (brown)</li> <li>• The outline of the orange trees (brown)</li> <li>• The sun (yellow)</li> <li>• Blue lines representing the sky (blue)</li> <li>• Two clouds in the sky (blue)</li> </ul>	<ul style="list-style-type: none"> <li>• The burrow (brown)</li> <li>• The outline of the orange trees (brown)</li> <li>• Orange tree leaves (green)</li> <li>• The sun (yellow)</li> <li>• Blue lines representing the sky (blue)</li> <li>• Two clouds in the sky (blue)</li> </ul>
Sub total	6 elements same/similar in color	5 elements same/similar in color	6 elements same/similar in color
Layout	<ul style="list-style-type: none"> <li>• The burrow at the bottom left</li> <li>• A fallen orange near the burrow</li> </ul>	<ul style="list-style-type: none"> <li>• The burrow at the bottom left</li> <li>• A fallen orange near the burrow</li> </ul>	<ul style="list-style-type: none"> <li>• The burrow at the bottom left</li> <li>• A fallen orange near the burrow</li> </ul>

Coding	Carol	Ella	Ricky
Layout	<ul style="list-style-type: none"> <li>• The orange trees in the middle of the page</li> <li>• Blues lines representing the sky at the top of the orange trees</li> </ul>	<ul style="list-style-type: none"> <li>• A fallen leaf near the burrow</li> <li>• The orange trees in the middle of the page</li> <li>• Blues lines representing the sky at the top of the orange trees</li> <li>• The sun at the top right of the orange trees</li> </ul>	<ul style="list-style-type: none"> <li>• The orange trees in the middle of the page</li> <li>• Blues lines representing the sky at the top of the orange trees</li> <li>• The sun at the top right of the orange trees</li> </ul>
Sub total	4 elements same/similar in layout	6 elements same/similar in layout	5 elements same/similar in layout
Texture	<ul style="list-style-type: none"> <li>• Soil (dirt) in the burrow</li> <li>• The neatly colored, fallen, ripened orange</li> <li>• Fully grown orange leaves with circular, rough lines</li> <li>• Rough blue lines representing the sky</li> </ul>	<ul style="list-style-type: none"> <li>• Soil (dirt) in the burrow</li> <li>• The neatly colored, fallen, ripped orange</li> <li>• A rough, withered, fallen leaf</li> <li>• Fully grown orange leaves with circular, rough lines</li> <li>• Rough blue lines representing the sky</li> <li>• Empty texture of the two clouds</li> </ul>	<ul style="list-style-type: none"> <li>• Soil (dirt) in the burrow</li> <li>• Fully grown orange leaves with circular, rough lines</li> <li>• Rough blue lines representing the sky</li> <li>• Empty texture of the two clouds</li> </ul>
Sub total	4 elements same/similar in texture	6 elements same/similar in texture	4 elements same/similar in texture

Table 4.18 indicates that out of the 10 elements in the teacher's work, the focal students' products showed a significant number of same or similar elements: (1) Carol (shape: 7, size: 6, color: 6, texture: 5, and layout: 4), (2) Ella (shape: 9, size: 8, color: 5, texture:

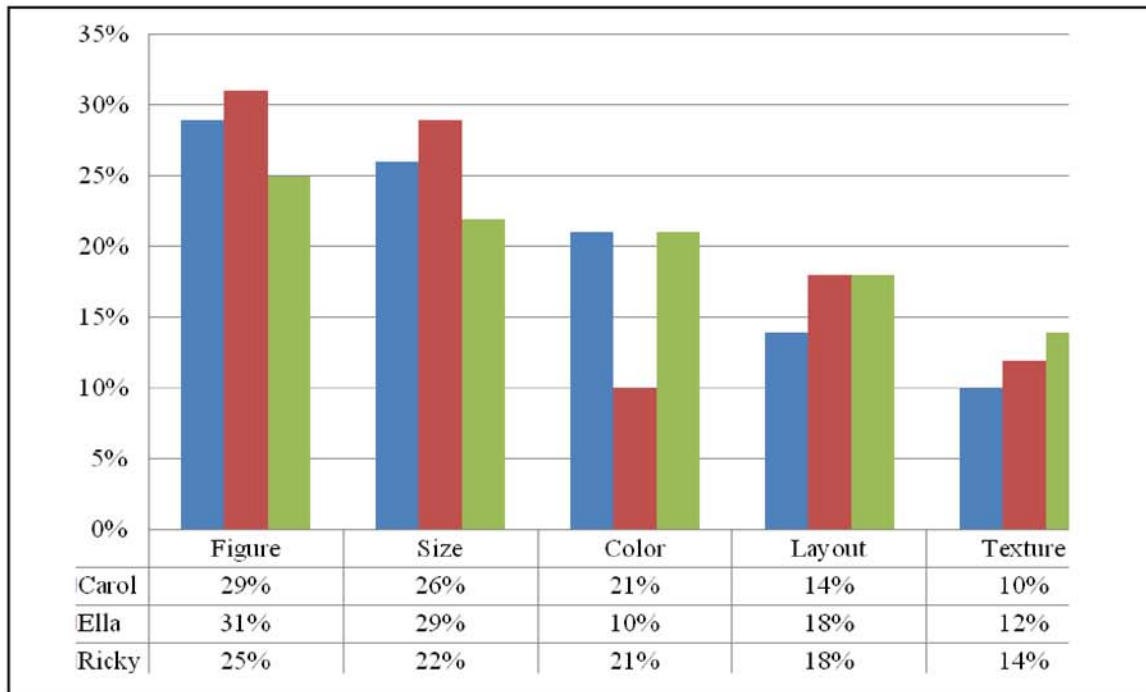


6; and layout: 6), and (3) Ricky (shape: 7, size: 6, color: 6, texture: 4, and layout: 5). In other words, the findings indicate that many of the visual attributes in the teacher's work were significantly echoed in the students' works in terms of *shape*, in highest degree, then in terms of *size*, *color*, *layout* and *texture* with decreasing degree, in that order. This, in turn, means that the teacher's verbal suggestions and visual product during the day's *demonstration* critically affected the students' works.

In fact, the topic was designated (the setting of *Armadillo's Orange*, Arnosky, 2003), and, thus, the focal children needed to "draw a picture that shows the place" (Teacher direction, November 2, 2011) including specific subject matters (i.e., the burrow, the orange trees, and the fallen orange) in their works. The teacher's *demonstration*, however, suggested how to visually list such subject matters in detail; the teacher's oral language described what she was drawing, coloring, and adding as details instead of explaining how the subject matters constituted the setting of the given book. While the demonstration drawing was displayed on the easel, the focal children copied not only the subject matters (what to draw) but also the actualization of the subject matters (how to draw). They also copied the teacher's word "setting" in terms of upper- and lowercase and even in terms of the hook under the "g." Thus, their responses, either through image or written language, made a precise copy of what teacher orally and visually demonstrated during the day's *demonstration*. Additionally, as the focal children spent time copying the visual elements, little elaborative oral language was produced to contribute to the construction of the meaning of "setting."

The focal children's visual responses to a designated topic produced on other days were also analyzed in the same manner I did for the drawing of the setting of *Armadillo's*

*Orange* (Arnosky, 2003). Figure 4.9 summarizes the frequency of similarities across visual elements (figure, size, color, layout, and texture).



*Figure 4.9.* Similarities in the student's drawings to the teacher's for a designated topic.

Figure 4.9 first indicates that Carol's work displayed 29% similarity in figure selection to the teacher's work, 26% in size of figure, 21% in color, 14% in layout, and 10% in texture. Ella's work exhibited 31% similarity in shape, 29% in size, 10% in color, 18% in layout, and 12% in texture. Ricky's work demonstrated 25% similarity in figure, 22% in size, 21% in color, 18% in layout, and 14% in texture. In terms of each visual attribute, Figure 4.9 tells us that the highest frequency of similarities were found in the shape of a figure in all three focal children's products; the second highest frequency occurred in the size of a figure, the third highest frequency arose in color selection, the fourth highest

frequency appeared in designing layout, and the lowest frequency took place in actualizing texture. This eventually suggests that once the focal children were exposed to the teacher’s visual demonstrations with oral descriptions, the focal children’s individual visual responses with designated topics were often limited to being duplicates of the teacher’s—in terms of figures as well as in terms of details, such as size, color, texture, and layout—rather than being uniquely constructed visual responses that employed visual attributes in their own ways.

### Pair Sharing with a Designated Topic

After the focal children had finished their drawings, the teacher initiated a *pair sharing* session to provide an opportunity for the students to tell others what they had drawn. The teacher began the *pair sharing* session by saying, “Hey, I want you to start finding a partner and tell [them] what your picture is about. Describe the things you drew about” (Teacher direction, November 2, 2011). This opportunity, however, did not always provide room for the focal children’s use of productive language as shown in the transcript excerpts below (Table 4.19, 4.20, and 4.21).

Table 4.19

### *Ricky’s Pair Sharing*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Observant	Ricky		Looked around while	Peers
2				standing up	
3	Y/N Q.,	T	Ricky, do you need a	Approached Ricky’s desk	Ricky
4	managerial		partner?		
5	Y/N A.;	Ricky		Slightly nodded, looking	T
6	gesture			at the T	
7	Declarative,	T	Ricky might need a	Looked around at the SSE	SSE

Line	Code	Agent	Verbal	Nonverbal	Gaze
8	managerial		partner.		
9	Full body	Jimmy		Walked quickly toward	Ricky
10		(EO)		Ricky and turned the	
11				pages of his journal	
12	Attentive	Ricky		Silently looked at Jimmy	Jimmy's
13				while Jimmy was turning	journal
14				journal pages	
15	Declarative,	T	Ron looks like he	Walked around	SSE
16	managerial		might still need a		
17			partner. Sandy needs a		
18			partner.		
19	Complete,	Jimmy	Here we are!	Put his journal on Carol's	Journal
20	exclamatory	(EO)		desk, turned a few more	
21				pages, and then spoke	
22	Observant	Ricky		Looked at Jimmy's	Jimmy's
23				drawing	drawing
24	Exclamatory;	Jimmy	Look! Look at this!	Pointed at trees in his	
25	point	(EO)		own drawing with his	
26				finger	
27				[Jimmy's drawing	
28				included orange trees, a	
29				burrow, a fallen orange,	
30				and a cloud-filled sky.]	
31	Lexical item;	Ricky	Trees.	Pointed to the trees in	Jimmy's
32	incomplete;			Jimmy's journal with his	drawing
33	point			finger while speaking	
34	Managerial,	T	Alright, everybody.	Looked around at the SSE	SSE
35	complete,		Please close up your		
36	imperative		journal and put it in		
37			your desk. Make sure		
38			you put it on your side.		

In Table 4.19, when the *pair sharing* session began, Ricky stood up from his desk and looked around at his peers. At this point, the teacher approached Ricky and asked, "Ricky, do you need a partner?" (Lines 3-4). This question was a managerial utterance as it

concerned helping Ricky find a partner. To the teacher's question, Ricky physically responded by slightly nodding his head. Then, the teacher orally announced that Ricky needed a partner as quoted in lines 7-8. To the teacher's utterance, Jimmy (an EO) responded by physically moving toward Ricky and began turning the pages of his own journal; Ricky silently observed Jimmy's physical *move* (Lines 12-14). When Jimmy found his drawing, he made an oral *move*; he exclamationarily said, "Here we are!" (Line 19) and continued by saying, "Look! Look at this!" while pointing at the trees in his drawing with his finger (Lines 24-25). To Jimmy's oral and physical *moves* of pointing at the trees, Ricky also orally and physically responded. Ricky said one word, "trees," while pointing at the trees with his finger (Line 31). The elapsed time for the interaction between Jimmy and Ricky was approximately one minute and ten seconds; it ended quickly because the teacher closed the *pair sharing* activity and asked the students to move to the floor.

During this interaction, Ricky, indeed, employed an oral *move*; however, it comprised one word, "tree,"—a noun—that referred to what Jimmy had pointed at and did not comprise an elaborative use of oral language to further discuss either Jimmy's or his own drawing regarding the concept of "setting." In other words, his utterance, "trees," simply identified subjects in Jimmy's drawing and did not address how the subjects, the trees, contributed to making the meaning of "setting." As noted above, during the short amount of interaction period, the teacher did not provide any response or feedback but focused on helping the students find partners and quickly ended the *pair sharing* session; no more elaborative oral language practice was elicited from Ricky before the teacher closed the *pair sharing* session.

In the meantime, Carol and Ella moved to Area 1 and had an interaction with each other.

Table 4.20

*Carol and Ella's Pair Sharing-Part 1*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Gesture	Ella		Showed her journal to Carol	Carol
2	Attitudinal; point	Carol		Smiled and pointed at subject matters	Ella's drawing
3				(i.e., the sun, trees, clouds, an orange, in	
4				turn) in Ella's drawing with her finger	
5	Observant	Ella		Looked at Carol's drawing, looked	Peers
6				around at peers, and then approached	
7				peers in front of her	
8	Observant	Carol		Looked at the peers in front of her	Peers

In Table 4.20, Ella physically began sharing her work with Carol by silently showing her drawing to Carol.

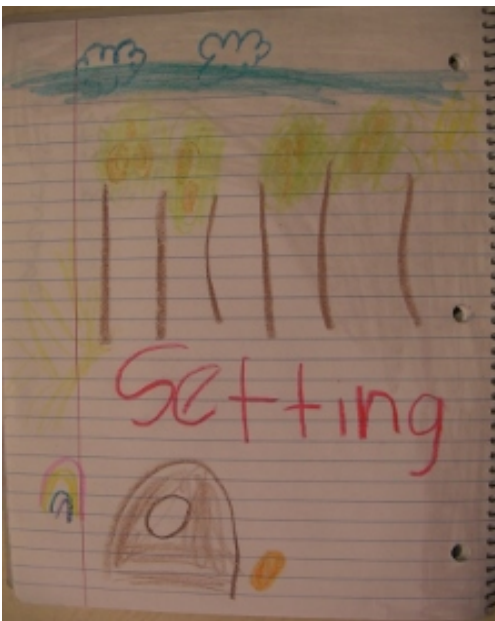


Figure 4.10. Ella's drawing and writing about "setting."

Carol responded in turn to Ella's physical *move* by pointing at the sun, the orange trees, the clouds, and the fallen orange in Ella's drawing (Figure 4.10). This means that Carol gesturally identified the entities in Ella's drawing (Figure 4.10); however, although her pointing constituted a gestural listing of the components of the setting, it revealed little else in terms of her understanding of how those entities constructed the meaning of "setting." Then, Ella glanced at Carol's drawing, but Carol did not produce any oral or physical *moves* to either describe her work or to respond to Ella's observant *move*. This silent interaction ended when both Carol and Ella moved their gazes to peers in front of them (Lines 5-8). While the interaction occurred in Area 1, the teacher was walking around in Area 3, and she did not interact with these two focal children.

After this interaction, the two focal children spent time (approximately one minute) only looking around at peers near them; then, Ella began another interaction with Carol.

Table 4.21

*Carol and Ella's Pair Sharing-Part 2*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Observant	Carol		Looked at peers in	Peers
2				front of her	
3	Gesture	Ella		Showed her journal to	Carol
4				Carol again	
5	Observant	Carol		Looked at Ella's	Ella's
6				drawing	drawing
7	Complete,	Ella	This is the orange. These are	Pointed at each	Carol
8	descriptive,		trees, and then the sun, and	subject in her drawing	
9	conjoined		a rainbow.	with her finger	
10	Managerial, T		Alright, everybody. Please	Looked around at the	SSE
11	complete,		close up your journal and	SSE	

Line	Code	Agent	Verbal	Nonverbal	Gaze
12	imperative		put it in your desk. Make		
13			sure you put it on your side.		

Ella began her second interaction with Carol by showing her drawing to Carol again (Lines 3-4); Carol, too, silently responded by physically glancing at Ella's drawing. Ella then added oral language to describe her drawing this time through a sentence-level list; she said, "This is the orange. These are trees, and then the sun, and a rainbow" (see Figure 4.10) while pointing at each subject in her drawing (Lines 7-9). This interaction ended right after Ella's utterances as the teacher gave directions for closing the *pair sharing* activity and for the students to move to the floor.

In contrast to the first interaction between Ella and Carol, this time Ella orally identified the entities in her own drawing. Ella's sentence-level utterances, however, just listed, in English, what she had drawn one by one and did not address how her image constructed the meaning of "setting" in *Armadillo's Orange* (Arnosky, 2003). In addition, the *pair sharing* session did not elicit any oral *moves* from Carol and ended quickly as the teacher closed the session.

As shown in the above three transcript excerpts (Table 4.19, 4.20, and 4.21), teacher talk focused on classroom management in the *pair sharing* session, for example:

- "If you need help finding a partner, raise your hand. Look around to see other people [who] need a partner, if you don't have one."
- "Please don't shout to people across the room."
- "Tell your partner about your picture."
- "Ricky might need a partner." (Teacher direction, November 2, 2011).



These elaborative oral utterances included mostly imperative sentences that required or helped the students to find partners, that reminded the students of the class rules, or that reminded the students of the tasks of the *pair sharing* session. As shown in the above, the teacher, in fact, asked the students to use oral language to describe their visual products (“Tell your partner about your picture”); however, as the above transcript excerpts show (Table 4.19, 4.20, and 4.21), she did not observe and scaffold the peer interactions including those involving the focal ELL children during the *pair sharing* session.

In short, even though the class engaged in a *pair sharing* session with a designated topic, the actual classroom enactment did not contribute to the focal children’s elaborative use of oral English in relation to the day’s picturebook reading. The focal children’s oral responses during the *pair sharing* were constrained to word-long utterances, no utterances, or utterances that simply comprised the listing of the subject matters in their drawings.

#### Summary of the Individual Exploration with a Designated Topic

As discussed so far, the teacher’s suggestions and directions for the *individual exploration* with a designated topic did not provide much room for the students to practice elaborative oral and written language to learn curriculum knowledge and develop English language proficiency. During the *demonstration*, elaborative utterances were produced mainly by the teacher as she constructed her demonstration work whereas the focal children engaged in the *demonstration* with word-long utterances, lexical items, and/or physical *moves* (e.g., shaking their heads). Then, the focal children’s *individual work* session mainly involved copying the teacher’s demonstration drawings and writings

displayed on the easel. In addition, as the teacher focused on managing the class, the teacher's directions for individual work did not provide corrective feedback or instruction regarding the ELL children's language proficiency. The *individual exploration* ultimately elicited the focal children's very similar visual responses to the teacher's. Even though the students were supposed to draw and write about a specifically designated topic relevant to the day's picturebook reading (i.e., to the setting of *Armadillo's Orange*, Arnosky, 2003, in this case), the visual elements in the focal children's products indicated that their visual responses not only mirrored the teacher's subject matters but also the teacher's use of size, color, layout, and texture—the entirety of visual ways to make meaning. The *pair sharing* session, too, did not provide an opportunity for peer talk, in which the focal children could have used elaborative oral language to develop their language proficiencies and to share their curriculum knowledge. The focal children used oral language to list subject matters in the drawings rather than to describe how they had constructed their visual responses in terms of the designated topic. Consequently, it was not clearly revealed whether and how they understood the given designated topic for curriculum learning, and the whole context of the *individual exploration* resulted in the students' constrained visual responses with no elaborative use of oral or written language.

#### Individual Exploration with a Semi-Designated Topic

The focal children's responses were also constrained when they were engaged in *individual explorations* with a semi-designated topic. As addressed at the beginning of Assertion 2, semi-designated topics required the students to bring up their own experiences as resources for drawing and writing during *individual explorations*; thus,

semi-designated topics served different purposes from designated topics. Mrs. Anderson stated her aim for the use of semi-designated topics during *individual explorations*:

It [a semi-designated topic] serves different purposes; when they [the students] have more freedom in [terms of] topic, they probably could relate the book to a big picture [while] still learning the theme, like “adventure.” . . . The big picture? It means . . . like their . . . they [the students] may relate it to their daily life or they could apply it to understand and learn things from their own experiences. (Mrs. Anderson, teacher interview, January 23, 2012)

The teacher’s aim for the use of semi-designated topics focused on giving “more freedom in topic”—subject matters to draw and write about—, and by doing so, helped the students learn themes that were relevant to their picturebook readings. In the given classroom context, however, *individual explorations* with semi-designated topics also involved the teacher’s oral and visual demonstrations that highly influenced the students’ responses.

#### *Demonstration with a Semi-Designated Topic*

The demonstration enacted on November 16, 2011, provided a representative example of how the students’ responses were constrained during the teacher’s *demonstrations*. On that day, the class read the picturebook *Bear Snores On* (Wilson & Chapman, 2002). This fictional narrative unfolds a story in which a bear kept snoring during hibernation while many uninvited animal friends and/or neighbors gathered inside his warm and cozy cave and had a loud party. When the bear finally woke up, he found

himself surprised to see all of the uninvited animals had fallen asleep inside his cave with their party leftovers.

As soon as the class had finished the reading and had had a quick stretch, the teacher started to give directions and suggestions for drawing and writing about the winter time as the day's *individual exploration* topic; this topic is classified as a semi-designated topic in the present study because the students were given an opportunity to draw and write *anything* about winter time. The teacher's introduction to and demonstration for this semi-designated topic was enacted as shown in Table 4.22.

Table 4.22

*Teacher Introduction to an Individual Exploration*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Imperative	T	Take a deep breath and then sit down.	Sat on her reading chair	Chair
2					
3	Distal	SSE			
4			I wanna give you some directions for your free work time. Today, I'm gonna give you some time to write in your journal. I'm gonna ask you to open to the next page that doesn't have any writing on it, and, in your picture today, I want you to draw about winter.	Took a deep breath and then sat on the floor	SSE
5					
6	Imperative	T			
7					
8					
9					
10			Leaned his body upon his palms, which were resting at his waist	T	
11					
12					
13					
14					
15	Distal	Ricky			
16					
17					
18			So it could have pictures from our story about <i>Bear Snores</i>		
19	[T	T			
20	elaborativ				

Line	Code	Agent	Verbal	Nonverbal	Gaze
21	e moves		<i>On</i> , that happens in the winter.		
22	begin]		It could be about something		
23	Suggest		that you did in the winter, [in]		
24			past years, when it was winter		
25			time.		
26	suggest	T	You might wanna think about	Flipped several	Chart
27			some of the things we talked	pages of the chart	paper
28			about . . .	paper over the easel	
29		T			
30	Elaborativ	T	When we wrote about winter	Turned her torso	SSE
31	e		earlier this week.	toward the SSE	
32	Attentive;	Carol,		Nodded	T
33	physical	Ella			
34	Attitudinal	Ricky		Smiled	T
35	Suggest	T	Maybe your picture will have	Brought her	Notebook
36			you in it with a big coat on and	notebook from the	
37			some boots. Maybe your picture	easel rack	
38			might have a snowman. Maybe		
39			your picture will have a winter		
40			tree with no leaves.		

In the above transcript excerpt (Table 4.22; Lines 6-14), the teacher orally introduced the theme for the day's *individual exploration* (i.e., “winter”) and provided examples the students could draw, in turn. First, she introduced the topic, saying the following:

I wanna give you some directions for your free work time. Today, I'm gonna give you some time to write in your journal. I'm gonna ask you to open to the next page that doesn't have any writing on it. And, in your picture today, I want you to draw about winter. (Teacher direction, November 16, 2011)

Second, the teacher orally suggested some possible and specific topics for their drawing; she included the following: “pictures from our story about *Bear Snores On* that happened in the winter,” “something that you [the students] did in the winter, [in] past years, when it was winter time,” and “some of the things we [they] talked about when we [they] wrote about winter earlier this [that] week.” Along with such examples, the teacher also suggested some possible figures for their drawings by saying, “Maybe your picture will have you in it with a big coat on and some boots. Maybe your picture might have a snowman. Maybe your picture will have a winter tree with no leaves” (Lines 35-40). Additionally, the teacher’s oral suggestions were construed with modal verbs (e.g., “your picture might have . . .” or “your picture will have . . .”), which comprised indirect imperatives even though they were descriptive on the surface.

In short, the introduction and the suggestions provided detailed examples in terms of topic instead of asking the students to present their own ideas for drawing. Also, the oral demonstration included only the teacher’s elaborative and indirect imperative utterances and provided no apparent room for the students to use productive oral language.

Next, the teacher provided a visual demonstration with oral description as shown in the following transcript excerpt (Table 4.23).

Table 4.23

*Teacher Demonstration of Drawing about “Winter Time”*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Elaborative	T	If you wanna draw about you in the winter time, maybe you’re gonna draw about wearing a coat.	Looked around at the SSE, holding her notebook and a pencil in her hand	SSE
2					
3					
4					
5	Elaborative	T	Probably <u>you</u> wearing a coat. So . . .	TP of her notebook until she found a blank page	Her notebook
6					
7					
8	Elaborative	T	You probably wanna make yourself pretty big. Start with the body . . . and then make it pretty big and . . .	Drew a big head with a hat in the middle of the blank page in her notebook; drew a torso with two arms at its sides, wearing a coat; drew two hands with mittens then two legs extended down from the torso	Her notebook
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
19					
20	Distal	Ella		Yawned	T’s drawing
21					
22	Attentive	Carol, Ricky		Rested their chins on their hands	T’s drawing
23					

The teacher’s visual demonstration was enacted as she drew a sample drawing in her notebook. To initiate the demonstration drawing, she opened the notebook toward the students and started to draw a person wearing a coat (Figure 4.11).

