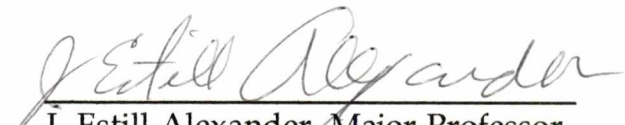
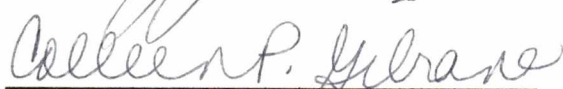


To the Graduate Council:

I am submitting herewith a dissertation written by Judith A.C.M. Neff entitled "The Nature of Middle School Read Aloud: Profiles of Four Teachers." I have examined the final copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Philosophy, with a major in Education.


J. Estill Alexander, Major Professor

We have read this dissertation
and recommend its acceptance:


Accepted for the Council:


Associate Vice Chancellor and
Dean of The Graduate School

THE NATURE OF MIDDLE SCHOOL READ ALOUD:
PROFILES OF FOUR TEACHERS

A Dissertation
Presented for the
Doctor of Philosophy
Degree
The University of Tennessee, Knoxville

Judith A.C.M. Neff
May 1997

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For Sister Peter Verona who read aloud when I was in eighth grade
and
John who creates the empty space today.

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I am grateful to the teachers who participated in this study. Their intellectual curiosity and desire to explore the experience of being teachers and readers made this study possible. Their generosity made it a pleasure. I would wish my children in their classrooms. I would so appreciate the opportunity to teach with them.

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ABSTRACT

The purpose of this study was to understand teacher read aloud at the middle school level from the perspective of the teacher. The central question was, "What is the nature of middle school teacher read aloud?" The intent of the study was to describe several dimensions of the read aloud process through a naturalistic research design. Participants were four female middle school reading and language arts teachers chosen through reputational networking. There were two sixth grade teachers, one seventh grade teacher, and one eighth grade teacher

Data was gathered from the four teachers and their classrooms through the use of qualitative field notes, open ended interviews, and classroom artifacts over a period of five months. Field notes were collected in classrooms on a notebook computer. Interviews proceeded from exploration of the general phenomena to more focused questions and included an adaptation of a specialized interview, Enciso's Symbolic Representation Interview (1990). Artifacts included photocopies of open ended written responses on the phenomena of read aloud from 274 students.

The final outcome of the study was a description of the nature of read aloud at the middle school level through a set of four case studies and a thematic analysis of data across cases. Themes included passion, the distinctiveness of each reading event, drama, transport and imagery. Passion included anticipation, sadness and laughter. The distinctiveness of each read aloud event was illustrative of transactional theory. Read alouds involved the dramatic phenomena of silence, the empty space, and the eye of the audience. Transport metaphors were used by students and teachers to describe positive aspects of teacher read aloud. Imagery was reported by

students as a major positive aspect of teacher read aloud.

Findings revealed that, for these teachers, middle school read aloud was rationalized and developed from teachers' histories of aesthetic experiences of reading aloud with students. Teachers wanted to "hook" students and provide engaging experiences with text. Students indicated engagement through observable responses, attentive silence and written metaphors of engagement. Middle school read aloud for these teachers was a reading transaction that included author, text, teacher-reader, and student-listener-reader. It was a social phenomena in the classroom that involved the distinctive use of signals and space as well as several aspects of drama.

From these case studies and the analysis of data across cases a tentative model of the process of reading aloud for these teachers was derived.