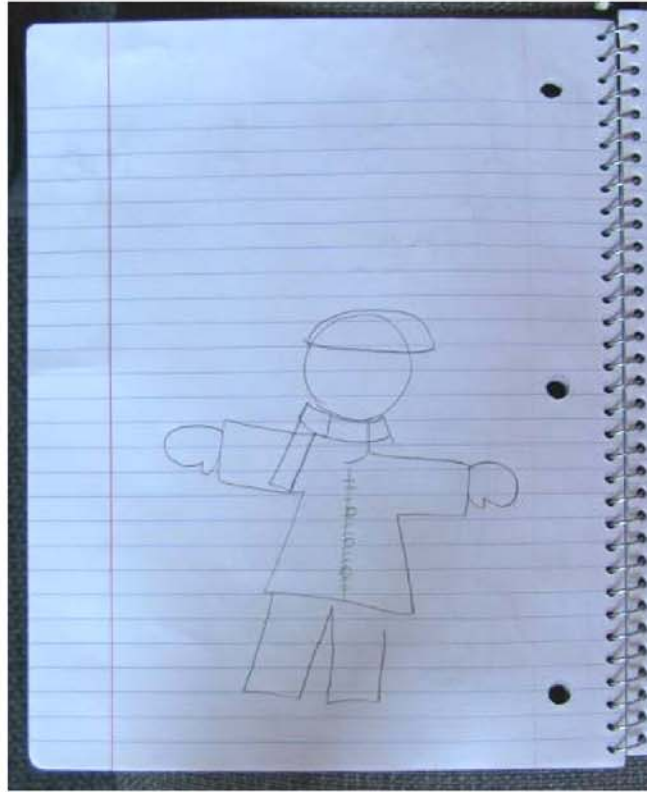


Figure 4.11. Mrs. Anderson's drawing about "winter time."

To model a human figure with a coat, the teacher began drawing a head covered with a hat in the middle of the page. As she did this, she orally described the qualities that the children's drawings should emulate such as the size, "You probably wanna make yourself pretty big" (Lines 8-9). This oral *move*, then, was followed by a series of physical *moves*, in turn, in silence: drawing (1) a body wearing a coat with two arms at its sides, (2) two mittens at the end of the arms, and (3) two legs extending down from the body (Lines 8-19). While the teacher drew the figure, the focal children remained silent; Ella produced a distal response (i.e., yawning; Line 20), and Carol and Ricky silently rested their chins on their hands (Lines 22-23) without productive language use.



At the end of the *demonstration*, the teacher provided an opportunity for the students to orally engage with her by asking questions; however, her questions included managerial reminders of the day’s topic as shown in Table 4.24 below.

Table 4.24

*Closure of the Demonstration for Drawing about “Winter Time”*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Directions	T	I’m gonna put our card on	BH on her lap	SSE
2	[T direction		yellow, because some of you		
3	moves		might want to be sounding out		
4	begin]		words or asking your neighbor		
5			to help. But I don’t wanna hear		
6			people yelling across the room		
7			or saying “Look what I made!”		
8			We’re gonna work for the <u>full</u>		
9			<u>seven minutes!</u> And then we will		
10			stop. So what are you gonna		
11			write about in your journal?		
12	Knowledge	SS	Snow!/Winter!	Some answered the	T
13	displaying			T	
14	A.; choral				
15	Knowledge	Carol	Winter.	Looked at the T	T
16	displaying				
17	A.				
18	Attentive	Ricky		Looked at the T	T
19	Distal	Ella		Yawned	Peers
20	Positive	T	Winter. Ok. So please move to	BH on her lap	
21	feedback;		your desk. You will need your		
22	imperative;		supply box out.		
23	directions				
24	Full body	SSE		Stood up and moved	
25	movements			to their desks even	
26				before the T had	
27				finished giving	
28				directions	

As the final step of the *demonstration*, the teacher gave directions, saying the following:

I'm gonna put our card on yellow, because some of you might want to be sounding out words or asking your neighbor to help. But I don't wanna hear people yelling across the room or saying "Look what I made!" We're gonna work for the full seven minutes! And then we will stop. So what are you gonna write about in your journal? (Lines 1-11)

The teacher's directions included what the students should not do during their *individual work* session, such as yelling across the classroom to signal their completion. She specifically employed a sample imperative utterance, "Look what I made!" (Line 7), to let the students know what type of utterance should not be spoken during their working time. Then, the teacher informed the students of the time limit (i.e., 7 minutes) with an emphatic voice tone (Lines 8-9). Finally, the teacher asked a question about the topic; she asked, "So what are you gonna write about in your journal?" (Lines 10-11). The teacher's whole-class question did not necessarily require a descriptive answer about the content of the students' possible drawings but simply confirmed whether the students were aware of the day's semi-designated topic. Thus, it did not elicit elaborative responses from the focal children as Carol orally answered with a word, "winter" (Line 15), Ricky silently looked at the teacher (Line 18), and Ella yawned without responding to the question (Line 20). At this point, Carol's word-long noun answer was responded to by the teacher; however, the teacher's response was a copied utterance from Carol's "winter" (Line 20). The teacher's final utterance comprised another direction that did not require the children's oral responses; she said, "Ok. So please move to your desk. You will need

your supply box out” (Lines 20-22). To this imperative, managerial utterance, the students only physically respond by moving toward their desks.

Overall, even though it was a *demonstration* for a semi-designated topic, the teacher spent time using elaborative language to provide examples for possible figures and to construct a visual demonstration drawing. After her visual demonstration, a series of managerial utterances were provided with an emphatic voice tone that did not require the students’ productive language skills but elicited physical *moves* as responses. Such a *demonstration* context did not provide opportunities for the students to either produce their own ideas for a given topic or develop their English language proficiency for discussing the topic. They engaged with such a *demonstration* by receptively listening. This also resulted in the focal children’s constrained visual responses during the following *individual work* session, which will be addressed in the following section.

#### *Individual Work with a Semi-Designated Topic*

The interactions during the day’s *individual work* session on November 16, 2011, exemplify a case in which the focal children’s productive language practices (e.g., speaking and writing) were constrained by teacher directions. The teacher directions for the day’s *individual work* session, in fact, had begun from the day’s *demonstration*—that is, before the students moved to their desks. After introducing the day’s topic and demonstrating a drawing of a human figure with a coat (Table 4.23; Figure 4.11), the teacher gave them a series of directions for dos and don’ts for the *individual work* session.

Table 4.25

*Teacher Directions for Class Rules for an Individual Work Session*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Directions;	T	If you'd like to try <u>writing some</u>	Promptly started to	SSE
2	emphatic		<u>words</u> to go along with your	raise her intonation	
3	[T direction		winter picture . . .		
4	moves begin]				
5	Attentive	Will		Stopped talking and	T
6				looked at the T	
7	Directions;	T	I would love that. I'd love to see	BH on her lap	SSE
8	imperative;		you try to write some words [to]		
9	pretend		go along with it. But, I'd like		
10			everyone to have a picture about		
11			winter. And I'm gonna give you		
12			<u>seven</u> minutes; I'm gonna set the		
13			timer. And I <u>don't</u> want anybody		
14			to come over and say, "I'm		
15			done." And I <u>don't</u> want anybody		
16			to say, "Mrs. Anderson, come		
17			look at my picture!" because		
18			what we're gonna do is <u>work</u> .		
19			And <u>seven minutes!</u> And then		
20			when the timer rings, then I'm		
21			gonna give you a chance to share		
22			what you wrote about. So please		
23			<u>do not</u> get up out of your seat. <u>Do</u>		
24			<u>not</u> raise your hand for me to		
25			come and look at what you made.		
26			If you need help, like you're		
27			trying to sound out a word and		
28			you can't figure out what letter,		
29			you can ask your neighbor. I bet		
30			they might be able to help you.		
31			And then if you just are really		
32			stuck and you can't figure out,		
33			then you can raise your hand, and		
34			I will try to come over but I can't		
35			help everybody at the same time.		

The teacher elaborated on directions for “dos and don’ts” for the day’s *individual work* session as shown in the above transcript excerpt (Table 4.25). She made a series of *moves* for half of the *demonstration* producing managerial utterances in a monologue-like manner. The directions included, in turn, (1) suggesting the students try “writ[ing] some words [to] go along with” a picture about winter, (2) notifying the students of the time limit for the *individual work* session at their desks (“I’m gonna give you seven minutes; I’m gonna set the timer”), (3) notifying the students of the dos and don’ts for the work time (“I don’t want anybody to come over and say ‘I’m done.’ And I don’t want anybody to say ‘Mrs. Anderson, come look at my picture!’ because what we’re gonna do is work”), (4) notifying the students of the class rules (“So please do not get up out of your seat.”). This series of oral *moves* comprised the last half of the *demonstration* on that day before the students engaged with *individual work* at their desks. In particular, the managerial utterances emphasized that the students should not talk aloud about their work and/or its completion. Such elaborative directions seemed to influence the focal children’s use of oral language during the *individual work* session as they kept silent throughout the day’s *individual work* session.

At one point, however, Ella made an oral *move*; Ella asked Carol about how to draw boots to complete her drawing of a human figure with a coat.

Table 4.26

*Ella’s Moves to Inquire about How to Draw Boots*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Reasoning	Ella	Do you know	Smiled while speaking to Carol,	Carol
2	Q.; facial		how to draw	touched her journal with one	
3	movements;		boots?	hand, and her body still leaned	

4	gestures			over one palm on Ricky's chair	
5	Directions;	T	Hey, guys! It's	Slowly walked around the	SSE
6	managerial		time to work on	students' desks in the middle of	
7			your journal. No	Area 2	
8			play!		
9	Attentive	Carol		Promptly turned her body toward	T
10				her own journal and looked at the	
11				T	
12	Attentive	Ella		Took her hand from Ricky's chair	T
13				and turned her body toward her	
14				own desk	
15	Directions;	T	It's time to add	Stood up behind Mark's desk	SSE
16	managerial		some details to		
17			your drawing . . .		
18			and add some		
19			colors/		
20	Observant	Ella		Looked around at peers' work,	Peers
21				touching her supply box with her	'
22				fingers	work

When Ella drew a human torso, she stopped her drawing and turned her body toward Carol to ask about how to draw boots. Ella orally attempted to ask, "Do you know how to draw boots?" (Lines 1-4). Her oral *move*, however, was interrupted by the teacher's reminder of expectations about student behavior during the *individual work* session (Hey, guys! It's time to work on your journal. No play!"; Lines 5-8). Even though Ella's oral *move* constituted an academic question, both she and Carol stopped their interaction and turned their bodies toward their own desks after the teacher's oral interruption (Lines 9-14). The teacher's managerial directive utterances that were repeatedly provided during the *demonstration* as well as the teacher's additional reminders for being quiet during the *individual work* session seemed to constrain Carol and Ella from engaging in further oral interactions regarding how to draw a boot.

Ella's question, in fact, was due to a lack of an image of boots in the teacher's demonstration work. When the teacher had drawn a human figure with a coat, she did not orally and visually describe boots underneath the human figure's legs, as shown in Figure 4.11. Thus, Ella, who still had not gotten information about how to draw boots, seemed hesitant to continue drawing as she silently looked around at her peers, touching her supply box with her fingers (Lines 20-22). Later, Ella added two-toed feet, by herself, to complete the human figure; however, the image turned out not to include boots ("Those are not my boots"; Ella's informal interview, November 16, 2011).



*Figure 4.12.* Ella's drawing about "winter time."

Even though Ella finally accomplished her drawing, all of her *moves*—her hesitations, observations, and attempts to inquire about information for drawing boots—that were observed before she began drawing the two-toed feet imply that the lack of an image of boots in the teacher’s drawing heavily influenced Ella.

Carol’s drawing, too, reflected the absence of the boots in the teacher’s image as Carol also did not include boots in her drawing (Figure 4.13).



Figure 4.13. Carol’s drawing and writing about “winter time.”

None of the human figures in Carol’s drawing had feet or boots. Given that the teacher’s instructional aim for *individual work* sessions with semi-designated topics was



facilitating more freedom in terms of the students selecting subject matters, the teacher's oral and visual suggestions seemed to serve Ella and Carol in a way that was incompatible with the primary instructional goal because, eventually, Ella's and Carol's visual responses were constrained to constructing their own drawings only as much as the teacher had completed.

In sum, the constraints on the students' speaking about their work and its completion comprised a central part of the teacher's directions; such directions were repeated during the day's *demonstration* to notify the students of the teacher's expectations for their behavior during the *individual work* session instead of her expectations for the content of the children's products. This context, along with the teacher's managerial directions during the day's *individual work* session, interrupted and constrained the students' active and productive use of oral CALP for an academic purpose. In addition, the teacher's oral and visual suggestions during the *demonstration* only served in a way that was contradictory to her original instructional aim for a semi-designated topic *exploration* and, thus, elicited the constrained visual responses from Ella and Carol.

Regarding written responses, only Carol used written language in her work (Figure 4.13), which was executed at the level of labeling the figures in her drawing.

Table 4.27

*Carol's Moves for Writing*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Observant	Carol		Finished drawing and looked	Peers
2				around at peers' work	work
3	Observant	Ella		Looked at the T, who was walking	T

Line	Code	Agent	Verbal	Nonverbal	Gaze
4				around Area 3	
5	Managerial	T		Silently walked around Area 3	SSE's
6				looking at the students' works	journals
7				shortly one by one	
8	Observant	Carol		Looked at the chart paper on the	Chart
9				easel for 5 or 6 seconds	paper
10	Observant	Ella		Looked around at peers' work	Peers'
11					work
12	Observant	Carol		Began writing her name and then	Journal
13				her mother's and brother's name	
14				at the top of a journal page	

When Carol finished her drawing, she made observant *moves* consisting of looking at peers' work and at the chart paper on the easel in turn. As soon as she had looked at the chart paper for 5 or 6 seconds (Lines 8-9), Carol began to write three names at the top of her journal page (Table 4.27, Lines 12-14; Figure 4.13 [Carol's work]). The writing consisted of her name, her mother's name, and her brother's name. Carol's name-writing, however, was not a random list of her family members. Each of the three names stood for a human figure—Carol, her mother, and her brother, respectively, from left to right in her drawing. This, in fact, seemed to be related to the teacher's use of written language from one of the previous class writings. During the day's *demonstration*, the teacher said, "You might wanna think about some of the things we talked about . . . when we wrote about winter earlier this week" while flipping several pages of the chart paper over the easel (Table 4.22; Lines 26-31). After the suggestions, Carol looked at the chat paper on the easel.

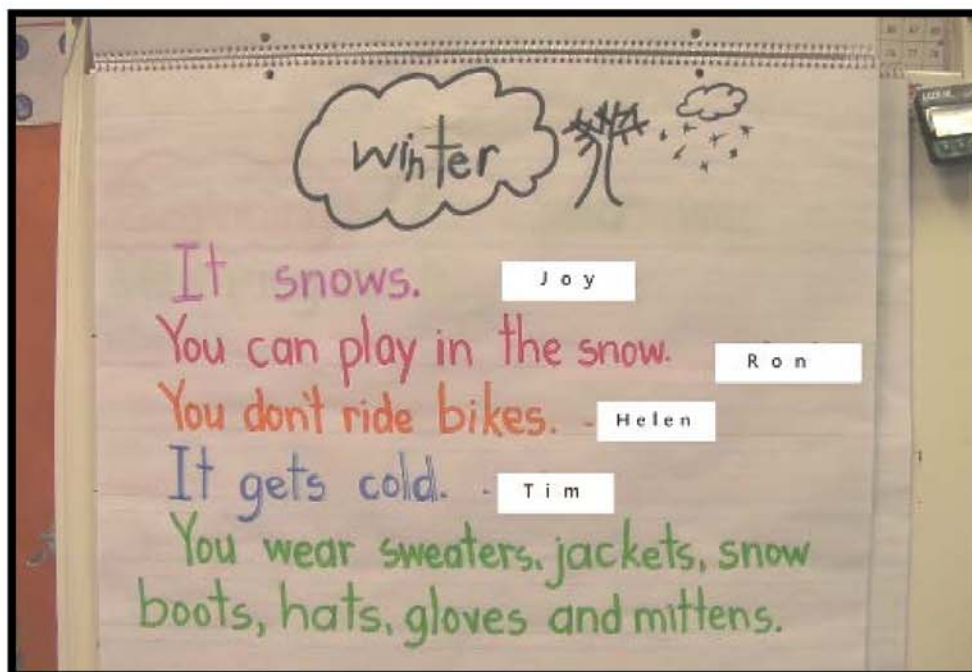


Figure 4.14. Interactive writing of “winter time.”

*Note:* Pseudonyms are substituted for real names in Figure 4.14.

The chart paper included a whole-class interactive writing from November 15, 2011. During the construction of that writing, the teacher had written students’ names at the end of each sentence in order to indicate who had said which sentence. This chart paper was also displayed on the easel during the *individual work* session on November 16, 2011. After Carol made physical *moves* to glance at the chart paper, she listed the names in her own drawing (Table 4.27, Lines 12-14) that corresponded with the human figures just like the names in the chart paper corresponded with the written sentences. This suggests that Carol applied the teacher’s method of using written language (i.e., name indication) to her own work in order to verbally describe which family members she had included in her drawing. In other words, Carol applied the knowledge she had gained from previous class experience to her current work. This use of written language, however, comprised

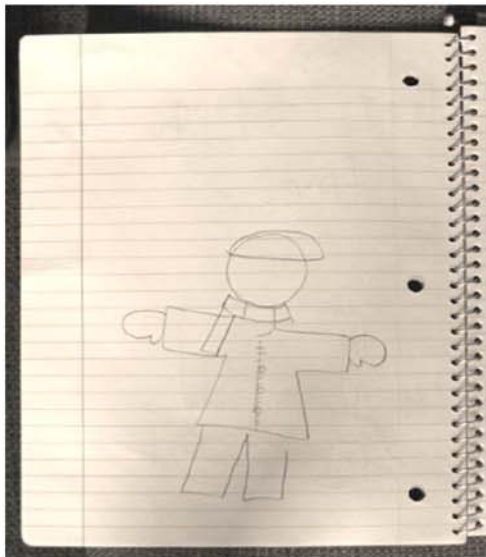
labeling the figures in Carol's drawing and did not provide descriptions of her drawing—what the figures were doing in the winter time, for example. The teacher, however, did not explore, question, or comment on Carol's use of written language or on her work, although she was walking around Area 3 (in which Carol's desk was situated; see Figure 4.7) and had looked at Carol's work.

In sum, the focal children produced limited visual and oral responses to the semi-designated topic. The children's drawings were constructed and completed by relying on the amount of information they had gained from the displayed demonstration drawing or from previous class products. When they lacked the information they needed to construct their responses, they seemed to be stymied, as shown and discussed above in Table 4.26. The teacher's directions during both the *demonstration* and the *individual work* session mainly included managerial utterances that did not initiate oral English interaction with the focal ELL children and did not explore the ways in which the children could have created their own visual responses relevant to the given semi-designated topic. As a result, their visual (pictorial and written) responses (see the following section) were constrained to copies of the teacher's demonstration work.

#### Visual Responses to a Semi-Designated Topic

Not only the students' visual responses for a *designated* topic but also their responses for a *semi-designated* topic raised the issue of copying. *Copying* for a semi-designated topic suggests an even more problematic issue in terms of instructional goals, given that, as noted at the beginning of Assertion 2, the teacher's aim for semi-designated topics was to mediate the students and to encourage them to bring up their own

experiences in order to explore and learn picturebook-relevant themes. Figure 4.15 showed the teacher's and the focal children's visual products on November 16, 2011.



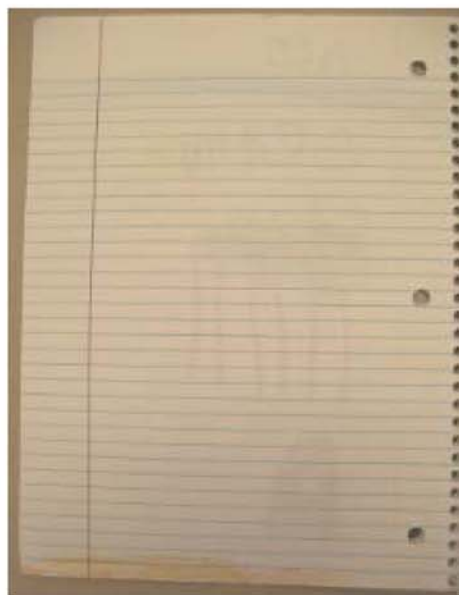
Mrs. Anderson's Work



Carol's Work



Ella's Work



Ricky's Work

Figure 4.15. The teacher's and the focal students' drawings and writings about "winter time."

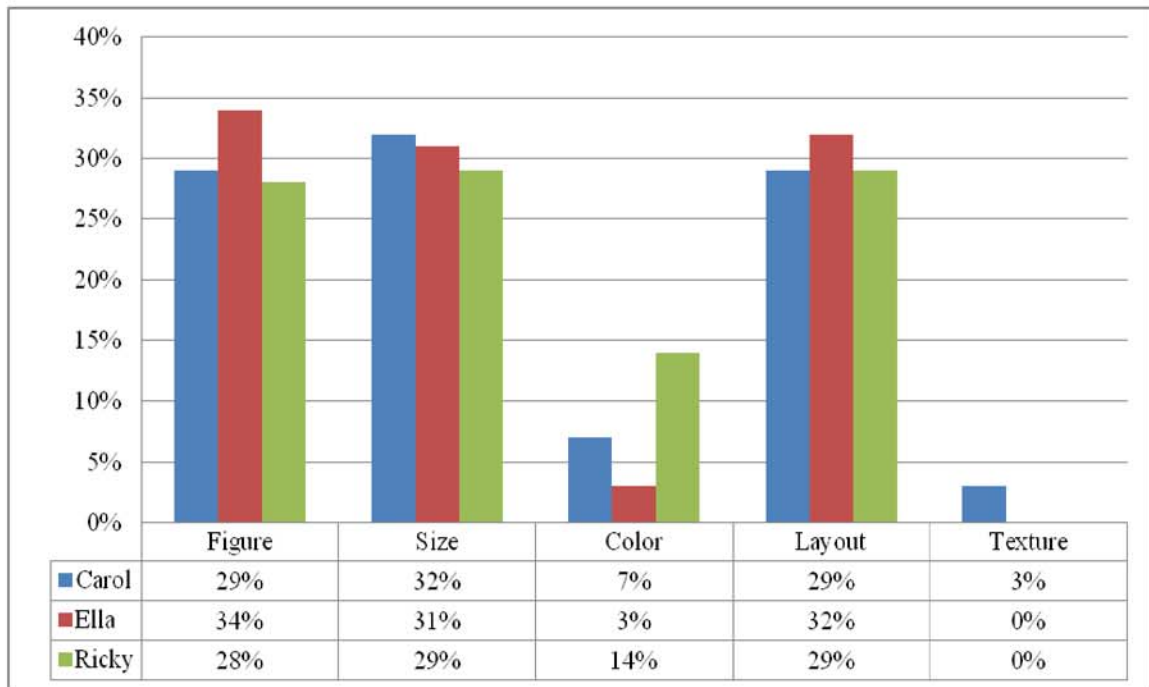
Ella's drawing (Figure 4.15) about winter mirrored the figure "you wearing a coat" from the teacher's demonstration drawing in terms of size and shape. Ella drew a large figure of herself wearing a coat with its two arms stretched out wide. Additionally, both drawings had similar details, such as mittens in the teacher's drawing and gloves in Ella's drawing as well as thick rectangular-shaped legs extending down from the torso in both figures. The placement of both figures was the same as the figures were placed in the middle of the page in both drawings. The only differences comprised Ella's drawing in color and small details, such as Ella's figure's face that had eyes and some star-shaped snowflakes in red falling from the sky and on the ground. In other words, except for color and two small details (the eyes on the face and the snowflakes), Ella's drawing presented as a decalcomania of the teacher's in terms of shape of figure, size, and layout.

Carol's drawing (Figure 4.15) represented smiling family members wearing coats in the winter time. All of the family members shown in her drawing were smiling walking on cold, dried ground with no grass. On the right side of the page, there was a tall, winter-withered tree; several vertically drawn rough brown strokes comprised the tree trunk and randomly crossed lines (like a spider-web) on the top of the tree trunk formed the withered branches. At the top of the page, Carol added her family members' names as well. Carol's drawing about winter time also presented many similarities in employing figures like the teacher's drawing. First, each human figure wore a fluffy coat and had two arms stretched out wide. In addition, Carol employed details in her human figures' coats similar to the teacher's, such as zippers; she drew long vertical lines in the middle of each coat with several horizontal lines that crossed the vertical one to represent zippers.

Ricky, however, began his work but could not complete his drawing because he had to attend another instructional program outside the classroom during the *individual work* session on that day. His drawing about winter time included dried dirt road that had no grass at all.

As noted above, the teacher's stated goal for employing semi-designated topics was to provide the students with "more freedom in [terms of] topic" because she believed that "they probably could relate the book [ . . . ] to their daily life or they could apply it to understand and learn things from their own experiences" (Mrs. Anderson, teacher interview, January 23, 2012). The focal children's visual responses, however, showed similarities to the subject matters of the teacher's product in terms of size, placement, shape, and details; therefore, the *exploration* did not appear to provide an opportunity for the students to relate the day's theme, "winter time," to their own life experiences.

Figure 4.16 below summarizes how all other visual responses to semi-designated topics (seven in total; see Table 4.17) were also similar to the teacher's demonstration drawing. All of the focal children's products were examined in the same manner as were their visual responses to designated topics.



*Figure 4.16.* Percentages of the similarities in the student's drawings for a semi-designated topic.

Figure 4.16 first indicates that Carol's work displayed 29% similarity in figure selection to the teacher's work, 32% in size of figure, 7% in color, 29% in layout, and 3% in texture. Ella's work exhibited 34% similarity in shape, 31% in size, 3% in color, 32% in layout, and 0% in texture. Ricky's work demonstrated 28% similarity in figure, 29% in size, 14% in color, 29% in layout, and 0% in texture. The findings suggest that the focal students' individual products showed significant similarities in terms of figure, size, and layout even for semi-designated topics.

In fact, the teacher's demonstration works for semi-designated topics were mostly drawn with a pencil, as shown in Figure 4.11. Given that the teacher did not apply colors and textures to her drawings, it needs to consider how the other three visual attributes (figure, size, and layout) were employed in the students products to tell how theirs were



similar to the teacher's. From this standpoint, the high percentage in figure, size, and layout tells us that the teacher's drawings were echoed in all of the focal children's drawings with great similarities. As discussed so far, this contradicts the teacher's instructional goal for this type of activity—for an *individual exploration* with a semi-designated topic—in which the teacher primarily aimed to give the students more freedom in employing subject matters of their own choice for learning a given theme related to a picturebook reading. Not differently from work with a designated topic, the teacher's visual suggestions during *demonstrations* for semi-designated topics resulted in opportunities for the students to construct drawings that were constrained to be copied responses.

#### Pair Sharing with a Semi-Designated Topic

Like the *pair sharing* activity with a designated topic, the *pair sharing* session with a semi-designated topic elicited little oral language apart from noun phrases from the focal children as shown in the transcript excerpt below (Table 4.28).

Table 4.28

#### *Carol's Pair Sharing with a Peer*

Line	Code	Agent	Verbal	Nonverbal	Gaze	
1	Imperative, descriptive	T	Alright. I want you	Stood in front of the big	SSE	
2			to find a partner.			white board looking
3			Tell your partner			around at the SSE
4			what you drew			
5			about winter.			
6	Full body	Carol, Ella		Stood up and pushed their	Chair	
7						chairs into their desks
8	Imperative, managerial	T	If you can't find a	Looked around at the SSE	SSE	
9			partner, raise your			

Line	Code	Agent	Verbal	Nonverbal	Gaze
10			hand.		
11	Observant;	Carol		Looked at Ella, who was	Peers
12	full body			walking toward Area 1, for	
13				about 3 seconds and then	
14				looked around at peers	
15	Closed-ended T		Who needs a	Walked around the SSE	SSE
16	Q, managerial		partner? Sandy	while speaking	
17			needs a partner.		
18	Attentive; full	Carol		Approached Melissa and	Melissa
19	body			smiled	
20	Attentive	Melissa		Smiled at Carol and then	Carol
21		(EO)		showed her drawing to	
22				Carol	
23	Managerial	T	Ron needs a	Walked around the	SSE
24			//partner.//	classroom	
25	Descriptive,	Melissa	##### these	Spoke while pointing to	Carol
26	conjoined,	(EO)	gloves. And it's me	each figure in her drawing	
27	unintelligible;		and my cousin	one-by-one and then	
28	point		Robin.*	smiled	
29				[Melissa's drawing	
30				included two human	
31				figures that wore gloves	
32				and coats with buttons;	
33				one had long hair like a	
34				girl, and the other had	
35				short hair like a boy]	
36	Observant,	Carol	Uh . . . !	Surprised voice, looking at	Melissa's
37	attitudinal			Melissa's drawing	drawing
38	Incomplete,	Carol	Me, my mother,	Spoke while pointing at	Melissa
39	lexical items;		John**—my	each figure in her drawing	
40	point		brother!		
41	Imperative,	T	Alright, guys.	Walked around the	SSE
42	managerial		Time's up. Please	classroom	
43			close your journal		
44			up, and move to the		
45			floor.		

*Note:* Robin\* (Line 28) and John\*\* (Line 39) are pseudonyms.

In the above transcript excerpt (Table 4.28), the teacher told the children to find a partner to talk about what they had drawn, as quoted in lines 1-5. Right after the teacher's imperative utterance, Carol and Ella stood up and pushed their chairs into their desks. The teacher soon produced another imperative utterance: "If you can't find a partner, raise your hand" (Lines 8-10). Carol first looked at Ella, who was walking toward Area 1 where other EO students were walking around, and then looked around at the peers standing near herself. Next, Carol approached Melissa (an EO) and smiled at her; Melissa looked at Carol and showed her drawing to Carol. It was Melissa who began to talk about her drawing. She said, "### these gloves. And it's me and my cousin Robin (all are pseudonyms)" while pointing at each human figure in the drawing with her finger (Lines 25-28). Melissa's drawing included two human figures that wore gloves and coats with buttons; one figure had long hair like a girl, and the other had short hair like a boy. Even though the beginning of Melissa's utterance was unintelligible given the circumstantial utterances of other students and given the teacher's prominent utterance ("Ron needs a partner"; Lines 23-24), the remainder of her utterance showed a sentence-long, complete-sentence structure. To Melissa's utterances, Carol first responded by saying, "Uh . . . !" with a surprised voice, looking at Melissa's drawing (Line 36). Then, she began explaining her own drawing; she said, "Me, my mother, John (pseudonym)—my brother!" (Lines 38-40) while pointing at each human figure in her drawing (see Figure 4.13). Carol's utterances included word-long lexical items that labeled each figure instead of sentence-long oral descriptions. Soon, this *pair sharing* activity was closed by the teacher as she said, "Alright, guys. Time's up. Please close your journal up, and move to the floor" (Lines 41-45).

Thus, while Melissa (an EO) used sentence-level oral language to identify what she had drawn, Carol simply used single-word utterances to label the figures she had drawn. Neither Melissa nor Carol received a response of corrective key vocabulary that could have related their drawings to the day's theme—winter time. Instead, the teacher's language focused on managing the classroom by helping the other students find partners and then closed up the activity.

In the meantime, Ella was in Area 1 where EO students were walking around; however, the *pair sharing* context did not elicit many oral *moves* from Ella, and the teacher also did not provide assistance for Ella as shown in the following transcript excerpt (Table 4.29).

Table 4.29

*Ella's Pair Sharing with Peers*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Imperative,	T	If you can't find a partner, raise your hand.	Looked around at the SSE	SSE
2	managerial				
3					
4	Full body	Ella		Approached Kate, who stood in Area 1 looking around at her peers	Kate
5					
6					
7	Full body	Kate		Approached Amy, who was looking around at her peers	Peers
8		(EO)			
9					
10	Closed-	T	Who needs a partner? Sandy needs a partner.	Walked around the SSE while speaking	SSE
11	ended Q.,				
12	managerial				
13	Conjoined,	Kate	### and . . . this.	Pointed to her drawing while smiling and then looked at Amy	Amy
14	descriptive,	(EO)			
15	unintelligible; point				
16				[Kate's drawing included a big circle on the left side	
17					

Line	Code	Agent	Verbal	Nonverbal	Gaze
18				and a human figure that	
19				wore mittens]	
20	Complete,	Amy	I have mittens at	Smiled	Kate
21	descriptive	(EO)	home, too.		
22	Attentive	Ella		Stood next to Kate,	Kate's
23				silently looking at Kate's	drawing
24				drawing	
25	Managerial	T	Ron needs a partner.	Walked around the	SSE
26				classroom	
27	Attentive	Amy		Looked at Ella	Ella
28		(EO)			
29	Attentive	Kate		Looked at Ella	Ella
30		(EO)			
31	Reasoning	Ella	Why did you . . . /	Spoke to Kate while	Kate's
32	Q.,			holding her own drawing	drawing
33	incomplete,			in her arms	
34	interrupted				
35	Imperative,	T	Alright, guys. Time's	Walked around the	SSE
36	conjoined		up. Please close your	classroom	
37			journal up, and move		
38			to the floor.		

When the *pair sharing* activity began, Ella moved toward Area 1. She approached Kate (an EO), who was talking with Amy (an EO). Kate was telling Amy about her drawing orally and physically; she said, “### and . . . this” while pointing at her drawing (Lines 13-19). Amy orally responded to Kate by saying, “I have mittens at home, too” (Lines 20-21). While Kate and Amy were interacting with each other, Ella did not orally engage in this interaction but silently looked at Kate’s drawing (Lines 22-24). When Amy and Kate looked at Ella, Ella began an oral *move* by asking, “Why did you . . . /” (Line 31). Ella’s utterance seemed to be a reasoning question about Kate’s intention but it was interrupted by the teacher’s direction for the students to close the *pair sharing* activity

and to move to the floor (Lines 35-38). This prohibited Ella from finishing her question and the other two children (Kate and Amy) from responding to Ella.

In both cases, the focal children attempted to engage with their peers, but their oral *moves* included either single-word utterances or incomplete, interrupted utterances. The teacher's oral and physical *moves* again focused on classroom management, and this did not constitute an instructional opportunity for the focal children to engage in either social or academic oral interaction in English.

#### Summary of the Individual Exploration with a Semi-Designated Topic

As discussed at the beginning of this section, the teacher stated that the purpose of employing a semi-designated topic for *individual explorations* was to provide the students an exploratory opportunity, one with more freedom in terms of topic for drawing and one in which the students could better understand and learn a picturebook-relevant theme by bringing up their own life experiences. The actual classroom enactments, however, were similar to the one with a designated topic. The students were provided with *demonstrations* that mainly consisted of the teacher's suggestions for figures for drawing even for the *semi*-designated topics. The teacher also primarily pursued completing a demonstration drawing by herself, and the students were not provided with opportunities for engaging with and contributing to the reading event with their own ideas through productive oral language skills.

During the *individual work* and the *pair sharing* sessions, the teacher often reminded the students of her expectations for their behaviors and of class rules (e.g., time limits or keeping silent) instead of addressing the content of their works or providing

corrective syntactic and/or semantic instruction regarding the focal children's utterances in terms of their English language proficiency. This resulted in not only their visual responses being constrained to be copies of the teacher's but also in their limited use of oral and written English CALP.

### Summary of Assertion 2

Assertion 2 addressed how the teacher's suggestions and directions during *demonstrations for individual explorations* constrained the students in terms of English language learning as well as their use of visual responses as a way of learning picturebook-relevant themes. The teacher's intention for giving a *demonstration* was to "give them [students] a kind [of] starting point" (Teacher interview, November 30, 2011). In expressing the suggestions, however, considerable time was spent by the teacher on elaborating her oral and visual demonstrations. Consequently, the students were not provided sufficient opportunities for using productive language skills (speaking) to bring up their ideas and to contribute to reading events; rather, they often receptively remained silent, watching the construction of the teacher's demonstration work. The teacher's directions for *individual work* and *pair sharing* sessions also seemed to not address the focal children's linguistic development or the day's learning objectives given that the main part of her directions included managerial utterances. As a result, engaging in the *individual explorations* did not provide critical opportunities for the children to practice their oral and written English or for them to make use of English language for accomplishing learning objectives regarding the day's given topic.

### Assertion 3

Assertion 3 suggests that *individual explorations* with designated topics offered limited ways for ELLs to use a variety of modes for making meaning in response to picturebooks. In the given classroom, the *individual explorations* with designated topics particularly required the students to respond directly to the content of a given picturebook (see Assertion 2 for more information about an *exploration* as a reading event and the types of *individual explorations*); however, the provided topics and tasks for the *individual explorations* often formed activities that did not address the focal children's English language proficiencies or their ways of using modes in terms of meaning-making processes. Thus, the focal children completed their tasks by copying the designated words or sentences, primarily relying on the provided cues (i.e., the teacher's model writing or sight word cards) rather than making use of various modes (i.e., drawing, writing, and talking) to construct meanings as responses to picturebook readings. In such context, their visual responses did neither communicate clear meanings nor have relevance to the content of the given picturebook. On the contrary, when they were provided with more freedom in terms of topic for drawing and writing as well as in use of modes, they were able to express their understanding of and ideas about picturebooks in a clearer way through employing various modes.

To address this issue, I will discuss the topic and the tasks given for the *individual explorations*, how the focal children created their oral, written, and pictorial responses to the designated topics and tasks, and to what extent the opportunities played a role in helping them use modes for meaning-making processes. My interview data will also be provided in this assertion (Assertion 3) to compare and contrast their classroom responses



and their responses during the interviews in terms of the focal children's interpretations of the meaning-making processes.

### Topics and Tasks for Individual Explorations

*Individual explorations* with designated topics that were directly relevant to the content of picturebooks were enacted eight times in total during the period of my data collection. In the given classroom, topics and tasks for the *individual explorations* increased in difficulty in terms of plot and story event comprehension and/or the length of required text. First, the designated topics for the eight *individual explorations* are listed in the following table (Table 4.30).

Table 4.30

#### *Topics for the Individual Explorations*

No	Date	Relevant picturebooks	Topics for the <i>individual explorations</i>
1	Nov. 2	• <i>Armadillo's Orange</i> (Arnosky, 2003)	The setting of <i>Armadillo's Orange</i>
2	Nov. 10	• <i>Animal Babies in Grasslands</i> (Editors of Kingfisher, 2006)	An animal that lives in the grasslands
3	Dec. 7	• <i>Whose Garden Is It?</i> (Hoberman, 2004)	An animal that lives in the garden in the story
4	Dec. 8	• <i>Gingerbread Boy</i> (Cutts & Goodman, 1998)	A main character from <i>Gingerbread Boy</i>
5	Dec. 15	• <i>Gingerbread Boy</i> (Cutts & Goodman, 1998) • <i>Gingerbread Man</i> (Berenstain & Berenstain, 1983)	A favorite scene from one of the gingerbread stories

No	Date	Relevant picturebooks	Topics for the <i>individual explorations</i>
		<ul style="list-style-type: none"> <li>• <i>Gingerbread Baby</i> (Brett, 1999)</li> </ul>	
6	Feb. 9	<ul style="list-style-type: none"> <li>• <i>Hide, Clyde!</i> (Benfanti, 2002)</li> </ul>	A favorite/not favorite part of the story
7	Feb. 10	<ul style="list-style-type: none"> <li>• <i>Farfallina and Marcel</i> (Keller, 2002)</li> <li>• <i>Hide, Clyde!</i> (Benfanti, 2002)</li> <li>• <i>Little Panda</i> (Ryder, 2004)</li> <li>• <i>Little Quack</i> (Thompson &amp; Anderson, 2005)</li> <li>• <i>See How We Grow</i> (Díaz, 2005)</li> </ul>	A main character's change and growth from one of the five stories about change and growth
8	Feb 24	<ul style="list-style-type: none"> <li>• <i>My Lucky Day!</i> (Kasza, 2005)</li> </ul>	The reason why [you] like or dislike the story

The *individual explorations* included one designated topic relevant to the setting of a story (Table 4.30, No. 1), three topics relevant to main characters (No. 2, 3, and 4), and four topics relevant to a plot and/or events (No. 5, 6, 7, and 8). In other words, the topics changed from ones that required the students' understandings of a part of a picturebook (i.e., setting, character) to ones that required their understanding of entire plots or sequenced story events (i.e., a main character's change and growth) and their value judgment responses based on such understandings (i.e., favorite scenes).

Along with this topic type, the tasks for the *individual explorations* also required longer and more complex texts; the tasks for each *individual exploration* are listed in the following table (Table 4.31).

Table 4.31

*Tasks for the Individual Explorations*

No	Date	Relevant picturebooks	Main task
1	Nov. 2	<ul style="list-style-type: none"> <li>• <i>Armadillo's Orange</i> (Arnosky, 2003)</li> </ul>	<ul style="list-style-type: none"> <li>• Draw the setting of <i>Armadillo's Orange</i></li> <li>• Try writing any word from the book or any letter in the word "setting"</li> </ul>
2	Nov. 10	<ul style="list-style-type: none"> <li>• <i>Animal Babies in Grasslands</i> (Editors of Kingfisher, 2006)</li> </ul>	<ul style="list-style-type: none"> <li>• Draw one of the animals that lives in the grassland</li> <li>• Try writing the name of the animal</li> </ul>
3	Dec. 7	<ul style="list-style-type: none"> <li>• <i>Whose Garden Is It?</i> (Hoberman, 2004)</li> </ul>	<ul style="list-style-type: none"> <li>• Write a name of an animal that lives in the garden in the story</li> <li>• Draw the image of an animal</li> </ul>
4	Dec. 8	<ul style="list-style-type: none"> <li>• <i>Gingerbread Boy</i> (Cutts &amp; Goodman, 1998)</li> </ul>	<ul style="list-style-type: none"> <li>• Write a name of a main character from <i>Gingerbread Boy</i></li> <li>• Draw the image of that character</li> </ul>
5	Dec. 15	<ul style="list-style-type: none"> <li>• <i>Gingerbread Boy</i> (Cutts &amp; Goodman, 1998)</li> <li>• <i>Gingerbread Man</i> (Berenstain &amp; Berenstain, 1983)</li> <li>• <i>Gingerbread Baby</i> (Brett, 1999)</li> </ul>	<ul style="list-style-type: none"> <li>• Write a sentence about a favorite scene from one of the gingerbread stories they using "I like the . . . ."</li> <li>• Draw an image for that sentence</li> </ul>
6	Feb. 9	<ul style="list-style-type: none"> <li>• <i>Hide, Clyde!</i> (Benfanti, 2002)</li> </ul>	<ul style="list-style-type: none"> <li>• Write a sentence about a favorite or not favorite scene in <i>Hide, Clyde!</i> starting with "I like/dislike the story . . . ."</li> <li>• Draw an image for that sentence</li> </ul>
7	Feb. 10	<ul style="list-style-type: none"> <li>• <i>Farfallina and</i></li> </ul>	<ul style="list-style-type: none"> <li>• Pick one story from the five stories about</li> </ul>

No	Date	Relevant picturebooks	Main task
		<i>Marcel</i> (Keller, 2002)	change and growth
		<ul style="list-style-type: none"> <li>• <i>Hide, Clyde!</i> (Benfanti, 2002)</li> <li>• <i>Little Panda</i> (Keller, 2002)</li> <li>• <i>Little Quack</i> (Thompson &amp; Anderson, 2005)</li> <li>• <i>See How We Grow</i> (Díaz, 2005)</li> </ul>	<ul style="list-style-type: none"> <li>• Write a sentence about how the main character(s) changed and grew</li> <li>• Draw an image for that sentence</li> </ul>
8	Feb. 24	• <i>My Lucky Day!</i> (Kasza, 2005)	<ul style="list-style-type: none"> <li>• Write a sentence about why you like the story or not using “because”</li> <li>• Draw an image for that sentence</li> </ul>

As shown in Table 4.31, the very first *exploration* (No. 1) required the students to try writing any letter in the word “setting” or any word from the book *Armadillo’s Orange* (Arnosky, 2003). The next three *explorations* (No. 2, 3, and 4) required trying to write the name of an animal or a main character in the day’s picturebook—a word-long task. The last four *explorations* (No. 5, 6, 7, and 8) required writing a complete sentence as a response. In other words, the *explorations* first required trying to write a letter or a word, then later required the writing of a complete sentence as responses to the picturebooks. In addition, the topics and tasks for the *individual explorations* were provided uniformly—without any leveling or other differentiation—to the whole class including both the focal ELL children and the EO children.

In the following sections, I will address how the focal students responded to the changing of the topics and tasks with their visual responses.

### Word-Long Responses (Individual Exploration No. 3)

Individual exploration No. 3 (December 7, 2011) is a representative task that required the students to try to write a word-long text and draw an image for the text—that is, the name of a thing that lived in the garden in the story *Whose Garden Is It?* (Hoberman, 2004) and the image of the thing. The fictional narrative story in fact included many creatures that lived around a garden, such as a woodchuck, a bird, a snake, a mole, a turtle, squirrels, a squash bug, honeybees, butterflies, and even the sun; they each claimed the garden as their own, but, eventually, they found that the garden would be more fruitful by means of everybody’s efforts. Thus, they determined that the garden belonged to everybody.

On December 7, 2011, the class had just finished their third shared reading of the picturebook. Then the teacher orally announced the task (“You’re going to pick one thing that lives in the garden”; teacher direction, December, 7, 2011) and provided an oral demonstration of the process of choosing one thing that lived in the garden and sounding out the generic noun that named the chosen thing in order to write it down.

Table 4.32

#### *Teacher Demonstration of Sounding Out “Rabbit”*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Descriptive, declarative	T	Here’s what I want you to do.	BH on her lap	SSE
2			I want you to say that thing to		
3			yourself.		

Line	Code	Agent	Verbal	Nonverbal	Gaze
4	Descriptive, pretend	T	So I go back to my desk, and	looked up into the air and pretended to speak to herself	
5			I think, “Ok, who lives in the		
6			garden? Ah . . . rabbits live in		
7			the garden.”		
8	Descriptive, declaritive	T	So I’m gonna say the word	Looked around at the SSE	SSE
9			“rabbit.” So I’m gonna start it		
10			by thinking about the word,		
11	Sound out	T	=er=ae=b=i=t=s=	Spoke “rabbit” letter-by-letter	SSE
12			=er=ae=b=i=t=s.		

In the above transcript excerpt (Table 4.32), the teacher described how to write a name of an animal from the story. Her first oral *move* included declarative sentences, but these actually functioned as imperatives (“Here’s what I want you to do. I want you to say that thing to yourself”; Lines 1-3). Then she elaborated on these directions by orally and physically modeling the process of sounding out the word to herself; she first pretended to recall one of the animals in the story by physically looking up into the sky while orally saying, “Ok, who lives in the garden? Ah . . . rabbits live in the garden” (Lines 5-7). Then she modeled how to sound the word out twice by saying “=er=ae=b=i=t=s=  
=er=ae=b=i=t=s” (Lines 11-12).

After the teacher’s demonstration, all three of the focal children chose to respond regarding the same animal from the story, that is, a rabbit. The following figure (Figure 4.17) was provided by Ella.

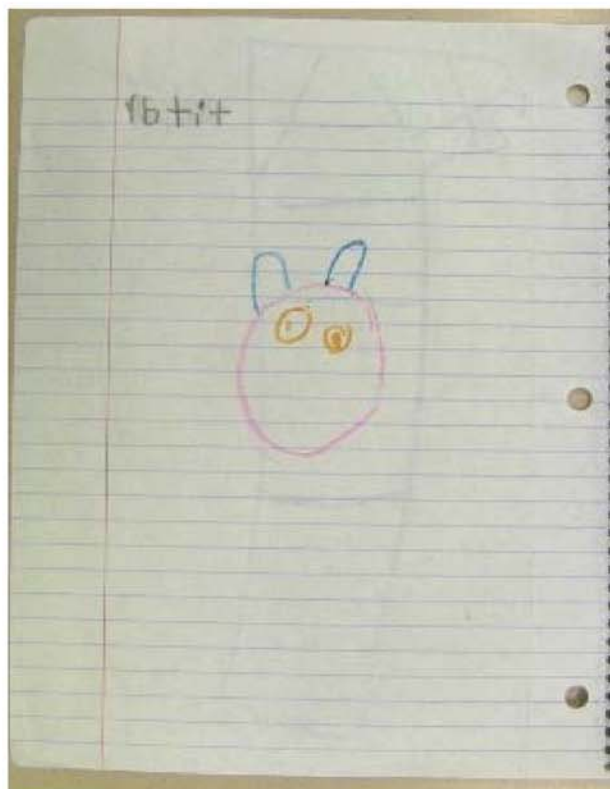


Figure 4.17. Ella's visual response to *Whose Garden Is It?* (Hoberman, 2004).

Ella began her work by writing the animal's name on the top of her journal with a pencil. She wrote the following:

rbtit [rabbit]

She included a "t" in the middle of the word, and omitted a medial "b"; nevertheless, her rendering of the word preserved the initial ("r"), middle ("b"), and final ("t")—all of the consonants that occur in the word "rabbit." After writing the word "rabbit," she began to draw a figure of a rabbit; she drew a big pink circle and two long blue ears on top of the circle that represented the head and the ears, respectively. Then, she added two yellow-brown eyes inside the head. Ella's pictorial response only contained the rabbit's head and

lacked its body; however, it represented an animal with long ears, which are the visual hallmarks of hares. As a result, Ella's visual sign for "rabbit" included the representative sound of the relevant noun and the appearance of the animal's head featuring the distinctive ears. It is not clear, however, whether Ella could have produced a visual response in terms of the other animals from the story that the teacher had not chosen as subjects for *demonstration*. As noted above, there were many creatures in the garden from the story but Ella chose a rabbit after the teacher had provided a *demonstration* about how to write the word "rabbit."

Like Ella, Carol also produced her visual response with a rabbit as its subject (Figure 4.18).



Figure 4.18. Carol's visual response to *Whose Garden Is It?* (Hoberman, 2004).



Carol first wrote a word “rabbit” with a pencil:

Rbtit [rabbit]

Except for Carol’s first letter being uppercase, her word was misspelled in the exact same way as was Ella’s; it lacked the first vowel “a,” and one “b” and had an unnecessary “t” in the middle of the word. Carol’s word also contained all of the consonants—“r,” “b,” and “t” (initial, middle, and final, respectively)—from the word “rabbit” and a correct second vowel, “i.” The similarities in the rendering of the word “rabbit” between Carol and Ella, in fact, were caused because Carol copied Ella’s work. Carol carried out this writing by glancing at Ella’s written word, “rbtit,” three times, because their desks were adjoined in a row.