TABLE OF CONTENTS

CHAPTER	PAGE
I. OVERVIEW OF STUDY.....	1
Introduction.....	1
Reading Aloud Defined.....	3
Presentation of the Question	3
Purpose of This Study.....	5
Overview of Related Theory and Research.....	6
Significance of the Study.....	11
Assumptions.....	11
Definitions of Terms.....	12
Methods and Procedures.....	14
Participants.....	14
Data Collection.....	15
Data Analysis.....	15
Summary and Overview of Chapters.....	16
II. LITERATURE REVIEW	
Introduction: Researcher's Theoretical Stance.....	18
Research and Theoretical Foundations.....	21
Studies in Teacher Read Alouds.....	21
Related Reading Theory.....	25
Reader Response Theory.....	25
The Transactional View of Reading.....	27
Transactional Theory and Stance.....	30

The Secondary World.....	34
Knowing in Transactional Theory.....	38
Reader Engagement.....	39
Imagery.....	42
Summary.....	43
 III. METHODOLOGY	
Introduction.....	45
Participant Selection.....	47
Data Collection.....	49
Field Note Collection.....	50
Open Ended Interviews.....	52
Symbolic Representation Interviews.....	54
Artifact Collection.....	60
Inventory of Artifacts.....	60
Data Analysis.....	61
Data Management.....	62
Data Coding and Reduction.....	62
Assurance of Trustworthiness.....	64
 IV. FINDINGS: THE NATURE OF THE WOOD BETWEEN THE	
WORLDS.....	68
Introduction.....	68
The Four Teachers.....	69
Mary Ann McCarthy: Sixth Grade Reading Teacher.....	69
Mary Ann's School.....	71

Mary Ann's Students.....	72
Mary Ann's Classroom: Use of Space.....	72
Mary Ann's Classroom: Use of Time.....	73
Mary Ann's Aims for Read Aloud.....	78
Mary Ann's Classroom: Climate.....	83
Mary Ann's Experience of Read Aloud.....	84
Mary Ann's Read Alouds.....	88
Mary Ann's Students:	
Responses to Teacher Read Aloud.....	92
Sheila Kaufman: Sixth Grade Language Arts Teacher.....	93
Sheila's School.....	95
Sheila's Students.....	96
Sheila's Classroom: Use of Space.....	96
Sheila's Classroom: Use of Time.....	98
Sheila's Aims for Read Aloud.....	102
Sheila's Classroom: Climate.....	107
Sheila's Experience of Read Aloud.....	109
Sheila's Read Alouds.....	111
Sheila's Students: Responses to Read Aloud	116
Sally Nance: Seventh Grade Language Arts Teacher.....	117
Sally's School.....	119
Sally's Students.....	120
Sally's Classroom: Use of Space.....	121
Sally's Classroom: Use of Time.....	122
Sally's Aims for Read Aloud.....	122
Sally's Classroom: Climate.....	129

Sally's Experience of Read Aloud.....	132
Sally's Read Alouds.....	135
Sally's Students: Responses to Teacher Read Alouds.....	137
Sarah Belton: Eighth Grade Language Arts Teacher.....	138
Sarah's School.....	139
Sarah's Students.....	140
Sarah's Classroom: Use of Space.....	141
Sarah's Classroom: Use of Time.....	144
Sarah's Aims for Read Aloud.....	145
Sarah's Classroom: Climate.....	148
Sarah's Experience of Read Aloud.....	153
Sarah's Read Alouds.....	156
Sarah's Students' Responses Read Aloud.....	157
Summary.....	158
 V. FINDINGS ACROSS TEACHERS.....	159
Introduction.....	159
Classroom Resources: Variations in Read Aloud Environments.....	159
Space.....	160
Materials.....	161
Time.....	162
Themes Across Teachers.....	164
Passion.....	164
"Don't stop there!.....	166
"Oh, my gosh! I'm going to cry!.....	169
"I just howl all the way through it.".....	172

Rosenblatt's Poem.....	176
Different readings throughout the day.....	176
Different readings throughout the years.....	179
Drama: Evoking the Secondary World.....	182
"That depends on how the person reads it."	183
Staging.....	185
"You could have heard a pin drop."	189
"I love to have their eyes on me."	190
"It relaxes you and you can picture."	192
Transport.....	193
Imagery.....	194
Summary.....	196