Drawing then followed. With a pencil, Carol began an animal figure that had a head, a body, two arms and two legs extending from the body, and she added a smiling facial expression; the body and the head were colored in yellow. Next, she drew two big ears that extended from the head. At this point, in the drawing of the rabbit’s ears, Carol glanced at Ella’s work in which Ella had already drawn two long ears (see Figure 4.17). After glancing at Ella’s work, Carol drew two big ears (Figure 4.18) by erasing and redrawing with a pencil. Then, she colored the ears, first, with a brown crayon and then covered them with a black crayon, which made the ears more distinct from the yellow body.

Carol’s visual response completed the given task by providing a pictorial and written work about one of the animals from the day’s picturebook. During the creation of the response, however, she continually glanced at Ella’s work to copy the word “rabbit”

and to modify the rabbit's ears. Given that she had been capable of writing most of the English alphabet letters, she probably could have written any letter by herself rather than needing to copy; however, she could easily locate Ella's work, and, thus, she copied.

Ricky also provided a visual response with a rabbit as its subject (Figure 4.19).



*Figure 4.19.* Ricky's visual response to *Whose Garden Is It?* (Hoberman, 2004).

Ricky wrote the following with a pencil:

rAvit [rabbit]

Unlike the other two focal children, Ricky's "rabbit" contained two correct consonants—"r" (initial) and "t" (final)—from the word "rabbit," and a consonant, "v," that substituted for "b" (middle), which means that he wrote at least two out of the three consonants that constitute the word "rabbit" correctly.

Then, Ricky began to draw a rabbit with a pink crayon; his drawing of a rabbit was placed under the written word. The rabbit had two eyes inside a long, vertical oval that represented the rabbit's head; on top of the rabbit's head, there were two long ears. The rabbit's body was also drawn with the same pink crayon. Ricky's drawing was not completely finished given the absence of one of the rabbit's legs because the allotted time for the day's *individual work* session was up before he had finished the other leg (c.f., "All right, close your journal"; teacher direction, December 7, 2011).

The absence of one leg, in fact, was due to the fact that Ricky spent more than half of the *individual work* time (approximately 5 minutes) on writing the word "rabbit." Since Ricky's desk was not adjacent to the two other focal children's desks and because the students (EOs) around his desk did not choose a rabbit as their topics, he did not have access to any visual cues for writing the word "rabbit." Thus, Ricky wrote the word by means of mute mouthing to himself. Sounding out was, in fact, suggested and modeled by the teacher as noted above ("I want you to say that thing to yourself . . . =er=ae=b=i=t=s= =er=ae=b=i=t=s," teacher direction, December 7, 2011). Then, Ricky seemed to try to accomplish his writing, as demonstrated by the teacher, through sounding out by himself; however, there is a possibility that he used Spanish phonology to sound out "rabbit." Spanish phonology is different from English phonology and does not completely transfer because, for example, the short "e" and "i" in English are not present in Spanish, and the letter "j" in Spanish sounds different from the letter "j" in English; thus, correctly identifying and distinguishing those sounds in English might not be an easy task for ELLs. Since not only Ricky but also the other two focal children

(Carol and Ella) were Spanish-speaking ELLs, sounding out by themselves would have not always been appropriate help to them in writing.

In sum, even though all three of the focal children completed the given task by providing required writing as well as drawings, their creation of their visual responses seemed to be carried out based on the amount of information they had immediate access to. The children appeared to choose a rabbit because the teacher had provided a demonstration of sounding out that word. In addition, it seemed that their different levels of English language proficiency were related to the amount of information they gained and used in their writing. After the teacher's demonstration of the sounding-out of the word "rabbit" to the whole class, Ella (whose written language proficiency was level 3) wrote "rabbit" with all three correct consonants ("r," "b," and "t") as well as one correct vowel "i," whereas Ricky (whose written language proficiency was level 1) did not produce a "b." Instead, he wrote "v." In the case of Carol (whose written language proficiency was level 2), however, it was not clear whether she was influenced by the teacher's oral demonstration or by visual cues from Ella's work. In short, this suggests that Ella was able to recall and write the word-long response whereas Carol and Ricky were not able to accomplish the word-long responses without visual cues. There was, however, no teacher feedback or instruction on their writing regarding their different levels of language proficiency apart from the demonstration of sounding a word out to the whole class.

### Sentence-Long Responses (Individual Exploration No. 7)

Chronologically, the tasks for the *individual explorations* in this kindergarten classroom became more difficult both syntactically and semantically by focusing on writing as well as by requiring a deeper understanding of picturebooks. The classroom teacher said that the level of difficulty was aimed at reaching the state standards. She stated:

The overarching goal for the year, by the end of the year . . . all the students should be able to write sentences like that using proper punctuation, spacing, and um . . . spelling, for example—the whole sentence by themselves. And those are based on the state standards, what they are expected to know at the end of kindergarten. (Teacher interview, October 12, 2011).

She explained that the state standards required that the students be able to write a sentence-long text at the end of the kindergarten year. To meet such an aim, half of the *individual explorations* with designated topics (chronologically, the latter four *explorations*, No. 5, 6, 7, and 8 in Table 4.31) required the students to express their understandings of or ideas about a picturebook at a sentence level regarding a comprehension of a plot and/or story events rather than a part of a story (e.g., a character's name).

For example, on February 10, 2012, the students were required to pick one of the five stories about change and growth the teacher had read aloud for the past weeks (“What I want you to do is pick one of the stories that we read,” teacher direction, February 10, 2012), then write a sentence about how the main character(s) had changed

and grew and draw an image for that sentence (“I want you to draw and write about how they changed,” teacher direction, February 10, 2012). The relevant five picturebooks included *Farfallina and Marcel* (Keller, 2002), *Hide, Clyde!* (Benfanti, 2002), *Little Panda* (Keller, 2002), *Little Quack* (Thompson & Anderson, 2005), and *See How We Grow* (Díaz, 2005).

Ella’s choice among the picturebooks was *See How We Grow* (Díaz, 2005). This nonfictional narrative comprises pairs of pages that have text on one page and a photographed image on the other and traces two twin girls’ growth from birth to toddlers to kindergarten-aged children. As a response to this story, Ella wrote and drew Figure 4.20.



Figure 4.20. Ella’s visual response to *See How We Grow* (Díaz, 2005).

Ella first began by writing the title of the book; she wrote the following with a pencil:

See How we grow

Ella wrote a semantically imperative sentence: “See how we grow.” This sentence, however, did not clearly describe how a character changed in one of the given five stories. Moreover, even though her text comprised a complete sentence, she completed the sentence not by *writing* but by *copying*, as shown in the following transcript excerpt (Table 4.33).

Table 4.33  
*Focal Children’s Behavioral Moves during an Individual Exploration*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Attentive;	Ella	//	Copied “We” from the	T
2	copy			title of the PB on the	shortly,
3				easel (“ <i>See How We</i>	then PB
4				<i>Grow</i> ”)	
5	Attentive	Ricky	//	Looked at the five PBs	PBs
6				(displayed either on the	
7				easel or on the teacher’s	
8				reading chair)	
9	Declarative,	T	All of the books we	Walked around in Area	SSE
10	whole-class		read about how	1	
11	utterance		something changed;		
12			that’s what I want		
13			you to write about		
14			today.		
15	Attentive;	Ella		Continued copying the	Journal
16	copy			title	
17	Attentive	Ricky		Still looked at the five	PBs
18				PBs and then glanced at	then
19				peers’ work	peers
20	Observant	Ella		Completed the copying	Ricky’s
21				of the title “See How	journal

Line	Code	Agent	Verbal	Nonverbal	Gaze
22				We Grow” and then sat	
23				on her knees on her	
24				chair and looked over at	
25				Ricky’s journal, which	
26				was still blank	

Ella began her writing by copying the title of the book, *See How We Grow* (Díaz, 2005), that had been displayed on the easel by the teacher prior to their *individual work* session (Lines 1-4). While Ella was copying, the teacher orally said, “All of the books we read about how something changed; that’s what I want you to write about today” while walking around in Area 1 (Lines 9-14). The teacher’s whole-class, declarative utterance represented a reminder of the day’s task. Ella, however, continued copying the title from the picturebook rather than trying to create her own sentence for the task (i.e., depicting a main character’s change and growth).

After writing, she drew a figure of a girl (see Figure 4.20). This girl had a big, round yellow face. Inside the face, two eyes and open, smiling lips were drawn with the same yellow crayon. Finally, the girl’s head was finished with long blond hair around the top. The girl wore a black t-shirt and blue shorts; her arms were stretched out from both sides, but there were no legs attached to the body. This pictorial response, however, delivered slightly different information regarding the main characters from the original story; in the book, *See How We Grow* (Díaz, 2005), the twin girls, in same or similar clothing, showed up together every two pages, and they were not blonde. In other words, Ella’s pictorial response also did not have much relevance to the content of the picturebook in terms of how the two main characters had changed and grown.



In fact, the semantics of the task for this *individual exploration* was different from the previous ones as it required the students' understanding of the whole plot; that is, how characters changed and grew. Thus, the students were to do more than write a character's name or simply state whether they liked the story or not. They first needed to comprehend the story and then express their understandings through written language as well as drawing. With this task, Ella adopted the visual cues from the front cover of the picturebook the teacher displayed on the easel. Ella's text and pictorial response, however, did not clearly explain how the main character changed or grew; rather, her creation of the visual response was completed through copying the picturebook's title and adding a picture of a blonde girl that was tangential to the original characters of *See How We Grow* (Díaz, 2005).

On the same day, however, Ricky (whose written language proficiency was level 1) could neither produce a sentence-long text nor draw a pictorial response (Figure 4.21).

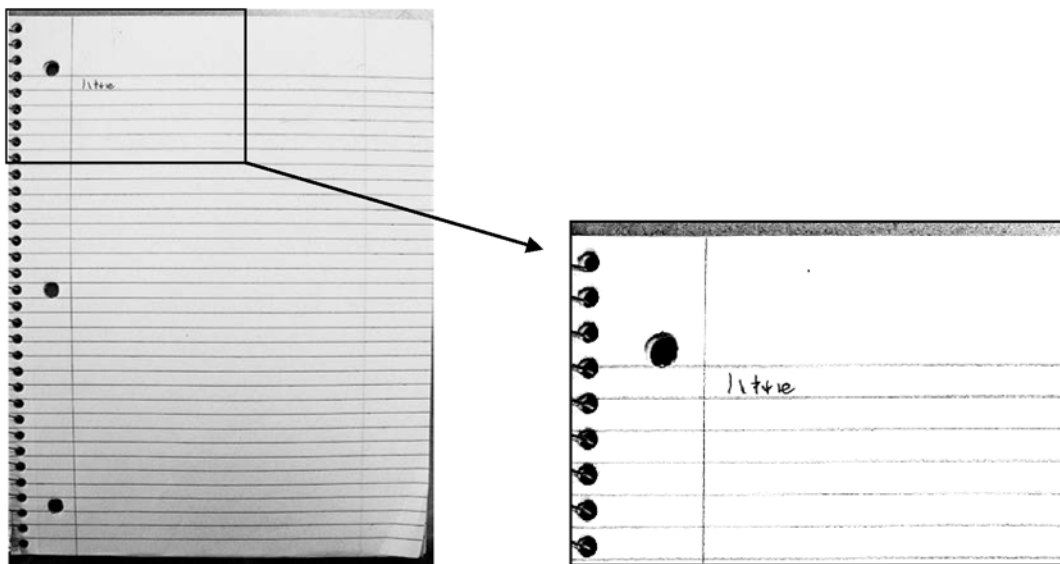


Figure 4.21. Ricky's visual response to a picturebook on February 10, 2011.

In his journal, Ricky wrote the following word with a pencil:

little

Ricky's text was faintly visible on the first line of the page, and the letters were small. Given the titles of the five picturebooks the teacher had addressed, his single-word text could have been related to one of the two books *Little Panda* (Keller, 2002) or *Little Quack* (Thompson & Anderson, 2005). It was not clear, however, which picturebook Ricky was writing about.

It seemed that this sentence-long text writing task was difficult for Ricky to accomplish at his level of language proficiency in the first place. In fact, Ricky spent approximately 6 minutes writing only the word "little." Until this task, he had neither been required to write a sentence-long text for an *individual exploration* nor had he been able to demonstrate sentence-level writing. Thus, when he was requested to produce the sentence-long written response on that day, he spent time observing what other students were writing and glancing at the picturebooks displayed on the easel or on the teacher's reading chair prior to initiating his writing. More specifically, in the above transcript excerpt (Table 4.33), while Ella was engaging in the copying of the four words "See How We Grow" (Lines 1-26), Ricky's *moves* included either glancing at the picturebooks displayed on the easel or on the teacher's reading chair (Lines 5-8) or observing what other EO students were doing (Lines 17-19). Even after Ella had finished her copying, Ricky's page was still blank (Lines 20-26). After making such observant *moves*, Ricky wrote the word "little." Even though he did not glance at the picturebooks or at his peers'

works during the act of writing the word “little,” this writing *move* occurred after his 6 minutes of continual observing and glancing *moves*.

The teacher’s instruction during this *individual work* session, however, did not address the individual needs of the focal children for accomplishing the tasks but mainly included whole-class managerial utterances such as the following:

- “No, don’t use your highlighter. Write with your pencil; draw pictures with crayons.”
- “Shhh. Whisper talking!”
- “All of the books we read about how something changed; that’s what I want you to write about today.”
- “If you don’t have anything on your paper yet, it’s time to work.”
- “Hey, friends. We got just about two more minutes left. We gonna stop for today.” (Teacher direction, February 10, 2012)

The above whole-class utterances involved (a) the instructional expectations for writing and drawing in terms of the use of a pencil and crayons, (b) class rules for keeping quiet, (c) a reminder of the day’s topic, and (d) a reminder of the time limit. In this context, instructional utterances that addressed the individual focal children’s academic needs in terms of their different English language proficiency levels were missing.

In sum, producing a sentence-long text that described a character’s change and growth was a high-level task for them to accomplish. Even Ella, whose written language proficiency was level 3, accomplished the task only by copying the title of the picturebook she had chosen—not by composing a sentence by herself—and her text did

not suggest an elaborative meaning of change and growth. The task, as presented, resulted in a copy of the sentence (Ella’s “See how we grow”) or the word (Ricky’s “little”) rather than in a scaffolded meaning-making process in which the children were able to communicate their own ideas about the character’s change and growth.

### Responses with Sight Words and Interviews

As noted in the previous section, half of the *individual explorations* with designated topics (*individual explorations*, No. 5, 6, 7, and 8 in Table 4.31) required the students to express their understandings of or ideas about a picturebook at a sentence level; out of the four *individual explorations*, three *explorations* (No 5, 6, and 8 in Table 4.31) centered on practicing sight words, such as “I,” “like,” “the,” and “because.” The sight words and the tasks for the *individual explorations* (No 5, 6, and 8) are listed in the following table (Table 4.34).

Table 4.34

#### *Sight Words for Individual Explorations with Designated Topics*

No.	Date	Relevant picturebooks	Sight words and directions for their use
5	Dec. 15	<ul style="list-style-type: none"> <li>• <i>Gingerbread Boy</i> (Cutts &amp; Goodman, 1998)</li> <li>• <i>Gingerbread Man</i> (Berenstain &amp; Berenstain, 1983)</li> <li>• <i>Gingerbread Baby</i> (Brett, 1999)</li> </ul>	<ul style="list-style-type: none"> <li>• Sight words: “I,” “like,” “the”</li> <li>• Direction: Write a sentence about a favorite scene from one of the gingerbread stories using “I like the . . . .”</li> </ul>

No.	Date	Relevant picturebooks	Sight words and directions for their use
6	Feb. 9	<ul style="list-style-type: none"> <li>• <i>Hide, Clyde!</i> (Benfanti, 2002)</li> </ul>	<ul style="list-style-type: none"> <li>• Sight words: “I,” “like,” “the”</li> <li>• Direction: Write a sentence about a scene in <i>Hide, Clyde!</i> starting with “I like/dislike the [story] . . . .”</li> </ul>
8	Feb. 24	<ul style="list-style-type: none"> <li>• <i>My Lucky Day!</i> (Kasza, 2005)</li> </ul>	<ul style="list-style-type: none"> <li>• Sight words: “I,” “like,” “because”</li> <li>• Direction: Write a sentence about why you like the story or not using “because”</li> </ul>

The sight words for December 15, 2011, included “I,” “like,” and “the,” and the students were expected to begin their sentences with “I like the” in order to write a sentence about a favorite scene from one of the three gingerbread stories. Similarly, on February 9, 2012, the sight words included “I,” “like/dislike,” and “the,” and the students were expected to use “I like/dislike the” at the beginning of their sentences to describe a scene from *Hide, Clyde!* (Benfanti, 2002). In other words, Table 4.34 indicates that the *individual explorations* (No 5, 6, and 8) required the students to achieve a syntactically expected form of a full sentence involving the sight words. In addition, the required semantics of the task involved the students’ value and judgment on the story (e.g., whether they like/dislike a story or why they like/dislike a story) instead of simply writing a character name or describing a part of a plot. Especially, the *individual exploration* on February 24, 2012, required a complete, reasoning sentence including “because”; the students were requested to write a descriptive text about their feelings (i.e., liking or disliking) as well as to explain the reason they liked or disliked at a sentence level. This was, in fact, the most difficult task, in terms of both syntax and semantics, among all of the tasks for *individual explorations* with designated topics during the period of my data collection.

The *individual exploration* (No. 8) was enacted after reading a picturebook, a fictional narrative *My Lucky Day* (Kasza, 2005). In this story, a fox, which typically played a villain's role in many folklore stories (e.g., Gingerbread stories), played a victim's role, whereas a piglet, which typically played a victim's role (e.g., as in *Three Little Pigs*), tricked the fox. The story began with the piglet's 'accidental' visit to the fox's house based on his misunderstanding that the house was a rabbit's house. The starving fox found the piglet at his door, caught him, and attempted to put the piglet into his oven without any hesitation. The piglet, however, pretending to understand the fox's starvation as well as his taste for tender meat, suggested three strategies that would make the piglet the best ingredient for the fox's dinner; the three strategies included giving the piglet a bath to make him clean, feeding the piglet to make him fat, and giving the piglet a massage to make him tender. Influenced by these attractive strategies, the fox completed all three jobs, but the jobs were too much labor for the starving fox, and he passed out from fatigue. As soon as the fox fell to the floor, the piglet hurried back home with leftover cookies from the dinner the fox had served. The story ended with the revelation that the entire encounter had been set up by the tricky piglet from the beginning; the revelation was accomplished through an illustration of the piglet's "visiting list" on which the fox and a coyote's names were crossed off and a wolf and a bear appeared to be awaiting for their turns.

After reading the book, the teacher first orally demonstrated writing a sample sentence.

Table 4.35

*Teacher Directions for the Use of Sight Words in Writing*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Declarative;	T	Today, I want us to start by	Stood up in	SSE
2	full body		writing about whether you like the	front of the	
3	movement		story.	white board	
4	Declarative;	T	I want you to write the reason:	Looked	SSE
5	emphatic voice		<u>why</u> you liked the story.	around at the	
6	tone			SSE	
7	Declarative;	T	So, instead of just saying “I like		SSE
8	emphatic voice		it,” I want you to use the word		
9	tone		“ <u>because</u> ”		

The teacher orally announced the day’s topic, “Today, I want us to start by writing about whether you like the story; I want you write the reason: why you liked the story,” while standing in front of the white board near the desk and chair area and looking around at the students (Table 4.35, Lines 1-6). For this utterance, the teacher used an emphatic voice tone on “why” to highlight that the day’s topic was about describing the reason they liked/disliked the story. The teacher’s next utterance directly suggested the sight word “because” the students needed to use for their reasoning texts; she said, “So, instead of just saying ‘I like it,’ I want you to use the word ‘because’” (Lines 7-9). Even though all of the teacher’s utterances were declarative on their surfaces, they actually directed the students to write a sentence in a designated way, that is, to write a sentence by obligatorily including the sight word “because.”

Then, the teacher provided a visual cue by writing a sample sentence on the white board.

Table 4.36

*Teacher Demonstration Writing for a Reasoning Sentence*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Declarative,	T	So you might have a	Looked around at the	SSE
2	descriptive,		sentence	SSE	
3	whole-class				
4	Declarative,	T	that looks something	Turned her body toward	White
5	Descriptive,		like this:	the white board	board
6	whole-class				
7	Read,	T	“I like <i>My Lucky Day</i>	Wrote “I like <i>My Lucky</i>	White
8	declarative,		because the . . .	<i>Day</i> [in green] because	board
9	descriptive,		because the piglet was	[in blue] the piglet was	
10	whole-class		tricky.”	tricky [in green]” on the	
11				white board	

The teacher first notified the class of her expectations by saying, “So you might have a sentence that looks something like this” (Lines 1-6) and then wrote a sample sentence while orally reading it out loud (Lines 7-10); she wrote “I like *My Lucky Day* because the piglet was tricky” (Figure 4.22).

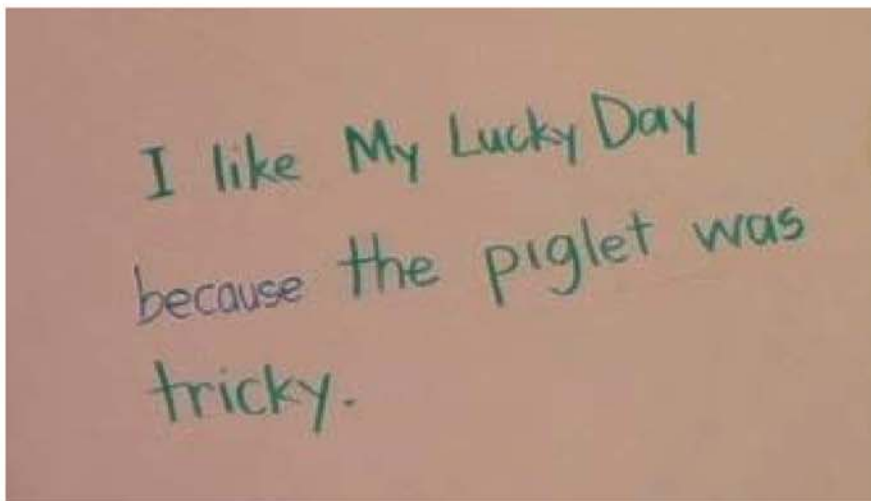
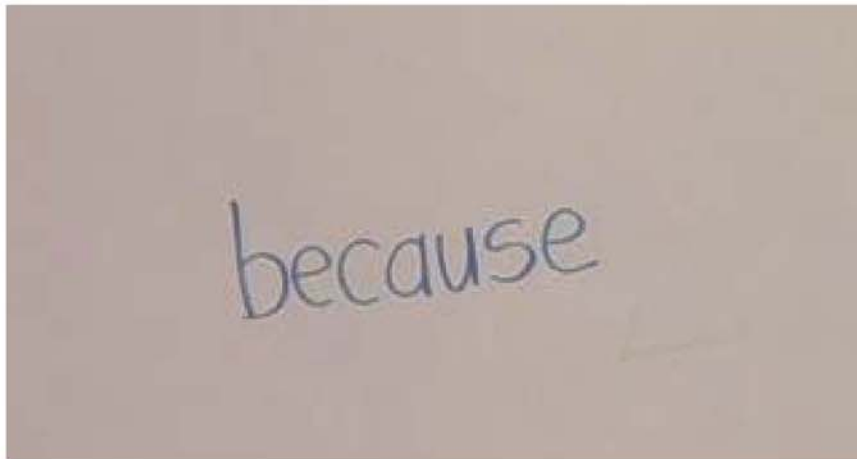


Figure 4.22. Mrs. Anderson’s sample writing of a reasoning sentence.



Her sample sentence syntactically comprised two complete clauses linked by “because” to describe the reason why the teacher liked the story. While writing the sentence, she emphasized “because” by writing it with a blue marker while writing the other parts in green. This visual demonstration, however, did not address how the students might accomplish their own reasoning but focused on the fact that they needed to include the sight word “because” in their texts.

This sample sentence did not remain visible on white board for the entirety of the *individual work* session because the teacher erased it and rewrote only the word “because,” as shown in Figure 4.23.



*Figure 4.23.* Mrs. Anderson’s sample writing of “because.”

While the teacher rewrote the word “because,” she orally said, “I’m gonna write the word ‘because’ on the board so that you c[an] see how to spell the word.” Her oral *move* suggested that the students could copy the word from the white board.

As discussed thus far, the teacher’s stated aim was different from what she actually focused on during her demonstration. The teacher-stated aim for the day was the

students' construction of a reasoning text—"writ[ing] the reason: why [the students] liked the story" (Table 4.35, Line 4-5); however, the teacher demonstration provided the visual cues for vocabulary and syntax and the teacher orally and visually suggested copying them instead of assisting the students in constructing their own reasoning texts. Consequently, this context resulted in the students' copying *moves* and syntactically similar written responses from all levels of the focal ELL children as shown in Figure 4.24, 4.25, and 4.26.



Figure 4.24. Carol's visual response to *My Lucky Day* (Kasza, 2005).

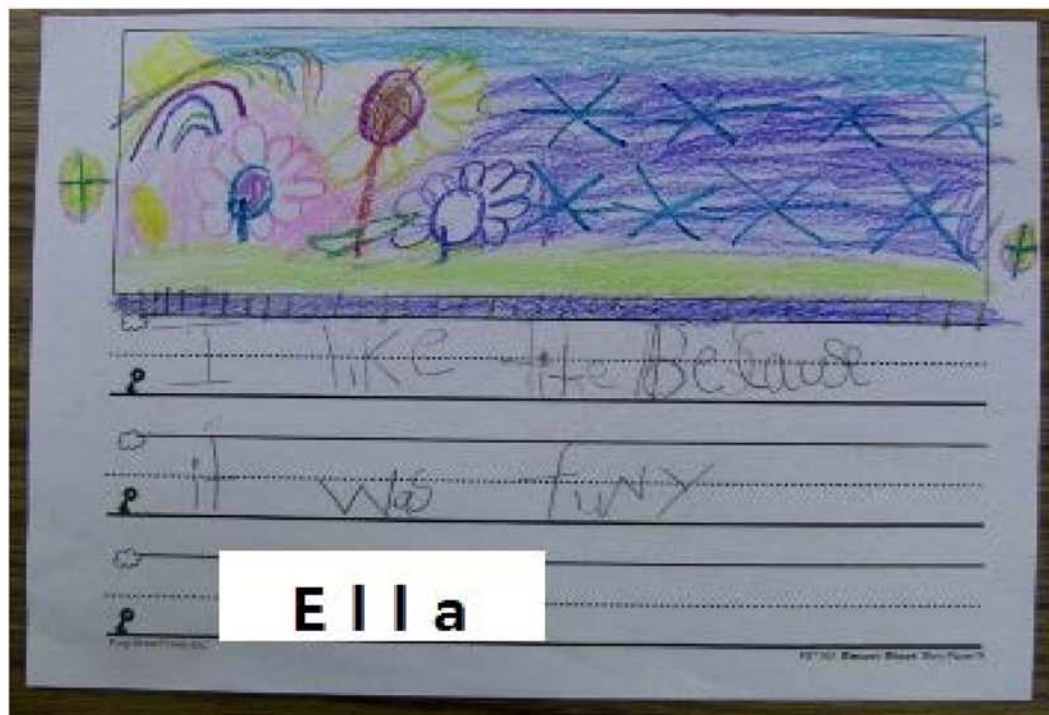


Figure 4.25. Ella's visual response to *My Lucky Day* (Kasza, 2005).

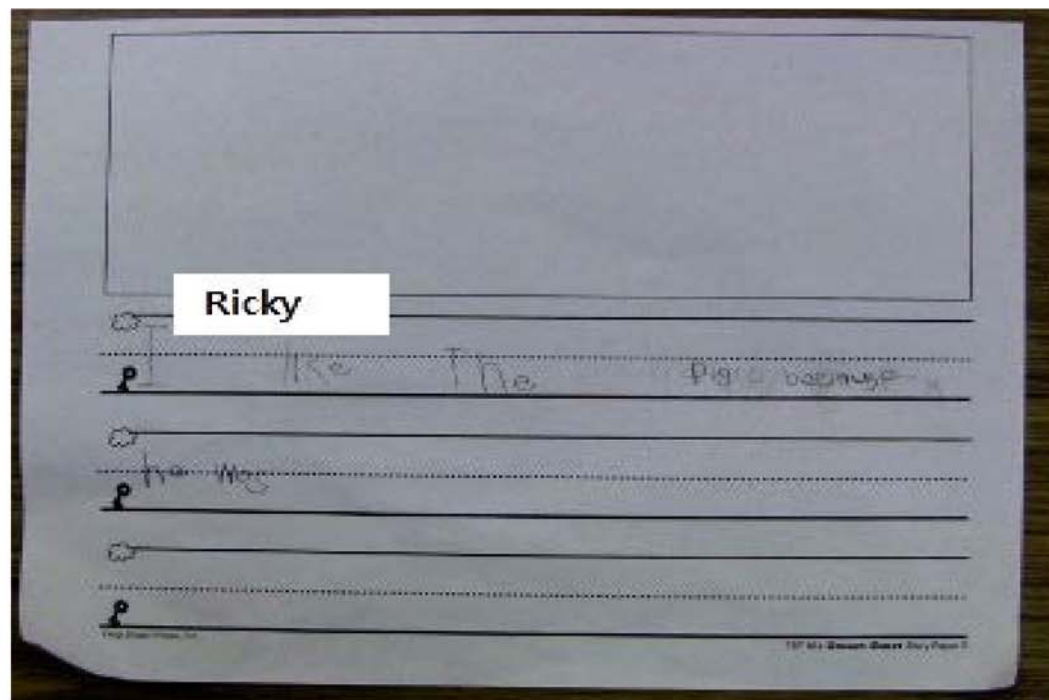


Figure 4.26. Ricky's visual response to *My Lucky Day* (Kasza, 2005).

Their provided reasoning texts as shown in Table 4.37.

Table 4.37

*The Focal Children's Written Responses to My Lucky Day (Kasza, 2005)*

Carol	Ella	Ricky
I like the fox because he was founy. Carol	I like it Because it was fuNy Ella	Ricky I like the pig because he was
[I like the fox because he was funny. Carol.]	[I like it because it was funny. Ella.]	[Ricky. I like the pig because he was]

Carol's sentence read "I like the fox because he was [funny], Carol"; Ella's sentence read "I like it [b]ecause it was fun[n]y. Ella"; and Ricky's sentence read "I like the pig because he was." All of these sentences seemed to provide a reasoning answer to the original task question: "why you liked the story" (Table 4.35, Lines 4-5). Carol wrote the reason she liked the story was the funny fox; Ella wrote either the story itself or one of the main characters was funny; and, Ricky seemed to explain that he liked the protagonist piglet in the story, although his sentence was not complete. Even though the semantics of the task was the most demanding one among the *individual exploration* tasks, all of the three focal children tried to engage in meaning-making by providing their own reasonings. The reasoning sentences, however, were constructed in the same way, that is, by copying. They wrote their sentences by continually glancing the sample sentence and then the sight words "I," "like," "the," and "because" on the white board or the classroom walls; the teacher suggestions for using the visual cues as well as the

children's copying *moves* eventually resulted in the syntactically similar sentences in all three responses regardless of their different levels of English language proficiency.

During the *individual work* session, however, they were not questioned or required to explain the sentences in their own words; thus, it was not clear whether they were able to construct the sentences without the visual cues. This, in turn, made it unclear to what extent the writing activity contributed to their understanding of meaning-making processes and developing written language proficiency.

Like the other two previous examples (*individual explorations*, No. 3 and 7 in Table 4.31), the focal children were most likely to complete their writing by copying. This seemed to be first due to the lack of differentiation. Even though the teacher acknowledged the linguistic differences of ELLs as compared to English-only children as well as expected ELLs to respond through less demanding ways (i.e., "they [ELLs] can draw instead of write, act it out, use phrases instead of whole sentences as their expressive English is lower"; teacher interview, January 23, 2012), there were no optional or leveled task for the focal ELL children. Carol and Ella, whose written language proficiency was level 2 and level 3, respectively, could copy the visual cues to build full sentences; however, Ricky, whose written language proficiency was level 1, could not offer a complete sentence in time, and thus, had no pictorial response. In fact, Ricky also copied the sight words from the visual cues in the classroom by glancing and that was how he completed the first clause ("I like the pig"); however, when he began his second clause after copying "because he," the time allotted for the work was up, and he did not have time to insert any more adjectives that might have described the pig. This showed that the allotted time (approximately 10 minutes) was not sufficient for him to

construct a complete, complex sentence even through locating and copying the necessary sight words. Even if given with more time, Ricky may still not have been able to complete this task appropriately as it may have required too much from him, who never had shown his capability in accomplishing a sentence-long text in his visual response. Along with the lack of differentiation, the focal ELL children were provided with visual cues (the sight words and the sentence); as the visual cues were easily accessible to them, they tended to adopt those cues to accomplish the demanding task. These contextual factors eventually constrained the task from scaffolding or encouraging the focal children to engage with the writing activity in order to construct their written responses in their own syntactic ways.

Further, these sentences did not reveal much about their understandings of the exact content of the given picturebook. For example, Carol wrote that the fox was funny, but exactly which part made her think that the fox was funny was not clear. Ella's sentence did not provide precise information about what "it" referred to because the two "its" in her sentence could refer to either the story or any of the characters from *My Lucky Day* (Kasza, 2005). In Ricky's case, his sentence suggested that he liked the piglet but did not provide a reason for the liking since he lacked the second clause after "because." This suggested that even though they offered reasoning sentences as requested by the teacher, how deeply they understood and appreciated the given picturebook content and to what extent they made use of written text as a meaning-making way for communicating their ideas or feelings about the picturebook content still remained unclear.

This issue was also found in Carol's and Ella's pictorial responses. After their writing, Carol and Ella created pictorial responses to go with their texts. Carol began

drawing with a pencil and crayons; her image consisted of a figure of a fox, green grass, and the sun (Figure 4.24). First, she drew the figure of a standing fox with the pencil that she had used for writing. Carol carefully outlined a fox with a slow motion to depict details such as its two pointed ears, two front legs with claws stretching from both sides of the fox's body, two rear legs with claws stretching from the bottom of the body, and a relatively long tail (stretching from the bottom left of the body). Different from the slow motion for outlining, coloring the fox's figure with a brown crayon comprised a tougher physical *move*, that is, speedy, linear, and zig-zagging motion with her arm to fill in the outline of the fox's figure. As a result, the fox's hair stood up in spikes around the penciled outline, and it was very similar to how the fox was depicted with its rough hair in the given picturebook. Carol's final touch to finish the fox's figure was adding its eyes and smiling lips inside its head. After drawing the fox's figure, Carol drew green grass with a green crayon; describing the natural grass, her physical *move* was intense but less so than her motion was for the fox's hair. The third object in her drawing was the sun in the top-left corner of the drawing section on the activity sheet; she drew it with a yellow crayon and added several yellow lines that stretched from the sun to represent sun beams. Additionally, Carol drew eyes and smiling lips for the sun. In short, Carol elaboratively illustrated the fox's physical appearance as she had seen it in the picturebook. Carol's picture, however, did not reveal much about her understanding of the content of the given picturebook; the image did not impart information about exactly which story event made her think that the fox was funny.

Ella's picture (Figure 4.25) included the sun at the top-left corner, a rainbow beneath the sun, which was her favorite item to draw, and flowers, and the space to the

right of these figures was colored in blue and filled with several stars; at the bottom of the drawing was green grass. Finally, Ella filled the space between the drawing and the writing sections with a navy crayon and several dense vertical lines, which made the compartmentalization between the drawing section and the writing section even clearer. Ella's pictorial response, however, did not provide any information about what the "it" in her writing referred to and did not render any of the figures relevant to the content of the given picturebook. In other words, Ella's pictorial response did not address the content either of her own written text or of the picturebook.

Nevertheless, the meaning of the focal children's responses in terms of the content of the picturebook was not explored or questioned by the teacher as the day's task centered on practicing "because." In fact, the teacher visited Area 3 (where the focal children's desks were adjoined in a row) during their *individual work*, her instruction focused on the form of their responses as shown in the following Table 4.38.

Table 4.38

*Teacher Visit to Carol's Desk*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Full body	T		Moved, on her knees,	Carol
2	movement			toward Carol's desk	
3	Observant; full	Ricky		Stood up and looked	Carol's
4	body			at Carol's activity	activity
5	movement			sheet	sheet
6	Attentive	Carol		Looked at the T	T
7	Text reading;	Carol	"I like the fox	Read the sentence to	Activity
8	neutral voice		because he was	the T, pointing at each	sheet
9	tone		funny."	word	
10	Observant	T		Looked at Carol's	Carol's
11				sentence for 2-3	activity



Line	Code	Agent	Verbal	Nonverbal	Gaze
12				seconds	sheet
13	Imperative;	T	Add a period at the	Pointed at the end of	Carol's
14	point		end of your	her sentence	activity
15			sentence.		sheet
16	Self-composed	Carol		Put a period at the end	Activity
17	writing			of her sentence	sheet

Table 4.38 above shows when Carol finished her sentence yet did not put a period at the end of that sentence. At that moment, the teacher just ended her interaction with a student who was seated in front of Carol's desk and she moved to Carol's desk on her knees. As the teacher approached Carol, she looked at the teacher and then read her sentence to the teacher. She read the following: "I like the fox because he was funny" (Lines 7-9) while pointing at each word one-by-one with her finger (Lines 7-9). To Carol's reading, the teacher first physically responded by silently looking at Carol's sentence. Then, the teacher orally and physically made an imperative *move* by saying, "Add a period at the end of your sentence" while pointing at the end of Carol's sentence (Lines 13-15). To the teacher's imperative utterance and finger-pointing, Carol physically responded by putting a period at the end of her sentence with a pencil (Lines 16-17). The interaction between Carol and the teacher ended when the teacher stood up on her feet and looked around the classroom.

In other words, even when the teacher visited Carol's desk to give individual instruction/assistance, what was served included instruction on the form of Carol's writing—where to put a period in order to complete a grammatically correct sentence. More to the point, during this interaction, the meaning of Carol's visual response was not further questioned or explored; issues such as whether she fully understood the fox's

untraditional role (as a victim) and, therefore, described him as “funny” or exactly which part made her think that the fox was funny were not questioned or explored during this teacher-student interaction. The interactions between the teacher and the other two focal children also did not address the meaning of their visual responses as she did not make any oral *moves*. After her interaction with Carol, the teacher passed by Ricky’s desk while orally managing the class by saying, “This is time that you should be working right now. I hear a lot of talking happening inside the room” (Teacher direction, February 24, 2012). When the teacher arrived at Ella’s desk, she silently looked at Ella’s work for 2 to 3 seconds standing behind Ella while Ella drew leaves and stars (see Figure 4.25); soon, the teacher kept walking while looking at other students’ works over their shoulders. No additional oral discussion between the teacher and the focal children occurred in terms of the content of their visual responses.

In sum, even though the students were supposed to produce a visual response to express why they liked the given story, the teacher’s demonstration and visual cues focused more on the syntax and vocabulary the students were supposed to copy. In the classroom context with the two contrasting aims—the teacher-stated aim versus the teacher-demonstrated aim—, the focal children seemed to find the visual cues provided for copying to be more accessible to adopt for their writing. As a result, their written responses were elicited within the boundaries of what they should include in their writing and of what they could copy for writing. The focal children’s uses of other modes, including image and oral language, also did not fully contribute to their own meaning-making and did not show much relevance to the content of the picturebooks they had chosen. Carol’s picture provided the detailed fox figure similar to the original image in

the given picturebook but the image could not communicate why she liked the fox; Ella's picture including the sun, flowers, grass, stars and a rainbow could not address why she thought "it" was funny; and there was no image at all in Ricky's response. In terms of the use of oral language, as the day's task and teacher instruction heavily focused on the form of writing, the focal children created their responses with limited use of oral language in terms of meaning-making; during the day's *individual work* session, only Carol interacted with the teacher but she was reading her sentence to the teacher instead of describing or explaining her product in her own words. As a result, the whole process of producing visual responses to *My Lucky Day* (Kasza, 2005) centered on one particular mode—writing, which involved practicing "because" in sentence-long texts—and did not fully incorporate various modes for the focal children's meaning-making practices.

These in-class responses, however, were distinct from the focal students' responses during their interviews with me in terms of their understandings of meaning-making processes; when the focal children were required to respond freely in terms of a topic, a task, and a mode(s), they exhibited contrasting use of visual, oral, and physical responses. For example, on December 14, 2011, Carol provided a response to *Gingerbread Boy* (Cutts & Goodman, 1998), a traditional folk tale in which a gingerbread boy popped out of an oven, ran out of a house, passed by people and animals that chased him, and was proud of his own speed; however, he finally got eaten by a tricky fox who offered him a ride across a river to help him escape his pursuers. At the end of this book, the gingerbread boy climbed up on the top of the fox to avoid becoming wet, as advised by the fox. In that moment, however, the sly fox made a sudden turn and tossed the gingerbread boy into the air to eat it. Carol's response was relevant to this

climactic moment in which the fox opened his mouth and awaited the entry of the gingerbread boy.

In the given picturebook, the fox's big red body was foregrounded over two pages. His hip and two rear feet were immersed in the river, but the swinging aerial movement of both his white-tipped tail and his black-tipped two front feet along with the waves on the surface of the river conveyed a strong impression: his sudden turning movement. The fox's mouth was wide open, and he showed his sharp teeth. His mouth and nose were held up high in the sky awaiting the gingerbread boy who was falling downward, headfirst. The foregrounded image of the fox and the gingerbread boy created a tense moment, and the pursuers, including people and other animals (such as a cat, a dog, and a pig) at the riverside, were backgrounded like an audience watching a show.

Carol's response to this moment began with her selecting a paper sheet; she proceeded her selection process with both oral and physical *moves*.

Table 4.39

*Carol's Choice of Paper Sheet*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Declarative; torso movement	Carol	I need a big picture.	Looked at the paper sheets provided; picked a blank letter-sized sheet and horizontally placed it on a table,	Paper sheets
2					
3					
4					
5					

When Carol selected a paper sheet, she first said, "I need a big picture" while looking at the paper sheets provided (Line 1); she then picked a blank letter-sized sheet, yet she put it horizontally—in a landscape orientation—on the table. The first figure Carol drew on

the blank sheet was a big fox that occupied almost the whole middle part of the sheet (Figure 4.27).



Figure 4.27. Carol's visual response to *Gingerbread Boy* (Cutts & Goodman, 1998).

Carol drew the outline of her fox with a black crayon in just one stroke without pausing; she started with his tail, then drew the main body shape to the right of the tail (excluding feet and ears, at this point), and finally returned to the initial spot where she had begun drawing. Next, she added two pointed ears on the top of the fox's head.

While drawing the fox's body and then the head with its pointed ears, she remained silent; however, when she added details to the fox's body, such as the fox's eyes, mouth, and feet, and then drew the gingerbread boy, she used oral language along with her physical drawing *moves*.

Table 4.40

*Carol's Drawing of a Fox and a Gingerbread Boy*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Declarative;	Carol	It's his eye; it's	Murmured with low voice volume	Paper
2	complete		his mouth.	as if she were talking to herself	sheet
3	sentence			while drawing the two eyes and	
4	utterances			mouth with protruding sharp teeth	
5	Exclamatory	Carol	And it's <u>it</u> ! It's	Spoke with loud voice volume and	R
6	; emphatic		the <u>gingerbread</u>	then smiled at R	
7	voice tone		boy.		
8	Non-lexical	R	Hm-hm.	Nodded	Carol's
9	utterance;				paper
10	observant				sheet
11	Declarative;	Carol	Toes . . .	Drew two front feet while	Paper
12	one-word			murmuring in a soft voice tone	sheet
13	utterance				

*Note:* "R" refers to the "Researcher" of the present study.

While drawing the fox's eyes and mouth with protruding sharp teeth, Carol said, "It's his eye; it's his mouth" (Lines 1-4). When she drew a little gingerbread boy near the fox's outstretched teeth, her tone of voice changed into an emphatic one, and she used exclamatory intonation to say, "And it's it! It's the gingerbread boy" with particular emphasis on the words "it" and "gingerbread" while smiling at me (Lines 5-7). Then, she resumed her drawing; she added two feet with the same black crayon she had used to outline the fox's body while saying, "Toes . . . ." (Line 11) in a soft voice tone. After drawing the outline of the figure, Carol began coloring. She first colored the body of the fox with a yellow crayon, its ears with a black crayon, the gingerbread boy with a brown crayon, and the fox's feet with an orange crayon in order. Coloring was completed

quickly, in less time than it took to draw the outline; this coloring did not include any accompanying oral language.

During the creation of her response, Carol's oral language was synchronously interwoven with her visual and physical *moves* to serve two different purposes. She first used a soft and relatively lower voice volume while drawing; this voice tone was used to inform her drawing process—that is, what she was drawing (i.e., “It’s his eye; it’s his mouth,” “Toes . . .”; Lines 1-4, and 11). However, she then used her speech to display more than her own process, that is, to add the meaning of tension representing the story event in which the gingerbread boy was about to be eaten. The sudden change in her voice tone, in “And it’s it! It’s the gingerbread boy,” did not only alarm her interlocutor but also conveyed the urgency of the story event.

In sum, while creating her visual response, she simultaneously made use of different modes (oral and physical) to construct her meaning. Even though there was no written text, several oral semiotic resources (different intonations and voice tones in her oral language) were interwoven with her drawing movements to represent her understanding of the urgency of the situation (i.e., when the fox was about to eat the gingerbread boy). Such her use of oral language, however, was not observed in the focal classroom context. For example, even though Carol used oral language when the teacher visited her desk as discussed in Table 4.38, her in-class utterances during the creation of her visual response to *My Lucky Day* (Kasza, 2005) were limited to reading what she had written rather than explaining or describing the meaning of her visual response in her own words. At that time, the teacher feedback to her focused on the use of punctuation

such as a period rather than the meaning of Carol's visual response as well. There was no use of oral language for Carol's own meaning construction in that classroom context.

Ricky also used oral language along with physical and visual modes while creating his response to a picturebook. On February 24, 2012, Ricky produced a visual response to *My Lucky Day* (Kasza, 2005). As introduced above with the in-class responses to the *individual exploration* on February 24, 2012, this fictional narrative unfolds a story about a clever piglet who tricks a fox into serving him with a bath, a dinner, and a massage. The ironic humor of this story comes from the untraditional role of the piglet as a villain which is different from other folk tales in which piglets typically play a victim's role, such as in *The Three Little Pigs*; this humor began when the piglet 'pretended to make an accidental visit to the fox's house and 'pretended to be surprised' while looking at the fox at the door.

In the given book, the image of the piglet's visit included the whole body of the piglet facing the viewer and a part of the back of the fox's head. In that moment, the piglet was outside the fox's house, whereas the fox was inside his house. Not only was there a wooden door that was open between them but also there were some tree leaves behind the piglet that represented their respective locations. The piglet was standing on his two rear feet, and his two front feet were stretched at his sides—as if those two front feet were his arms; this posture, along with the piglet's surprised facial expression (i.e., his gaping eyes and open mouth), suggested that he was not just casually standing there but, more specifically, he was pretending to be frozen to the spot given the fox's surprising appearance. Ricky's pictorial response was relevant to this moment (Figure 4.28).





Figure 4.28. Ricky's visual response to *My Luck Day* (Kasza, 2005).

To render a visual response (Figure 4.28), Ricky picked a letter-sized blank paper sheet and put it on a table horizontally. Then, the first subject matter that Ricky drew was a piglet's body, completed by drawing a wide oval with a pink crayon in the middle of the paper and including a small pointed ear on the top right of the oval. Ricky, then, added feet under the oval; his drawing of the piglet's body (the pink oval) and the piglet's feet was very slow and delicate in an effort to create a clear shape for each of the body parts. A tail was also added to the piglet's body by drawing a spiraled line that stretched outward from the left side of the oval. The last details Ricky added to the piglet's figure included his eyes and his mouth; he drew a dot under the pointed ear to represent the piglet's eye and then an upside-down "U" under the eye to represent his mouth. Because

Ricky used the same pink crayon, the dot and the upside-down “U” appeared blurry. Until then, Ricky had kept silent; however, he began to use oral language to make his meaning clearer in terms of what the piglet was doing.

Table 4.41

*Ricky’s Use of Oral Language during an Interview-Part 1*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Figure	Ricky		Drew a vertical line with a brown	Sheet
2	(visual)			crayon to the right of the piglet’s	
3				figure	
4	Complete	Ricky	He will	Moved his finger slightly, tapping on	Sheet
5	declarative		get to	the paper from the piglet’s tail to the	
6	utterance;		walk over	brown line as if his finger were the	
7	point		here.	piglet walking to the right; then,	
8				tapped on the brown line three times	

In the above transcript excerpt (Table 4.41), as soon as Ricky had depicted the fox’s door by drawing the brown vertical line, he explained what the piglet was going to do; he orally described “He will get to walk over here” while physically tapped his finger on the paper sheet from the piglet’s tail to the brown line, and then, tapped on the brown line three times (Lines 4-8). This physical *move* did not only represent which direction the piglet was heading to but also the piglet’s walking motion. In other words, Ricky’s oral and physical *move* made a sign of ‘animating piglet’ that was walking to the fox’s door.

The sign of animating was echoed when Ricky drew the fox with talks. After describing the piglet’s walking direction and motion, Ricky soon resumed his drawing of the fox while speaking.

Table 4.42

*Ricky's Use of Oral Language during an Interview-Part 2*

Line	Code	Agent	Verbal	Nonverbal	Gaze
1	Descriptive, incomplete utterance; expressive	Ricky	His tail, like a triangle.	Started to draw an oval with a triangular bump at its right side; talked to the R, smiling	R
2					
3					
4					
5	Descriptive, complete utterance	Ricky	He coming in the door.	Tossed the yellow-brown crayon into the supply box, stood up, grabbed a reddish-brown crayon, and then sat back down on the chair; drew a reddish-brown oval; this time, he included two pointed ears on the upper left side of the reddish-brown oval	Supply box then his sheet
6					
7					
8					
9					
10					
11					
12					

When Ricky drew the fox, he began with the fox's tail even before he drew the fox's head or body. While drawing a long, diagonal triangle with a yellow-brown crayon, he orally described the long triangle as the fox's tail; he stated, "His tail, like a triangle" while physically drawing the triangle. After making the tail, Ricky then drew the fox's head and body. He drew a diagonal oval with two pointed ears on the top left of the oval; both the oval and the pair of ears were created with a reddish-brown crayon. In this moment of drawing the fox's head and body, Ricky claimed that the fox was moving; he said, "He [']s coming in the door," with a present progressive form of the verb "come," while physically drawing the oval and two pointed ears (Lines 5-12).

Like Carol, Ricky also used oral, physical, and visual modes synchronously to create particular meaning—that is, animating. Even though Ricky's oral language proficiency had been at level 1 at the beginning of my data collection period (November, 2011) and his speech still included several grammatical errors when he rendered this

response (February, 2012), he made use of oral language (i.e., the present progressive tense) along with physical finger-tapping during his drawing to fully give the impression of the present progressive in his visual image. In addition, Ricky made sentence-long utterances in both examples (Table 4.41 and 4.42), which was not observed during in-class *individual explorations*. Ricky typically rendered his work in class by silently and receptively observing, revisiting, and copying other's works or visual cues, as discussed in Table 4.33, for example. Thus, Ricky's employment of the sentence-long utterances suggested that Ricky might have been able to use oral language in an elaborative and productive way, in classroom context, if given more freedom in terms of speaking during *individual work* sessions and if given a task that did not mainly focus on writing and its form.

Unlike Carol and Ricky, Ella produced her oral *moves after* drawing. For example, on February 22, 2012, Ella crafted a visual response to *My Lucky Day* (Kasza, 2005) during an interview with me; her response was relevant to the moment in which the clever piglet finally ran back to his home with leftover cookies when the fox passed out from his labors.

In the picturebook *My Lucky Day* (Kasza, 2005), the piglet's running away occurred at midnight because he had spent the entire day receiving the fruits of the fox's services. This moment was illustrated over two pages, and on the two pages, the landscape, including a few trees on a hill, was rendered in a dark blue, except for a yellow full moon placed in the upper right corner of the left page. In the middle of the right page, there was a piglet and a moon beam was shining on the piglet and highlighted him amongst the dark landscape. The piglet was carrying a white pack over his shoulder

(probably for transporting the leftover cookies, according to the text of the previous page, which read “. . . picked up the rest of his cookies and headed for home”; Kasza, 2005, p. 25) and was running down a hill crying, “What a bath! What a dinner! What a massage! . . . This must be my lucky day!” (Kasza, 2005, p. 26). Because it was a lucky day for him, the piglet’s eyes were closed yet curved (smiling) like a crescent, as were his lips; his tail was waving gently in the air, and his two feet were stepping lightly through the air. The piglet’s facial expression, running with light steps, and exclamatory sentences imply the piglet was happy and excited at that moment.

Ella wrote and drew about this moment, beginning her project by writing (Figure 4.29).



Figure 4.29. Ella’s visual response to *My Lucky Day* (Kasza, 2005).

Ella, too, picked a blank letter-sized paper sheet and put it horizontally on a table. Then, Ella began her work by writing the book's title at the top left of the sheet with a pencil: "*My Lucky Day*." This text was neither a complete sentence nor a clause including a subject and a verb; however, it was not produced through copying but rendered by herself. After writing the title of the book, she began drawing. The first figure was a yellow moon; she drew a moon by creating a semi-circle at the top right corner of the sheet and added several lines stretching outward from the semi-circle to depict a moon beam. Next, Ella inserted an image of water, which was not included in the picturebook *My Lucky Day* (Kasza, 2005); she made several thick horizontal strokes with a turquoise crayon at the bottom of the sheet. Then, the main character, a piglet, was drawn above the water with a red crayon. Ella began rendering the piglet's figure with his ears; two bumps were drawn, and a horizontal line connected one to the other. Then, two vertical lines were drawn downward from each ear, but the vertical line to the right included another bump (drawn, this time, to the right) that represented the piglet's tail. The two vertical lines were connected at the bottom through four additional bumps that were executed in the opposite direction of the ears (upside-down). These four bumps represented the piglet's feet. When Ella drew his feet, however, her arm's motion was slow and delicate. After drawing the outline of the piglet's figure, Ella added some details, including the piglet's eyes in green, his round nose in pink, and his smiling lips in black. The piglet's cookies were also added to her image of the piglet; however, they were not carried in a pack over his shoulder but carried in his pocket. To represent the cookies in the piglet's pocket, Ella first drew a square then four little circles inside that square.

The next character Ella drew was the fox; she began his outline with a gray crayon. Ella first drew two bumps that represented his ears but they were longer ears than the piglet. The fox's figure also had a bump at his right side that represented his tail; however, different from the piglet's figure, the fox's figure included only two blunt feet. Then, details, such as blue eyes, a pink nose, and gray lips, were added to the fox's figure as well, but his facial expression was different from the piglet's as he wore a tearful face. In particular, his lips comprised several rough oval strokes with a gray crayon. Ella's last figure was the fox's house. The fox's house was placed at the top of the sheet along with the book title and the yellow moon. The house, in pink, was a wide rectangle frame with a smaller, vertical rectangle at its bottom left to represent a door (including a pink knob) and a triangle roof; two wide black rectangle windows were added to the inside of the house.

Until she had finished her drawing, she did not use either oral or physical *moves* (e.g., finger-pointing) in order to describe what she was drawing; thus, when Ella finished her drawing, her image indicated that she had drawn about the two main characters—the happy piglet and the sad and/or angry fox—and that the characters were heading, directionally, toward the left because their bodies and the fox's eye gaze were facing toward the left. It was not clear, however, what the main characters were doing in this image *until* she explained what she had drawn by using oral language; she orally claimed that her image comprised a “chase” between the piglet and the fox:

The pig is running away and the fox was gonna chase him in the water . . . .

Because the pig is running fast, and the fox is gonna fall down, and he [the

fox] can't chase him [the piglet]. And he [the piglet] will go back to his [the piglet's] home. (Ella interview, February 22, 2012)

Ella's utterances included complete, conjoined, and complex sentences. She, first, used a conjoined sentence to explain what the main characters were doing; she said, "The pig is running away, and the fox was gonna chase him in the water . . ." Then, she orally crafted a complex sentence by including "because" to explain why she thought the fox might not be able to follow the pig ("Because the pig is running fast, and the fox is gonna fall down, and he [the fox] can't chase him [the piglet]"). Finally, she used another complete sentence to finish her story by saying, "And he [the piglet] will go back to his [the piglet's] home."

In fact, this sequenced way of using modes (drawing first and then talking) was similar to how the students were supposed to respond during in-class *individual explorations*. They were directed by the teacher to mainly focus on writing with limited use of oral language during an *individual work* session, and then they were optionally given with opportunities to orally discuss their products with peers during a *pair sharing* session. Nevertheless, Ella's rendering of elaborative oral *moves* as well as her pictorial response was distinct from her rendering of speech and visual products that typically less contributed to the communication of her own meanings as response to picturebooks in class. For example, Ella was not encouraged to use oral language to discuss her product with peers but, instead, her utterances were constrained by the teacher's managerial directions as discussed with Table 4.21, and her pictorial response did not fully address



her understandings of the content of the given picturebook as discussed with Figure 4.25 in the previous sections.

Her use of oral language during the interview, however, revealed that she was able to employ elaborative speech to describe what she had drawn as well as to provide an extension of the original story. In the original picturebook (*My Lucky Day*, Kasza, 2005), there was no chase between the piglet and the fox in the water. Instead, the piglet's running down the hill with excitement was followed by an image in which the piglet was sitting in his comfortable armchair holding his secret list of animals he had already visited and those he would later visit. Ella, however, created an additional scene between the piglet's running down the hill and his sitting at home by imagining that the passed-out fox, instead, might have started chasing the piglet. In addition, the syntactic complexity of Ella's utterances during the interview were not similarly elicited from her during in-class *individual work* sessions as the students were expected to focus on individual work without orally describing or iterating their works.

Ella's picture during the interview also showed more relevance to the content of the picturebook than her picture created in response to the same book during the class session. During class time, for example, even though Ella had the picture of a landscape with a rainbow, flowers, and stars (Figure 4.25), her image did neither explicitly correspond with the content of the picturebook nor address why she liked the story or which part of the story was favorable to her.

In short, with more freedom in terms of topics and modes during the process of meaning-making, all three of the focal ELL children showed capabilities in making use of modes in more elaborative ways to effectively communicate their own meanings.

Compared to their responses during the class time, their use of oral, physical, and pictorial responses also revealed more about their interpretations of meaning-making processes as well as understandings of the given picturebooks.

### Summary of Assertion 3

Assertion 3 addresses how the focal children made use of modes in different ways in terms of their individual interpretations of the function of modes for constructing and communicating meanings.

The three examples of in-class *individual explorations* suggest some issues both within and across the focal children's visual responses and their classroom enactments. First, the given tasks for the *individual explorations* centered on writing and its form rather than on considering writing as a meaning-making mode. In fact, the teacher-stated aims for the *individual exploration* were related to meaning-making. As discussed above, the teacher asked the students to write a word or a sentence to explain, for example, why they liked the given story. What had been demonstrated, however, included syntax of a sentence or vocabulary words the teacher wanted to see in the students' visual responses. Providing the visual cues of the expected form of sentences and/or words, the teacher also orally suggested that the students could copy the visual cues (e.g., "I'm gonna write the word 'because' on the board so that you c[an] see how to spell the word"; teacher direction, February 24, 2012). This eventually resulted in the students' copying behaviors and their syntactically similar responses rather than their using writing for their own meaning-making purposes.

Second, the writing-focused tasks for the *individual explorations* seemed to require the students to accomplish more than they could deal with at their English language proficiency levels. Out of a total of eight *explorations*, four *explorations* (No. 5, 6, 7, and 8 in Table 4.31) asked them to create sentence-long texts. Accompanying instruction did not provide any other optional and/or leveled tasks. In this context, the *individual explorations* did not facilitate the focal children's use of modes for their own meaning-making processes; instead, the focal children tended to copy easily accessible visual cues to accomplish given tasks that had a high level of difficulty.

During the interviews, however, the focal children enacted different orders and ways of rendering different modes for their own meaning-making processes. Carol and Ricky used oral language along with physical *moves* (i.e., finger-pointing) while they were drawing whereas Ella's drawing was followed by her oral language use. Through such different ways of using modes, Carol and Ricky could reiterate what had happened in the given picturebooks as well as highlight the story events while Ella could create her own imaginative story event as an extension of an original plot. Ultimately, the focal children's use of oral language was more elaborative, and their visual responses addressed more about their feelings and thoughts about the given picturebooks in the interviews, which had not been observed in the classroom context.

## CHAPTER 5: CONCLUSION

### Summary of the Study

This study argues that the focal mainstream kindergarten classroom provided limited opportunities for ELL kindergartners to make use of various modes (i.e., oral and written language, physical movement, and/or visual drawing) to make meaning in response to picturebook readings. The analysis of the picturebook reading events as well as their interview data reveal that the instructional implementation—including discussion opportunities during *readings*, directions and tasks for *individual work* sessions, and teacher-student interactions—did not fully address the focal children’s different levels of English language proficiency and their individual interpretations of the use of modes in terms of meaning-making processes. As a result, their classroom discourses and literacy practices limitedly facilitated them in making use of various modes for language development and literacy learning.

One of the critical findings for the present study is related to the notion of ELL education; in the focal classroom instructional context, there were few strategies that addressed the focal ELL children’s linguistic backgrounds, which were different from English-speaking children’s backgrounds. In fact, the focal children’s classroom teacher was aware of the ELL students’ linguistic deficiencies and had leveled expectations for them in terms of academic performances. She stated the following:

But ELLs, they aren't expected to respond to books in the same ways as non-ELL students. They can draw instead of write, act it out, [and/or] use phrases instead of whole sentences as their expressive English is lower.

(Teacher interview, January 23, 2014)

The actual classroom enactments, however, lacked scaffolding for the focal children's different ways of participating in reading events. As discussed in Assertion 1, for example, Ricky, among the three focal children, dominantly employed nonverbal modes while attending to or interacting with others during *readings*. He often responded to "yes/no" questions by nodding or shaking his head. During the teacher's reading aloud of a picturebook, he showed his understanding by employing physical movements (e.g., indicating a bee's movement by flapping his hands at his sides or a snake's sliding movement by undulating his hands smoothly in the air). Over time, however, there was no teacher feedback that linked Ricky's physical signs to verbal ones, and no corrective key vocabulary was provided. To provide another example, Carol was the focal child who was most often willing to respond during reading events when asked by the teacher (see Figure 4.1). Her oral utterances, however, often included phonology and particular patterns of intonation and accent that were different than those of native English speakers. Teacher-Carol interactions, however, did not always consider such differences, and the teacher, at one point, directly told Carol that she could not understand her response and subsequently asked her question to another student. To meet the instructional needs of ELLs, Wong Fillmore (1989) detailed that a teacher could model how a native speaker would put what ELLs have just said; the teacher of the focal classroom could have

modeled, for example, how a native speaker would have put Ricky's physical signs into English words or how a native speaker would have articulated—with English phonology, accent, and intonation—what Carol had just said. Such modeling, however, did not occur for Ricky and Carol during *readings*.

Teacher instruction for *individual work* sessions also did not fully concern the focal children's different linguistic backgrounds in terms of phonology. In the focal classroom, sounding out was one means the teacher employed for demonstrating how to write a word or a sentence. The teacher not only orally demonstrated sounding out a word or a sentence but also, in fact, suggested that students use the sounding out technique to write a word or a sentence by themselves during *individual work* sessions (e.g., "Some of you might want to be sounding out words or asking your neighbor to help," teacher direction, November 16, 2011; "I want you to say that thing to yourself," teacher direction, December 7, 2011). Sounding out, however, does not always constitute an appropriate approach for young ELLs (de Jong & Harper, 2005; Helman, 2012). Helman (2012) explained that even though phonological awareness skills can be transferred from young ELLs' home languages to English, sounds in their home languages do not always correspond to English sounds. Helman (2012) also pointed out that Spanish phonology is markedly different from English phonology and does not completely transfer because, for example, the short "e" and "i" in English are not present in Spanish. Given that all three of the focal children's home language was Spanish, there is a possibility that they used Spanish phonology to sound out English words and to construct their written responses. As discussed in Assertion 3, however, classroom discourse during the *individual work* sessions did not explore or question the focal ELL children's sounding out processes as

the teacher was either physically unavailable (e.g., distant from the focal children) or focusing on classroom management by reminding students of time limits and/or of the teacher's expectations (dos and don'ts) during the sessions. Even when the teacher visited the focal children's desks, teacher feedback was given on form instead of on how their phonological differences did or did not contribute to their sounding out practices. In the focal classroom, therefore, the instructional design did not successfully meet the focal ELL children's instructional needs in terms of their different linguistic backgrounds.

Another finding is closely related to social semiotics, which was used as the theoretical perspective of the present study to understand the focal children's meaning-making practices. From a social semiotic perspective, classroom interaction is recognized as a social practice in which a student engages with classroom discourse as a sign maker who has his/her own intent and interests to communicate understanding and knowledge as a process of learning (Kress et al., 2001; van Leeuwen, 2005). The instructional design of the focal classroom, however, did not always appropriately support the focal children's meaning-making practices. More specifically, the classroom enactments during *readings*, as discussed in Assertions 1 and 2, constrained their elaborative ways of using semiotic resources for communicating their thoughts and feelings in response to picturebooks, whereas, as discussed in Assertion 3 regarding the *individual explorations* with a designated topic, the children were requested to do more than they could deliver at their different levels of English language proficiency.

Regarding the former cases of Assertions 1 and 2, the teacher's use of oral and visual language was "foregrounded" while the focal children's language use was "backgrounded" during classroom interactions for *readings* and *demonstrations* during

which the whole class sat on the floor (Kress et al., 2001, p. 26). In other words, what dominated whole-classroom interactions was the teacher's utterances and her visual demonstrations; the focal children's utterances seldom occurred and comprised a less elaborative form. As discussed in Assertion 1, for example, during the *readings* of a picturebook, 69% of the teacher's questions (321 out of 467 questions, in total) formed "yes/no" questions (e.g., "That's a pretty big bee, isn't it?" teacher question, February 7, 2012), and this syntactic nature of the teacher's questions often required syntactically and semantically simple answers (e.g., "yes/no" answers). As such questions occurred at a high frequency among all questions (69%), the focal children, in turn, tended to answer those "yes/no" questions more often (78%) than the descriptive questions (22%).

Assertion 2 also addressed how the teacher's foregrounded language was echoed, for example, when the class engaged in a discussion before initiating an *individual work* session at their desks. The discussions consisted of the teacher's oral and visual construction of sample or ideal responses with the focal children receptively attending. Even when they were invited to participate in the construction of her demonstration work, elaborative oral language was produced by the teacher and not by the focal children (see the teacher-student interactions in Assertion 2); thus, this instructional context did not afford much room for the focal children to communicate their thoughts and feelings about picturebooks through elaborative use of modes.

On the contrary, Assertion 3 shows that a writing-centered instructional design demanded the focal children to perform beyond what their actual proficiency levels allowed. This occurred when the teacher's two types of registers—"regulative" and "instructional"—conflicted in stating a task and a goal for the *individual explorations*



(Christie, 2002, p. 3). As mentioned earlier in “Chapter 2: Review of Literature,” the former register can be identified as functioning to inform learners of overall goals and to control pace of and organize classroom practices while the latter register can be defined as functioning to deal with the particular teaching and learning content at hand (Christie, 2002). Based on Christie’s (2002) suggestions about the two registers, the teacher’s stated aim or “regulative register” concerned the students’ making meaning through writing and drawing in response to picturebook readings while the subsequent teacher demonstrations given through the “instructional register” required a higher syntactic and semantic level of writing than the focal ELL children were actually capable of producing at their current levels of English language proficiency (Christie, 2002, p.3). More specifically, the *individual exploration* tasks chronologically became more difficult in terms of the required lengths of text and sentence structures; the final *exploration* during the period of my data collection required the whole class of students, including the focal ELL children, to produce a complete, complex sentence using “because” to indicate why they liked/disliked a given picturebook. This task, in fact, required the students to provide semantically more than a retelling of a character or a story event by using vocabulary words they might have heard during the act of reading the book and, rather, asked them to represent their feelings or thoughts by using an evaluative expression (e.g., “funny” or “tricky”). In addition, since ELLs have limited vocabulary power compared to English-speaking children (Bailey, 2007), the focal children, then, were assumed to have been given a linguistically more demanding task. In such a context, all three of the focal children—Ella, Carol, and Ricky—completed their works mainly through copying visual cues displayed in the classroom.

The focal classroom's enactments that triggered both constraining and demanding instructional designs, in fact, emerged not from the isolated "micro-context" of the classroom enactments, such as the task level of difficulty alone or teacher directions or demonstrations, but from the "macro-context of [the] entire discourse" of the focal classroom interactions (Britsch, 2009, p. 209). In terms of the above-mentioned copying behaviors, for example, easily accessible visual cues with the teacher's history of demonstrating what they were to copy, which were typically provided prior to and/or during *individual work* sessions, resulted in the focal children's copying behaviors.

One contextual factor that characterizes the focal classroom's enactments is a lack of differentiation. In fact, the focal ELL children had different capabilities in terms of English language proficiency; however, instruction in and across reading events involving teacher-student interactions did not address their different capabilities in using English through different modes. In terms of writing, tasks for *individual explorations*, as discussed in Assertions 2 and 3, were given uniformly without any leveled or optional substitutions. At one point, as noted above, all of the students, including the focal children in the class, were asked to respond to a reading in a complete, complex sentence using "because" regardless of their different written English language proficiencies. For Ricky (whose oral and written language proficiency was at level 1), the task seemed too demanding as he could not finish his writing and did not even begin his drawing. In terms of oral language, on the other hand, Ella (whose oral language proficiency level was 5) showed more fluent use of oral language with correct grammar (e.g., "Do you know how to draw boots?" class interaction, November 16, 2011) and was able to orally comprise complex and/or conjoined sentences (see Assertion 3 for Ella's utterances during her

interview). The *individual explorations*, however, did not facilitate Ella's elaborative oral language; rather, it was constrained by teacher directions for classroom management, for example. Even during *pair sharing* sessions, in which the students were supposed to share their visual responses, Ella was not offered instruction or guidance that could have elicited elaborate oral language more often from her. Thus, their different levels of English language proficiency were not fully considered in one way or another in the focal classroom context.

The lack of concern for individual diversity also occurred in terms of the focal children's interpretations in their meaning-making processes. Dyson (1989) illustrated how kindergartners' literacy "evolve[s] primarily through dramatic play, talk, and drawing" (p. 9) and contended that individual children have their own ways of using modes during meaning-making processes. This means, for example, that some children might begin with a different set of modes—talking while drawing—than others, who might project writing and drawing then talking into their meaning-making practices. During their interviews with me, in fact, Carol and Ricky synchronously interwove multiple modes—speaking, drawing, and/or physical movements—to not only represent what they were drawing but also communicate particular, specific information. Specifically, Carol used different intonational patterns and voice tones to convey tension in her image in which a gingerbread boy was about to be eaten by a sly fox, and Ricky used an oral description along with repetitive finger-tapping on a figure of a piglet to animate its walking and the directionality of that walking. Unlike Carol and Ricky, Ella used oral language *after* writing and drawing to detail and narrate her own imaginative

plot that was embedded in her drawing. This suggests that they processed modes with individual differences.

In response to in-class reading events, however, the focal children tended to follow the teacher's way of using modes—they wrote first and then drew, as demonstrated by the teacher, and then, not always but optionally, had opportunities to talk with peers about their products. This was because, as discussed above, the focal classroom discourses involving teacher demonstrations and directions and demanding tasks “foregrounded” the teacher's way of using modes and “backgrounded” individual ways of interweaving modes to make meaning (Kress et al., 2001, p. 26). More specifically, teacher instruction prior to *individual work* sessions required them to process their work in a designated way (e.g., “I want us to start by writing about if you like the story. . . .When you finish, I want you to draw a picture . . . ,” teacher direction, February 24, 2012), and the instruction also constrained the students' speaking during *individual work* sessions (e.g., “This is time that you should be working right now. I hear a lot of talking happening inside the room,” teacher direction, February 24, 2012). The classroom enactments, thus, did not fully address individual variations in terms of the focal children's different processes of using modes for making meaning, and thus, lacked instructional opportunities for them to understand how they could differently interweave modes to make a sign.

From an emergent literacy perspective, an instructional design that does not address young children's different preferences and capabilities in using modes does not contribute to their literacy development because individually diverse use of modes in attempting to read and write—talking, listening, writing, and drawing—is part of young

children's processes of becoming literate (Clay, 1975; Mason & Sinha, 1992; Teale & Sulzby, 1986). In terms of earlier research on native English speakers, Clay (1975) particularly argued for multiple entry points involving different ways of using modes that enable students at different levels to participate and understand classroom discourse to develop their literacy skills. A more recent study by Helman (2009) also reaffirmed such an argument in terms of ELL kindergartners as she contended that various opportunities involving reading, writing, and talking as well as word study (e.g., alphabet study, phonological awareness activities, sight words) could motivate and prepare ELL kindergartners to read and write and build an essential literacy foundation for the emergent readers and writers. Therefore, what seemed to be missing in the focal classroom were instructional opportunities and assistance involving various modes and various ways of processing modes that could have helped the individual children build their own "historical line[s] that [would] lead to the highest form of" sign system—writing (Vygotsky, 1978, p. 116).

As discussed thus far, the classroom enactments often resulted in the focal children's copying behaviors during mode processing. Given that a substantial notion regarding sign making is that each and every sign maker has his/her own intent and interest in making a sign (Kress, 2010), such copying actions might seem to lack a sign maker's intent and interest and to comprise "'mindless' replication" (Mavers, 2011, p. 15). Nevertheless, Mavericks (2011) argued that copying could constitute a sign-making process if a sign maker intentionally made a copy to represent a particular meaning because what the sign maker would be doing in the production of such a sign would be connecting a meaning to a given form. Mavericks (2011), thus, suggested that young

children could learn the principle of making signs through copying activities *if* they were provided with an instructional design that would “shift the focus to the kinds of semiotic work that copying entails” (p. 15).

In the focal classroom context, however, it was not clear whether the focal ELL children made use of copying behaviors to construct their own meanings in response to picturebooks because their visual response creations were actualized as requested and demonstrated by their classroom teacher. For instance, when the focal children were requested to write a sentence-level text that asked them to perform more than they were actually capable of, they were also provided with easily accessible visual cues along with detailed and elaborative oral demonstrations and directions for how to use the visual cues to construct the requested written text; such context encouraged syntactical and semantic similarities in the focal children’s responses within the boundaries of the visual cues and of the teacher’s suggestions. Thus, this data does not definitively suggest that they made use of copying processes as semiotic practices to communicate their own thoughts and feelings about a picturebook or as opportunities for learning how written language works. What was needed in the classroom for the focal ELL children, therefore, seemed to be accomodating instruction that involved optional topics or tasks that could have addressed the individual differences and academic needs of the ELL kindergarten-aged children and that could have assisted them in “remain[ing] agentive” (Mavers, 2011, p. 31) in their meaning-making processes—even through copying.

### Limitations of the Study

The present study is limited in a few ways. The first limitation is tied to the data collection period. This study was conducted over the course of four months in total. During the data collection period, I visited the research site every school day—Monday through Friday—for the entirety of the morning kindergarten program session. The aim of this intensive visiting was to not miss any information or data that would influence the understanding and interpretation of the focal students' multimodal responses. For example, the teacher typically read the same picturebook more than once and the teacher flexibly and optionally enacted *whole-class explorations* or *individual explorations* between first and second or third readings based on daily schedules. Nevertheless, further longitudinal study could reveal the ELLs' change and growth over time. For instance, it could address the long-term use of modes and growth in their language proficiencies, both oral and written.

Second, the present study was conducted as a case study. As other case studies have acknowledged possible bias (Bogdan & Biklen, 2007), the assertions and results from this study might not be applied to whole populations of ELL kindergartners and their different ways of using modes. In fact, every educational setting has its own particular context, and every learner has a different way of learning (Dyson & Genishi, 2005). As Dyson and Genishi (2005) noted, however, the findings of a particular study about children's "understanding (their sense of what's happening and, therefore, what's relevant) and the processes through which they enact language and literacy education" can be considered a constituent in a body of literature for larger, general understandings about other children from other classrooms (p. 12).

The third limitation of the present study lies in subjectivity, in the researcher's interpretations of the collected data (Patton, 2005). In particular, the present study's use of a social semiotic perspective concerns not only how a sign is formed but also why a sign is created and what a sign means in a particular sociocultural context (Hodge & Kress, 1988). Revealing the nature of the ELL kindergartners' multimodal responses in their educational setting, therefore, necessitated investigating not only the focal students' use of semiotic resources but also why they constructed a particular response, what that response meant, and how that response contributed to their learning in their own classroom context. To gain such a social semiotic understanding and to triangulate that understanding, I collected several different types of data, including videotaped classroom enactments that could provide detailed contextual information regarding 'what was happening there back then'; however, data itself cannot tell a story and needs a researcher's interpretation. Thus, there is the risk that my sociocultural and linguistic background might have influenced how I analyzed the collected data to answer the research questions.

### Implications

In terms of the findings of the present study, implications include the need for more investigation, exploration, and/or teacher recognition regarding the following issues: (1) ELL kindergartners' responses in mainstream classroom contexts, (2) their phonological awareness, and (3) teachers' recognizing and valuing students' multimodal responses. The first issue is related to the need for research pertaining to how ELL kindergartners' responses are influenced and shaped by their mainstream classroom



contexts in which classroom discourses involve only English. The second issue concerns ELLs' diverse home languages, including Romance and other languages (e.g., Asian). The last issue is related to the need for teachers' attention to and recognition of students' multimodal responses as a part of becoming literate and their providing appropriate and relevant instructional feedback to those responses.

First, the present study was conducted from a social semiotic perspective to investigate how the young ELL kindergarteners made meanings in response to picturebooks. From a social semiotic perspective, each and every sign maker, as a human being, lives within his/her own sociocultural context and, thus, creates signs in "apt" and "plausible" forms that communicate his/her meanings by employing socioculturally available semiotic resources (Kress, 1997, pp. 11-12). In addition, this notion also suggests that young children's modes for meaning-making will inevitably vary and involve a wider range of semiotic resources, including both verbal and nonverbal, only because they do not yet have much experience regarding the conventions of adults' ways of sign making (Kress, 1997; Kress et al., 2001; van Leeuwen, 2005). Therefore, understanding young children's meaning-making processes by focusing on a particular type of mode (e.g., oral language, written language, or drawn image) might result in a partial view of the true nature of their multimodal communication.

Taking up this focus, researchers such as Genishi, Stires, and Yung-Chan (2001) and Araujo (2002) have investigated how classroom activities with different verbal and nonverbal modes (i.e., reading, speaking, listening, writing, drawing, and crafting) contributed to ELL kindergartners' literacy development. For example, Genishi et al. (2001) contended that daily activities contextualized through different ways of meaning-

making helped prekindergarten ELLs become sign makers as well as understand curriculum content. Specifically, after they engaged in some classroom activities, such as measuring their bodies with yarn, for instance, the children were asked to write and draw about the experience. Genishi et al. (2001) argued that the use of the yarn, of the drawn images and/or written marks upon paper, and of the children's speech as symbols "stacked on each other" to express their classroom experiences regarding measuring. As the researchers (Genishi et al., 2001) pointed out, however, all of their literacy practices during their morning sessions were enacted without any specifically assigned task related to a particular alphabet letter, and there was no designated time for reading and writing activities. This is clearly different from the mainstream classroom context of the present study in which the focal ELL children were requested to complete a certain length and/or structure of written text within a designated time frame only using the English language. In addition, as noted above, the study by Genishi et al. (2001) focused on prekindergartners instead of kindergartners; therefore, this study did not clearly reveal insights about kindergarten-aged ELL students' meaning-making processes in mainstream classroom contexts.

Further, Araujo (2002) investigated Portuguese kindergartners participating in a full-day bilingual program in terms of how interrelationships between speaking, reading, and writing with drawing activities contributed to the Portuguese kindergartners' literacy development. Her findings particularly highlighted the different purposes and strategies that the Portuguese kindergartners employed in writing that accompanied drawing to make meaning in response to the stories that they had read. She detailed, for example, that some of the Portuguese kindergartners used drawing dominantly to retell a story but

used written language for simply labeling their drawn images while some used invented spellings to provide additional details about their readings than their drawn images revealed. She explained that through such ways of using modes for making meaning, their writing literacy gradually evolved. Araujo's (2002) study, however, is significantly different from the present study as the ELL children in her study were guided in their literacy practices through their home language—Portuguese—while participating in the bilingual program; their classroom teacher would demonstrate and/or model a sentence or ask a question in Portuguese. Such accommodating strategies did not occur in the mainstream classroom context of the present study as the majority of the classroom students as well as the teacher were native English speakers; rather, the focal ELL children were provided all instruction, directions, and feedback in English.

As discussed thus far, even though both studies (Genishi et al., 2001; Araujo, 2002) reaffirm the importance of observing ELL kindergartners' different ways of using modes for literacy development, these studies do not address the nature of young ELL children's responses within a mainstream kindergarten classroom context in which the English language is the dominant communicative sign system and in which the students are eventually assessed and graded regarding their oral and/or written English language proficiency in accomplishing benchmark goals. One of the findings of the present study, in fact, shows that even though the focal ELL children tried to engage in reading events, their responses sometimes were constrained because of their linguistic backgrounds being different from the teacher's (i.e., see Assertion 1 for Carol's utterances during the reading of *Armadillo's Orange*, Arnosky, 2003). Therefore, more research focusing on instructional contexts in mainstream kindergarten classrooms would reveal more about

how ELL kindergartners' ways of using modes function in their literacy learning in mainstream classrooms and how they could be better assisted.

Second, among the different modes in which reading activities in the focal kindergarten classroom were involved, writing in English was the most abstract sign system the students encountered in their first year of schooling. To facilitate their writing experiences at individual desks, the classroom teacher supplied not only the topic but also process and strategy. One of the strategies the teacher repetitively demonstrated for *individual explorations* was sounding out a word. For example, she directed the students by saying, "Here's what I want you to do. I want you to say that thing to yourself," which was typically followed by her oral demonstration of the sounding out, such as "er=ae=b=i=t=s er=ae=b=i=t=s" (Teacher direction, December 7, 2011). As discussed above, however, the strategy of sounding out might not be appropriate for ELL kindergartners because not all of the sounds in English correspond to sounds in ELL students' home languages (de Jong & Harper, 2005; Helman, 2012). For example, the Spanish language system uses the letter "j" to represent a different sound than it represents in the English alphabet, and it does not include the sounds of the English short "e" or "i"; thus, ELL students whose home language is Spanish might face difficulty in identifying and distinguishing when those sounds are present in English oral and written language. This, in turn, implies the possibility that Spanish ELL students might use Spanish phonology to read and write English, and thus, it cannot be guaranteed that the sounding out strategy always appropriately scaffolds ELLs to learn English reading and writing.

In terms of young ELL children's phonological awareness, research studies on Romance languages—particularly Spanish—form a large body of literature discussing the relationships between Spanish phonological awareness and developing English proficiency (e.g., Gorman, 2012; Gottardo, 2002; Lindsey, Manis & Bailey, 2003; Manis, Lindsey & Bailey, 2004). Among them, some researchers (Gorman, 2012; Gottardo, 2002), on the one hand, have argued for Spanish ELL children's Spanish phonological awareness as an underlying proficiency across languages—that is, across Spanish and English. For example, Gorman (2012) examined the influence of Spanish phonological awareness instruction on its effectiveness in Spanish-speaking kindergartners' language development in both Spanish and English. By quantitatively measuring and analyzing their test scores before and after interventions, she found that the Spanish phonological instruction was beneficial to the Spanish-speaking kindergartners' phonological development in both the Spanish and English language. On the other hand, other researchers have suggested that even though phonological awareness in Spanish is related to variables for English language development, it is not always directly correlated (e.g., Lindsey, Manis & Bailey, 2003; Manis, Lindsey & Bailey, 2004). For example, Lindsey, Manis, and Bailey (2003) examined the phonological awareness of Spanish ELL first graders as one predictor of English language proficiency in terms of word-identification, sentence memory, letter and word knowledge, and print concepts. By quantitatively testing and analyzing 249 Spanish-speaking children, they found correlations between Spanish phonological awareness and English proficiency in terms of the variables mentioned above, but they also pointed out a stronger correlation in expressive vocabulary with later reading comprehension within language. Furthermore, their

subsequent research study (Manis, Lindsey & Bailey, 2004) revealed that the same children, then in second grade, were able to transfer Spanish phonological awareness and word-decoding skills from Spanish to English; however, they showed slow development in terms of English vocabulary, memory for sentences, and passage comprehension, and their performance in English was below their performance in Spanish.

These studies reveal detailed aspects of the influence of Spanish phonological awareness on English language development; however, what is visible in and across the research studies discussed so far is that the research studies have focused on examining the influence of ELLs' L1 phonological awareness on L2 acquisition and/or on the possibility of transferring phonological awareness from L1 to L2 through collecting test scores and analyzing them quantitatively. Instructional suggestions for how to assist ELLs regarding different phonological backgrounds were not clearly made in the above-mentioned studies. De Jong and Harper (2005) pointed out that mainstream teachers might incorrectly view ELL children's use of home language knowledge as an "inability to perform in English" and their home language as an obstacle in academic learning as they typically lack strategies for ELL students (p. 105). Thus, issues such as how to scaffold and bridge L1 phonological awareness to L2 acquisition seem to still need additional qualitative research. In addition, the above-mentioned studies are limited to findings about Spanish ELL kindergartners. Additional research studies on ELL kindergartners from countries other than Spanish-speaking countries would enrich the body of literature.

Last, the results of the present study imply the need for teachers' recognizing and valuing ELL kindergartners' use of various modes in classroom discourse as a critical

part of their becoming literate. The present study takes a multimodal approach to observing and analyzing the focal ELL kindergartners' meaning-making processes for three reasons. First, it is true that all "teaching and learning are communication" (Kress, 2010, p. 174) in which teacher and students engage in classroom discourse through more than one mode. Second, as noted in "Chapter 2: Review of Literature," children's inventories of conventional communication methods have not yet fully developed as adults' inventories have (Kress, 1997; Kress et al., 2001; van Leeuwen, 2005), and thus, their sign making is inevitably realized through "multimodal 'orchestration'" in which several modes, as a whole, complementarily construct a particular meaning (Bourne & Jewitt, 2003, p. 71). Third, ELLs who have linguistic backgrounds different from those of English-speaking children might have English language inventories that are not larger than those of English-speaking children. By taking a multimodal approach, therefore, I expected to gain a holistic understanding of the nature of the ELL kindergartners' responses.

Taking a multimodal approach, in fact, revealed much about how the focal ELL kindergartners tried to engage in classroom discourse and to accomplish classroom activities. At the same time, however, it was also revealed that their multimodal engagements were not always acknowledged by their classroom teacher; this constrained the focal children's further engagement with classroom discourse. For example, during the reading of a picturebook on November 28, 2011, Ricky (whose oral English proficiency was at level 1) made several attempts to express his ideas about the day's picturebook (*A Bed for the Winter*; Wallace, 2000) through body movements, such as scurrying fingers, flapping hands, and sliding hands, which corresponded to the

picturebook characters of the dormouse, the bee, and the snake, respectively (see Tables 4.5, 4.6 and 4.7). Even though the teacher seemed to glance at him several times, none of his movements were explored or questioned by the teacher during the day's picturebook reading, and, thus, Ricky's movements were not bridged to further opportunities for practicing oral English CALP. On the other hand, in terms of writing, teacher feedback often was provided in the form of written text rather than through acknowledgment of the focal children's various modes that were helping them to engage in and complete given writing tasks and that contributed to the construction of their own meanings. Issues, such as to what extent they could actually write to express their own meanings and whether they simply copied visual cues to construct their written texts or how the copying behaviors, in fact, helped them to learn and develop an understanding of how a writing system works, were not explored or questioned by the classroom teacher.

In fact, Mavers (2011) argued that there is not enough time for today's teachers to carefully trace and understand each and every individual student's different interpretations of and processes for sign making. In addition, it is difficult to physically responsively assist all of their students with their needs in their moments of making meaning. Nevertheless, Mavers (2011) contended that deliberating on observing, analyzing, and examining children's sign making would provide some room for teachers to better assist students in engaging with literacy practices.

A study by Sandvik et al. (2012), as discussed in "Chapter 2: Review of Literature," provided an example of how a teacher's recognition of and attention to ELL kindergartners' multimodal responses could provide necessary instructional assistance for students. According to Sandvik et al. (2012), the focal kindergartners of the study were



ELLs who were not proficient in communicating in English with the teacher and, in fact, seldom employed oral language while using an iPad application designed for vocabulary learning; however, observing the focal children's multimodal responses, such as their eye gazes as well as their finger movements (dragging and pointing on the instructional tablet) enabled the teacher to identify and understand the children's learning processes and, consequently, allowed the teacher to provide questions and feedback that assisted the children in proceeding and solving the given problems for vocabulary learning. Even though the study comprises a case of a specially designed linguistic program for ELL kindergartners (not for mainstream classroom kindergartners), the study implies that teaching, especially early literacy instruction for ELLs, requires more than instruction regarding how to read and write alphabet letters. Rather, identifying and understanding the meaning of different signs is a critical part of effectively engaging them in more opportunities to practice English and, eventually, to learn English. Therefore, even though identifying and reflecting on their multimodal responses is not always ideally possible in a mainstream classroom context, which is tightly structured and scheduled according to state standards and goals for an academic year, giving attention to young ELL kindergartners' multimodal responses would help teachers to not waste their different semiotic efforts in attempting to learn English and to bridge their attempts with productive literacy practices.

In sum, the present study reveals that the instructional design of the focal mainstream classroom did not always appropriately support and scaffold the meaning-making literacy practices of the focal ELL children who had individual differences in using modes as well as in linguistic backgrounds (including English language proficiency

levels) from English-speaking children and/or from each other. Regarding these findings, further research studies on ELL kindergartners' ways of using modes for literacy learning in mainstream classrooms as well as additional qualitative studies on classroom enactments in terms of how to bridge L1 literacy skills (including phonological awareness) to English acquisition would help build a better academic archive for ELL educators and researchers. In terms of teaching practices, teachers' recognition of and reflection of ELL kindergartners' uses of various modes in learning English would help teachers to provide better assistance for young ELL children who are in a stage of exploring various semiotic pathways toward conventional English language literacy.

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## APPENDICES



## Appendix A: Coding Categories

## 1. Teacher's oral language codes

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 Teacher's oral language codes
 

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Teacher utterance

Declarative (T)	An utterance that serves to declare or explain. <ul style="list-style-type: none"> <li>• T: I had a lucky day before.</li> </ul>
Exclamatory (T)	An utterance that serves to express an exclamation. <ul style="list-style-type: none"> <li>• T: Oh, Carol remembers!</li> </ul>
Imperative (T)	An utterance that serves to express a command. <ul style="list-style-type: none"> <li>• T: Please turn and face the big chart.</li> </ul>
Interrogative (T)	An utterance that serves to ask a question. <ul style="list-style-type: none"> <li>• T: Who's at the door?</li> </ul>
Quoted utterance (T)	An utterance that comprises the reading of a picturebook or another type of text. <ul style="list-style-type: none"> <li>• T: They all lived together in a nice, soft nest.</li> </ul>
Targeted utterance	An utterance that is addressed to a particular child or at a particular group of children. <ul style="list-style-type: none"> <li>• T: Steve, can you come show us the <u>newborn</u> baby?</li> </ul>
Whole-class utterance	An utterance that is addressed to the whole class. <ul style="list-style-type: none"> <li>• T: This week we're talking about the main idea.</li> </ul>
Elaborative (T)	An utterance that elaborates on meanings. <ul style="list-style-type: none"> <li>• T: I'm choosing not to draw any characters in this picture today because I just want the setting.</li> </ul>

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 Teacher's oral language codes
 

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Teacher question

Closed-ended question	<p>A closed-ended question; it may accept one answer.</p> <ul style="list-style-type: none"> <li>• T: What do you think RAY might be . . . ? (shows an image of a dog)</li> </ul>
Open-ended question	<p>An open-ended question; it may accept multiple answers.</p> <ul style="list-style-type: none"> <li>• T: Will, why didn't you like the story?</li> </ul>
Alternative question	<p>A question that requires students to choose from two or more alternatives.</p> <ul style="list-style-type: none"> <li>• T: Do you remember if this book was make-believe or a fact book?</li> </ul>
Yes/no question	<p>A question that requires either "yes" or "no" as its answer.</p> <ul style="list-style-type: none"> <li>• T: Do dogs like to run?</li> </ul>
Vocabulary question (T)	<p>A question that inquires about the meaning of a word.</p> <ul style="list-style-type: none"> <li>• T: You know what a "roll" is?</li> </ul>
Knowledge displaying question	<p>A question that requires recalling a particular fact from a given picturebook; it may begin with "what," "when," "where" or "who."</p> <ul style="list-style-type: none"> <li>• T: You know what a "roll" is?</li> </ul>
Reasoning question (T)	<p>A question that requires reasoning regarding a reading; it may begin with "why" or "how."</p> <ul style="list-style-type: none"> <li>• T: Why is he going back to the cookbook?</li> </ul>
Turn designation (T)	<p>A calling of a name that is invoked to summon the targeted person.</p> <ul style="list-style-type: none"> <li>• T: Amy?</li> </ul>

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Teacher's oral language codes

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Teacher answer/feedback

Positive feedback	The teacher's positive answer/feedback. <ul style="list-style-type: none"><li>• T: That's it. Perfect!</li></ul>
Negative feedback	The teacher's negative answer/feedback. <ul style="list-style-type: none"><li>• T: No, not to me; talk to your neighbor.</li></ul>
Yes/no answer/feedback	An answer that simply provides "yes" or "no." <ul style="list-style-type: none"><li>• Pamela: Mom?</li><li>T: No, it's not the mom.</li></ul>
Descriptive answer/feedback	An answer that provides specific information more than "yes" or "no." <ul style="list-style-type: none"><li>• Amy: What's an ax?</li><li>T: An ax is what you use for <u>chopping</u> the wood.</li></ul>
Clarification	An answer that is used to clarify the meaning of a part of or the whole of the previous utterance. <ul style="list-style-type: none"><li>• Joy: It might fall.</li><li>T: They might fall?</li></ul>
Behavioral evaluation	An utterance that provides an evaluative feedback. <ul style="list-style-type: none"><li>• T: I really like the way that Helen is sitting and following directions.</li></ul>

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## 2. Student's oral language codes

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 Students' oral language codes
 

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Student utterance

Declarative (S)	An utterance that serves to declare or explain. <ul style="list-style-type: none"> <li>• Amy: I know that.</li> </ul>
Exclamatory (S)	An utterance that serves to express an exclamation. <ul style="list-style-type: none"> <li>• Ron: This is a tricky fox!</li> </ul>
Imperative (S)	An utterance that serves to express a command. <ul style="list-style-type: none"> <li>• Joy: Let me see.</li> </ul>
Interrogative (S)	An utterance that serves to ask a question. <ul style="list-style-type: none"> <li>• Brenda: What is it "chopping"?</li> </ul>
Quoted utterance(S)	An utterance that comprises the reading of a picturebook or another type of text. <ul style="list-style-type: none"> <li>• Carol: <b>Cu . . . cuh . . . cup.</b> (reads the following text: "Cup")</li> </ul>
Elaborative (S)	An utterance that elaborates on meanings. <ul style="list-style-type: none"> <li>• Amy: She didn't hold her head up when she was a baby.</li> </ul>

Student question

Vocabulary question (S)	A question that inquires about the meaning of a word. <ul style="list-style-type: none"> <li>• Will: What's the "coyote"?</li> </ul>
Text-checking question	A question that inquires about the meaning of a particular part of a text. <ul style="list-style-type: none"> <li>• T: <b>He jumped up and tweaked his nose.</b> Amy: Of the gingerbread man?</li> </ul>

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 Students' oral language codes
 

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Reasoning question (S)	<p>A question that requires reasoning regarding a reading; it may begin with "why" or "how."</p> <ul style="list-style-type: none"> <li>• T: They start to chase him.</li> <li>• Ray: Why?</li> </ul>
Copied question	<p>A question that comprises repeating or recasting a part of or the whole of the previous question.</p> <ul style="list-style-type: none"> <li>• Will: What's a squash? (looks at the teacher)</li> <li>• Carol: Squash? (looks at the teacher)</li> </ul>
Turn designation (S)	<p>A calling of a name that is invoked to summon the targeted person.</p> <ul style="list-style-type: none"> <li>• Ricky: Ella?</li> </ul>
<u>Student answer</u>	
Correct answer	<p>A student's correct answer to a closed question.</p> <ul style="list-style-type: none"> <li>• T: S makes the sound . . . ? Ricky: =S=S=S=.</li> </ul>
Incorrect answer	<p>A student's incorrect answer to a closed question.</p> <ul style="list-style-type: none"> <li>• T: So now, how many are in the pond? SS: Four. (answer impulsively; "one" is the correct answer)</li> </ul>
Yes/no answer	<p>An answer that simply provides "yes" or "no."</p> <ul style="list-style-type: none"> <li>• T: So, did you say that there are three words in the title? Carol: Yeah!</li> </ul>
Descriptive answer	<p>An answer that provides specific information more than "yes" or "no."</p> <ul style="list-style-type: none"> <li>• T: What else, Andy? Andy: A fox can't walk.</li> </ul>

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Students' oral language codes

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Knowledge-displaying answer	<p>An answer that displays knowledge gained during the day's (or previous) reading events; it may provide information concerning "what," "when," "where" or "who."</p> <ul style="list-style-type: none"><li>• T: Mark? What happened at the beginning of the story? Mark: The piglet knocked at the door.</li></ul>
Reasoning answer	<p>An answer that provides reasoning regarding a reading; it may provide reasoning about "why" or "how."</p> <ul style="list-style-type: none"><li>• T: Why didn't she wanna stay in the cave? Ron: Too wet and damp.</li></ul>
Choral answer	<p>An answer that is synchronously spoken by two or more students.</p> <ul style="list-style-type: none"><li>• T: Did he notice the rattlesnake? SSE: No!</li></ul>

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### 3. Other oral language codes

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#### Other language codes

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##### Non-lexical/Unintelligible utterance

Hesitation	<p>A sound that fills the gap before and/or between a lexical utterance.</p> <ul style="list-style-type: none"> <li>T: Well . . . You guys are nice listeners, today.</li> <li>Carol: Uh . . . uh . . . rabbit.</li> </ul>
Attitudinal	<p>A sound that seems to express a speaker's emotion (e.g., amusement, surprise, and/or sadness); it may include laughing, giggling, snorting, shrieking, gasping, and/or additional audible sounds initiated by emotion.</p> <ul style="list-style-type: none"> <li>T: Oh, boy, it could be blood. But I hope it's not. @@@ (laughs at the end of the sentence)</li> <li>SSE: Aowa! (look at an image of a big gingerbread house)</li> </ul>
Circumstantial	<p>Any circumstantial utterances from peers such as peers' shouting out different answers or comments.</p> <ul style="list-style-type: none"> <li>Amy: Yes/</li> <li>SSE: Oh, no, no!</li> </ul>
Unintelligible	<p>An utterance that is unclear, low in volume delivery, or that occurs simultaneously with others' utterances or with circumstantial sounds.</p> <ul style="list-style-type: none"> <li>SSE: ###</li> </ul>

##### Reading/Utterance vocal tone

Neutral	<p>A tone of voice that is used for speaking and that is of no particular kind and/or no particular characteristics of vocal tone.</p> <ul style="list-style-type: none"> <li>T: Here is the title page.</li> <li>SSE: Good morning, Mrs. Anderson.</li> </ul>
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 Other language codes
 

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Emphatic	<p>A tone of voice that emphasizes particular elements of content; it may involve a high-pitched vocal tone, a loud voice volume.</p> <ul style="list-style-type: none"> <li>• T: <b>Just swallowed it whole - the <u>entire roll!</u></b> (voice is getting louder; makes a gasping sound at the end of the sentence)</li> <li>• SS: Wowwwwwwwww! (vocalize in a loud and high-pitched vocal tone)</li> </ul>
Whisper	<p>A tone of voice that is low in pitch or volume.</p> <ul style="list-style-type: none"> <li>• T: Today, we're gonna read a new story. (whispers to the SSE)</li> <li>• Brenda: Silly. (whispers to herself)</li> </ul>
Pretend	<p>A vocal tone that is used to enact or take on the role of a character in a given picturebook.</p> <ul style="list-style-type: none"> <li>• T: <b>"Let me go! Let me go!"</b> (yells with a high-pitched vocal tone while pretending to be a piglet in <i>My Lucky Day</i>; Kasza, 2005)</li> <li>• T: <b>"If you want me, Catch me if you can."</b> (reads text) Ray: You can't catch me! (speaks with a high-pitched, playful vocal tone while pretending to be a gingerbread baby in <i>Gingerbread Baby</i>; Brett, 2008)</li> </ul>
Rhythmic	<p>A reading or an utterance that involves a particular rhythm; it may include the teacher's rhythmic text reading or the students' repeating of the teacher's rhythmical text reading or their singing along with a music CD.</p> <ul style="list-style-type: none"> <li>• T: <b>Run, run as fast as you can. You can't catch me. I'm the gingerbread man.</b> (reads a picturebook rhythmically with a high-pitched vocal tone)</li> <li>• CD music: <b>Twins learn to share and play.</b> Steve: Share and play. (sings along with the music CD)</li> </ul>

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Other language codes

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Utterance structure

Simple	<p>A sentence that comprises one independent clause.</p> <ul style="list-style-type: none"><li>• T: Oranges also grow on trees.</li><li>• Ray: I like insects.</li></ul>
Conjoined	<p>A sentence that includes two or more coordinated clauses.</p> <ul style="list-style-type: none"><li>• T: I want you to come up and count the words for us.</li><li>• Melissa: I like to go this pool and there was this big jungle gym.</li></ul>
Complex	<p>A sentence that includes an independent clause with one or more dependent clauses.</p> <ul style="list-style-type: none"><li>• T: This book is written by the same author who wrote the other one.</li><li>• Andy: I know the sun has sunglasses.</li></ul>
Incomplete	<p>An utterance that does not form a complete sentence.</p> <ul style="list-style-type: none"><li>• T: With the police?</li><li>• Amy: There's he. . . .</li></ul>
Phrase	<p>An utterance that includes sequenced two or more words yet does not contain a finite verb and its subject.</p> <ul style="list-style-type: none"><li>• T: A magic.</li><li>• Andy: The fox.</li></ul>
Lexical item	<p>An utterance that includes only one word (i.e., noun, adjective, verb, or adverb).</p> <ul style="list-style-type: none"><li>• T: Tortoise.</li><li>• Ron: Bees.</li></ul>
Interrupted utterance	<p>An utterance that is interrupted by another speaker.</p> <ul style="list-style-type: none"><li>• T: This must be . . . (reads text)</li><li>• SSE: My lucky day!</li></ul>

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Other language codes

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Sounding out

An utterance that comprises an isolated sound.

- T: =C=A=T=. (phonetically sounds out each letter)
  - Ricky: =S=S=S=. (sounds out the initial letter of a word)
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## 4. Written language codes

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Written language codes

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Teacher's text

Demonstrative writing     A written product by the teacher that serves as a demonstration prior to the students' writing activities.

Student's text

Copied writing             A written product by one student copied from the teacher's or other's written products.

Self-composed writing     A written product by a student on his/her own choice of topic relevant to a picturebook reading.

Other written text (commercially produced written text)

Teaching material         A written text found in teaching materials, such as picturebooks, big charts, flash cards, and magazines.

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## 5. Visual codes

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 Visual codes
 

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Teacher's visual products

- Diagram                      A visual product by the teacher that suggests an idea about/within a picturebook reading using various graphic elements such as shapes, lines, and figures.
- Demonstrative drawing    A drawing by the teacher that serves as a demonstration prior to the students' drawing activities.

Student's visual products

- Designated drawing        A drawing by a student on a specifically designated topic given by the teacher.
- Self-composed drawing    A drawing by a student on his/her own choice of topic relevant to a picturebook reading.

Visual teaching materials (commercially produced written text)

- Teaching material image    A drawn or photographed image found in teaching materials, such as picturebooks, big charts, picture cards, and magazines.
- Drawn image                A drawn, not digitally photographed, image found in teaching materials.
- Photograph                 An "object representational" image (Wallschlaeger & Busic-Snyder, 1992, p. 381) found in teaching materials that communicates a message that can be seen and recognized "from environment and experience" (Dondis, 1973, p. 67) and that is produced with a camera.
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Visual codes

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Visual Attributes

Narrative	A drawing that “suggests or tells a story” (Atterberry & Block, 1989, p. 74).
Figure	A graphic entity that “depict[s] or suggest[s] animate beings” (Atterberry & Block, 1989, p. 51).
Layout	A “general arrangement of text and/or imagery in a design” (Atterberry & Block, 1989, p. 66).
Line	“An element of form which is characterized by length and direction. . . . Line may be thick or thin, soft or hard, flowing or ragged, smooth or irregular” (Atterberry & Block, 1989, pp. 66-67).
Shape	A “closed contour” that characterizes a physical entity such as a figure or an object (Atterberry & Block, 1989, p. 101).
Texture	A visual and tactile quality that characterizes a “tactile surface” (Atterberry & Block, 1989, p. 114).

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## 6. Behavioral codes

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 Behavioral codes
 

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Teacher's behaviors

Distal (T)	<p>Teacher's actions that do not seem to link with the text of a picturebook or with a reading activity.</p> <ul style="list-style-type: none"> <li>• T: (runs her fingers through her hair)</li> </ul>
Elaborative (T)	<p>Teacher's actions that elaborate on oral meanings.</p> <ul style="list-style-type: none"> <li>• T: Just kinda short, in a short way. (demonstrates a length of one to two inches with her thumb and index finger)</li> </ul>
Expressive (T)	<p>Teacher's actions that seem to express the teacher's feelings toward a picturebook reading.</p> <ul style="list-style-type: none"> <li>• T: Ahhhh! (makes a face of surprise with her mouth open)</li> </ul>
Illustrative	<p>Teacher's actions that accompany a picturebook reading in order to illustrate or describe a literary element (e.g., character, event, setting) within a picturebook.</p> <ul style="list-style-type: none"> <li>• T: <b>I'm a gingerbread boy, I'm as fresh as can be! I can run so fast, you can't catch me!</b> (rhythmically bounces from her waist while seated)</li> </ul>
Managerial	<p>Teacher actions that are used to manage picturebook reading activities.</p> <ul style="list-style-type: none"> <li>• T: (puts the picturebook on the easel)</li> </ul>
Point (T)	<p>Teacher's finger or hand movement that directs attention to a particular text, image, or person.</p> <ul style="list-style-type: none"> <li>• T: (points with her finger at the title of the picturebook)</li> </ul>

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 Behavioral codes
 

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Student's behaviors

Attentive	Student's actions that suggest the child is attending to the teacher or to a teaching material (e.g., to a picturebook or to a chart). <ul style="list-style-type: none"> <li>• SSE: (turn their bodies around and face the easel)</li> </ul>
Copy	Student's actions that copy or mimic another's actions. <ul style="list-style-type: none"> <li>• Ricky: (performs a snatching motion by moving his hand from beside his body toward his mouth)</li> <li>• Brenda: (looks at Ricky and performs a snatching motion by moving her hand from beside her body toward her mouth)</li> </ul>
Distal (S)	Student's actions that do not seem to link with the text of a picturebook or with a reading activity. <ul style="list-style-type: none"> <li>• Ella: (puts on her jacket)</li> </ul>
Elaborative (S)	Student's actions that elaborate on oral meanings. <ul style="list-style-type: none"> <li>• Ray: Um...the little duckling did plop, plop, plop. (performs a hopping motion with his hand on the floor)</li> </ul>
Expressive (S)	Student's actions that seem to express the child's feelings toward a picturebook reading. <ul style="list-style-type: none"> <li>• Carol: (makes a face of surprise with her mouth open)</li> </ul>
Performative	Student's actions that physically illustrate or describe an idea about a picturebook reading without oral speech. <ul style="list-style-type: none"> <li>• T: Show us what you think it means to scamper. (smiles at Andy) Andy: (quickly jogs from the windows to the teacher's desk)</li> </ul>
Observant	Student's actions that suggest one child is observing another's behaviors. <ul style="list-style-type: none"> <li>• Melissa: (comes back to her spot on the floor) Ella: (looks at Melissa)</li> </ul>

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Behavioral codes	
Point (S)	<p>Student's finger or hand movement that directs attention to a particular text, image, or person.</p> <ul style="list-style-type: none"> <li>• Carol: (points with her finger at the front cover of the picturebook)</li> </ul>
Turn-taking	<p>Student's actions that signify that a child is volunteering to take a turn.</p> <ul style="list-style-type: none"> <li>• Carol: (raises her hand)</li> </ul>
<u>Bodily movement</u>	
Eye movement	<p>Movement that enlists the use of one's eye(s).</p> <ul style="list-style-type: none"> <li>• Ella: (looks at Helen)</li> </ul>
Facial movement	<p>Movement that enlists the use of the parts of one's face, such as eyebrows and/or lips.</p> <ul style="list-style-type: none"> <li>• T: (knits her eyebrows)</li> </ul>
Full body movement	<p>Movement that enlists the use of one's full body.</p> <ul style="list-style-type: none"> <li>• SSE: (sits on the floor)</li> </ul>
Gesture	<p>Movement that enlists the use of one's head, shoulders, and/or hands.</p> <ul style="list-style-type: none"> <li>• T: (shrugs her shoulders)</li> </ul>
Torso movement	<p>Movement that enlists the use of one's torso.</p> <ul style="list-style-type: none"> <li>• Ricky: (rocks his torso back and forth repeatedly)</li> </ul>

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## Appendix B: Informal Interview Protocol

### 1. Purpose

The main purpose of the intermittent interviews with the focal children was to see how they would differently respond to the content of picturebooks using a wide range of semiotic resources as well as more freedom in terms of topics.

### 2. Procedures

I conducted intermittent interviews with the focal children four times in total—once a month from November 2011 to February 2012—during the period of my data collection. Even though I had obtained permission for the intermittent interviews from the Institutional Review Board (IRB) as well as from the teacher, the focal children, and the focal children's parents prior to the data collection, I asked the teacher, before the week I would conduct the interviews, to schedule the interviews on days that would not influence anything related to the children's regular routines and their learning. In addition, I confirmed the class schedule with the teacher each interview day. The intermittent interviews lasted approximately 10-15 minutes each and never exceeded 15 minutes.

### 3. Provided Materials

To offer an opportunity in which the focal children could express their understandings of and ideas about a given picturebook in any way they wanted, various materials were provided. The provided writing and drawing instruments included pencils and an eraser, colored pens, ball pens, crayons, markers, and highlighters. The provided

paper sheets also varied in terms of size and layout: bound notebook pages (as were found in their journals), activity sheets, and blank paper sheets of letter size (8.5" x 11") and A3 size (11.7" x 16.5").

#### 4. Sample Interview Questions

To offer more freedom in terms of modes, I suggested the focal children express their meanings in any way they could or wanted—by talking, drawing, and/or writing, for example. In addition, I made the questions syntactically short and avoided complex structures to address the focal children's English language proficiencies. The primary questions for the intermittent interviews included the following:

- Do you remember the book [a picturebook's title]?
- What do you want to talk about the story?
- You can talk about the story, or you can draw about it, or you can write about it; you can choose any way you want.
- Could you tell me about your picture?
- Could you tell me about [a figure] in your picture?
  - What is s/he doing in your picture?
  - What's happening to him/her/them in your picture?

VITA

## VITA

**JIYOUNG YI**

PhD Candidate

Literacy and Language Education  
 Department of Curriculum and Instruction  
 Purdue University

**EDUCATION AND CREDENTIALS**

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**Aug. 2007-Present: Doctoral Student**

Literacy and Language Education Program, Department of Curriculum and Instruction,  
 Purdue University, West Lafayette, IN.

- 2010 Outstanding Research Poster Presentation Award (Gold Prize), Applied Linguistics Association of Korea
- 2009 AGSERS Best Research Poster Award, Purdue University

**Sept. 2005-Jan. 2006: Doctoral Student**

Department of English Language and Literature, Chung Ang University, Seoul, Korea.

- Total credit hours earned: 9; Cumulative GPA: 4.5/4.5

**Feb. 2005: Master of Arts in English Linguistics (English Education)**

Department of English Language and Literature, Chung Ang University, Seoul, Korea.

- MA thesis: *A Study of an English Teaching Model for Cyber-education*
- Total credit hours earned: 32; Cumulative GPA: 4.4/4.5
- Two merit-based scholarships and a scholarship award for passing entrance examinations with high rank

**Feb. 1999: Bachelor of Arts in English Education**

Department of English Language Education, College of Education, Chung Ang University, Seoul, Korea.

- Total credit hours earned: 143; Cumulative GPA: 3.9/4.5
- A merit-based scholarship and an Alumni Professors' Fellowship Award for outstanding graduate student

**Feb. 19, 1999: Teaching Credentials (Subject of Secondary English)**

- Obtained a secondary English teaching certificate authorized by the Korea Ministry of Education.

**TEACHING EXPERIENCE**

Sept. 2005-Jul. 2007: Lecturer, Tongwon College, Gyonggido, Korea

- Developed curricula and taught English as a cultural subject and English Reading as a major subject within the Dept. of the Secretary, the Dept. of Information and Communications, the Dept. of Electric Engineering, and the Dept. of Industrial Design from eight to fifteen hours per week.

Fall 2006: TOEIC Lecturer, Tongwon College, Gyonggido, Korea.

- Developed curricula and taught special series lecture on TOEIC.

**WORKING EXPERIENCE**

Feb. 2002-Dec. 2003: ACHS Textbook Specialist, Korean Educational Development Institute (KEDI, [www.kedi.re.kr](http://www.kedi.re.kr)), Seoul, Korea

- Worked within the Dept. of Educational Innovation, Center for Air and Correspondence High School (ACHS).
- Coordinated writing and publishing procedure for two textbooks: *English I*, and *English Conversation*.

- Managed administrative work; got official approval for two ACHS textbooks from the Ministry of Education of Korea.
- Proctored ACHS students' knowledge tests and performance assessments.

Sept. 2001-Jan. 2002: Assistant Manager, Prolangs Co., Ltd. ([www.prolangs.co.kr](http://www.prolangs.co.kr)), Seoul, Korea

- Worked within the ChildU Education team.
- Developed an internet-based workbook, *Language Arts: Grade 1*, based on the curriculum of the "Multimedia Supplemental Educational Program" by the Texas and New York State Education Office(s); developed its guidebook.
- Created guidelines for assisting and guiding ChildU home school tutors.

Nov. 1999-Aug. 2000: Research Assistant, Korea Institute of Curriculum and Evaluation (KICE, [www.kice.re.kr](http://www.kice.re.kr)), Seoul, Korea

- Worked within the Center of English Education Policy and Research.
- Coordinated writing and publishing procedure for two national reports commissioned by the Ministry of Education of Korea: Research Report CRE 99-19 and Policy Research Report CRE 99-7-10-1.
- Facilitated meetings and conferences among writers, KICE faculty, and the officials of the Ministry of Education.
- Managed confidential documents related to the two reports.

Jan. 1999-Aug. 1999: Department Research Assistant, Chung Ang University, Seoul, Korea

- Functioned with the Department of English Language Education.
- Managed the administrative work of the Department of English Education.
- Assisted professors in editing and formatting various academic documents (e.g., grant proposals, conference proposals, and various applications for academic activities).
- Supervised and graded students' assignments.

1995-1999: Research Assistant, Chung Ang University, Seoul, Korea

- Assisted professors in publishing research articles.
  - Koo, H. (1998). *English phonetics*. Seoul: Hanshin Publishing Company.
  - Koo, H. (1998). *An Introduction to phonetics and phonology*. Seoul: Hanshin Publishing Company.
  - Cha, K. (1997). *Teaching listening comprehension*. Seoul: Hankook Publishing.

## **RESEARCH EXPERIENCE**

**(Please refer to PUBLICATIONS or PRESENTATIONS section for the related publication and presentation information.)**

### **Independent**

Mar. 2011-Present: PhD dissertation research

- Research site: Vinton Elementary School, Lafayette, IN.
- Dissertation title: “English language learning kindergartners’ picturebook responses in a mainstream classroom”

Jan. 2008-Dec. 2010: Independent research on picture book analysis from a visual social semiotic perspective

- Study title: “Impacts of images of English picture books on ELLs’ motivation.”
- Study title: “A picture book analysis based on visual social semiotics”  
(Awarded; see “HONORS AND AWARDS” section).
- Study title: “What do you do with a picture book: view or Read?”
- Study title: “A picture book analysis based on visual social semiotics.”
- Study title: “How a picture book can mediate EFL young readers in terms of motivation.”

Aug. 2008-Dec. 2008: Independent research on minority students' difficulties at Purdue  
(Awarded; see "HONORS AND AWARDS" section).

- Research site: Purdue University, West Lafayette, IN.
- Study title: "What makes them struggle: A study examining the difficulties of five minority students."

Jan. 2007-Mar. 2008: Independent research on home influence on children's reading

- Research site: Subjects' (two first graders') homes, Lafayette, IN.
- Study title: "The influence of home environment on reading progress."

### Cooperative

Aug. 2010-May 2011: Korea's English teacher qualification examination item analysis

- Supervisor: Dr. Kyoung-Whan Cha, Chung Ang University, Seoul, Korea.
- Study title: "An investigation of the English listening items on the teacher employment examination."

Sept. 2009-Mar. 2010: Discourse visualization research

- Supervisor: Dr. Susan J. Britsch, Purdue University, West Lafayette, IN.
- Study title: "Information visualization and the analysis of multimodal classroom discourse."

Aug. 2007-Dec. 2007: Project research

- Related site: Greater Lafayette Museum of Art, Lafayette, IN.
- Supervisor: Dr. Scott Schaffer, Purdue University, West Lafayette, IN.
- Study title: "ArtSmart project."



## **HONORS AND AWARDS**

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### **Awards**

Dec. 4, 2010: Outstanding Research Poster Presentation Award (Gold Prize).

- Presented by the Applied Linguistics Association of Korea.
- Received for “A picture book analysis based on visual social semiotics.”

March 31, 2009: Best Research Poster Award.

- Presented by the Annual Graduate Student Educational Research Symposium of Purdue University.
- Received for “What makes them struggle: A study examining the difficulties of five minority students at Purdue.”

Spring 1997: Alumni Professors’ Fellowship Award for outstanding graduate student.

- Presented by the Alumni Professors’ Fellowship Association of the Department of English Education, Chung Ang University, Seoul, Korea.

### **Scholarships**

Fall 2003: Merit-based scholarship for maintaining 3.5 or above cumulative GPA per semester.

- Presented by the Department of English Language and Literature, Graduate School of Chung Ang University, Seoul, Korea.

Spring 2003: Merit-based scholarship for maintaining 3.5 or above cumulative GPA per semester.

- Presented by the Department of English Language and Literature, Graduate School of Chung Ang University, Seoul, Korea.

Fall 2002: Scholarship award for passing entrance examinations with high rank.

- Presented by the Department of English Language and Literature, Graduate School of Chung Ang University, Seoul, Korea.

Fall 1996: Merit-based scholarship for maintaining 3.5 or above cumulative GPA per semester.

- Presented by the Department of English Education of Chung Ang University, Seoul, Korea.

## **GRANTS**

Dec. 2010: Education College Dean's Travel Grant for attending an international conference, Purdue University, West Lafayette, IN.

## **VOLUNTEER WORK**

Jan. 2012: MLK Jr. Day of Service directed by the office of International Scholars and Students, Purdue University, West Lafayette, IN.

- Re-shelved and organized books at Vinton Elementary School in observance of Martin Luther King Jr. Day of Service, Lafayette, IN.

Dec. 2010: Teaching and interpreting service for the local community.

- Taught English for kindergarten-aged children (4-6 yrs.) at the community center of Sadang, Seoul, Korea.
- Interpreted Korean to English and vice versa for English speaking instructors.

Nov. 2008: Presentation Session Moderator, 2008 INTESOL.

- Assisted and managed session time for presenters, Carmel, IN.

Nov. 2007: Presentation Session Moderator, 2007 INTESOL.

- Assisted and managed session time for presenters, Carmel, IN.

Jun.-Jul. 1996: Korean Culture Instructor, Hanmi Church missionary camp.

- Taught American culture and common sense communication strategies to middle and high school students, Seoul, Korea.

## **ACTIVITIES AND SERVICE**

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### **Professional and Academic Organization Activities**

2011-Present: Member of the Korea Association of Teachers of English.

2003-Present: Lifelong member of the Applied Linguistics Association of Korea.

2007-2010: Member of the Indiana Teachers of English to Speakers of Other Languages.

### **Professional Organization and Associations Service**

May, 2005: Mistress of Ceremony, “English Educators in the 21st Century,” Korea Research Institute for Educational Problems of Chung Ang University, Seoul, Korea.

Fall 2003: Alumni Night Host, Department of English Education of Chung Ang University, Seoul, Korea.

Fall 2002: Alumni Night Host, Department of English Education of Chung Ang University, Seoul, Korea.

### **Korean Government Service**

Aug. 1992-Feb. 1993: Student Cultural Ambassador, Seoul Metropolitan Office of Education and Tokyo Metropolitan Culture Foundation, Seoul and Tokyo.

**CERTIFICATES****Jul. 17, 1997: 2<sup>nd</sup> Grade Hangul Word Processing, Korea Chamber of Commerce and Industry**

- Certified as capable of composing any electronic document comprising various features (e.g., tables and pictures) and foreign language letters (e.g., English and Chinese) with accuracy in a timely fashion.

**OTHER SKILLS**

- Proficient in Microsoft Office Word, PowerPoint, and Excel, and SPSS.

## PUBLICATIONS

## PUBLICATIONS

- Yi, J., Cha, K. W., & Lee, S. H. (2011). An investigation of the English listening items on the teacher employment examination. *English Teaching*, 66(3), 73-94.
- Yi, J. (2009). Some debatable issues on literacy education in Korea. *ALAK Newsletter*, Fall, 27-34.
- Yi, J. (2008). The influence of home environment on reading progress. *TESOL Forum*, 26(1), 115-131.
- Ko, D. J., Lim, D. S., Park, K. W., Yi, J. Y., & Yoon, Y. B. (2004). *English Conversation* (textbook for Air and Correspondence High School). Seoul: Doosan Dong-A Co.
- Ko, D. J., Lee, E. K., Lim, D. S., Park, K. W., Yi, J. Y., & Yoon, Y. B. (2003). *English I* (textbook for Air and Correspondence High School). Seoul: Mirae N Co., Ltd.
- Yi, J. (2001). *Language Arts: Grade 1* (ChildU textbook for website users). Seoul: Prolangs. Co., Ltd.
- Choi, J. H., Kwon, O. R., Lee, J. K., Lee, W. K., Min, D. K., Noh, K. H., . . . Yi, J. (1999). *CRE 99-19* (Commissioned Research Report of Korea Institute of Curriculum and Evaluation by the Ministry of Education of Korea): *Research for the development of the assessment tool of middle and high school English*. Seoul: Seobu Publishing Co.
- Choi, J. H., Heo, K. C., Kim, M. J., Lee, S. Y., Song, M. J., Yang, K. S., . . . Yi, J. (1999). *Policy Report 99-7-10-1* (Commissioned Policy Report of Korea Institute of Curriculum and Evaluation by the Ministry of Education of Korea): *Research for the enforcement policy of accomplishment evaluation and its material development for middle school English*. Seoul: Sun Myoung Publishing Co.

## PRESENTATIONS

- Yi, J. (Dec. 4, 2010). *Impacts of images of English picture books on ELLS' motivation*. Presented at the international conference and general meeting of the Applied Linguistics Association of Korea, Seoul, Korea.
- Yi, J. (Dec. 4, 2010). *A Picture Book Analysis Based on Visual Social Semiotics*. Poster session presented at the international conference and general meeting of the Applied Linguistics Association of Korea, Seoul, Korea.
- Yi, J. (Dec. 3, 2010). *What do you do with a picture book: View or Read?.* Presented as an invited speaker at the international academic conference of the Department of English Education of Chung Ang University, Seoul, Korea.
- Yi, J. (Nov. 13, 2010). *A Picture Book Analysis Based on Visual Social Semiotics*. Poster session presented at INTESOL, Indianapolis, IN.
- Yi, J. (Mar. 31, 2010). *How a picture book can mediate EFL young readers in terms of motivation*. Poster session presented at the Annual Graduate Student Educational Research Symposium, Purdue University, West Lafayette, IN.
- Britsch, S. J., Fang, Y., Yi, J., & Ying, Z. (Mar. 12, 2010). *Information Visualization and the Analysis of Multimodal Classroom Discourse*. Presented at the Education Technology Research Seminar, Purdue University, West Lafayette, IN.
- Yi, J. (Mar. 31, 2009). *What makes them struggle: A study examining the difficulties of five minority students*. Poster session presented at the Annual Graduate Student Educational Research Symposium, Purdue University, West Lafayette, IN.
- Yi, J. (Nov. 1, 2008). *Case study of two readers: Home influence on their reading*. Poster session presented at INTESOL, Carmel, IN.

Chen, X., Kim, H., Schaffer, S., & Yi, J. (Dec. 2007). *ArtSmart: Presented at the Greater Lafayette Museum of Art*. Presented at the Greater Lafayette Museum of Art, Lafayette, IN.