VI. CONCLUSIONS AND DISCUSSION: THE NATURE OF MIDDLE

SCHOOL READ ALOUD.....	197
Major Findings.....	197
A Tentative Model Model of Middle School Read Aloud.....	199
The Appearance of the Wood Between the Worlds.....	200
The Teachers' Roles.....	208
The Students' Roles.....	210
The Nature of the Wood Between the Worlds.....	211
Transferability.....	217
Implications for Further Research.....	218
Extent and Nature of Middle School Read Aloud.....	218
Middle School Literacy Environments.....	218
Student Engagement During Read Aloud.....	219

The Uses of Drama in the Middle School Classroom.....	220
Implications for Classroom Practice.....	220
Final Thoughts.....	221
REFERENCES.....	223
APPENDICES.....	234
VITA	262

LIST OF TABLES

TABLE	PAGE
1. Data Inventory.....	53
2. Time Period of Data Collection.....	53
3. Time Use Across Teachers.....	165

LIST OF FIGURES

FIGURE	PAGE
1. Symbolic Representation Interview: Example.....	58
2. Mary Ann McCarthy's Classroom: Use of Floor Space.....	74
3. Mary Ann McCarthy's Classroom: Use of Wall Space.....	75
4. Mary Ann McCarthy's Positioning of Teacher-Reader & Students During the Symbolic Representation Interview.....	88
5. Sheila Kaufman's Classroom: Use of Floor Space.....	99
6. Sheila Kaufman's Classroom: Use of Wall Space.....	100
7. Sheila Kaufman's Positioning of Teacher-Reader & Students During the Symbolic Representation Interview.....	112
8. Sally Nance's Classroom: Use of Floor Space.....	123
9. Sally Nance's Classroom: Use of Wall Space.....	124
10. Sally Nance's Positioning of Teacher-Reader & Students During the Symbolic Representation Interview.....	133
11. Sarah Belton's Classroom: Use of Floor Space.....	142
12. Sarah Belton's Classroom: Use of Wall Space.....	143
13. Sarah Belton's Positioning of Teacher-Reader & Students During the Symbolic Representation Interview.....	154
14. A Tentative Model of Middle School Read Aloud.....	216

CHAPTER I

OVERVIEW OF STUDY

Introduction

Sometimes her voice put me to sleep; sometimes, on the contrary, it made me feverish with excitement, and I urged her on in order to find out, more quickly than the author had intended, what happened in the story. But most of the time I simply enjoyed the luxurious sensation of being carried away by the words, and felt, in a very physical sense, that I was actually traveling somewhere wonderfully remote, to a place that I hardly dared glimpse on the last page of the book. Later on, when I was nine or ten, I was told by my school principal that being read to was suitable only for small children. I believed him, and gave up the practice -- partly because being read to gave me enormous pleasure, and by then I was quite ready to believe that anything that gave pleasure was somehow unwholesome (Manguel, 1996, p. 110).

People have been listening to readers throughout the history of the printed word. Early on books were read aloud because they were too rare for common possession and there were too few people who could read. Specific guidelines for listening to a brother read was part of the rule written by St. Benedict, who designed read aloud for spiritual benefits (Manguel, 1996). In medieval Europe, along with troubadours, came entertainers who read aloud (Manguel, 1996). In the early 1800's women in Britain were thought too delicate to engage in the rigors of scholarship, so being read to was a covert means of education (Manguel, 1996). Cuban immigrants chose a variety of reading materials, including entertainment, then paid a lector from their own earnings to read aloud to them as they labored in cigar factories in Florida (Manguel, 1996).

Reading aloud is a common teacher practice in U. S. elementary schools today. The Read Aloud Handbook (Trelease, 1979), with its advice and recommendations to parents and teachers for reading aloud to children of all ages has enjoyed popular sales in several successive editions since 1979. Studies of exemplary elementary classrooms (Hade, 1989; Hepler, 1982; Hickman, 1981) include descriptions of teachers reading aloud. A frequently cited conclusion made by the National Institute of Education in its report, Becoming a Nation of Readers (Anderson, 1985) states that reading to children is "the single most important activity for building the knowledge required for eventual success (in learning to read) (p. 23)."

Facets of reading aloud to preschool and elementary children have been researched extensively (Golden, 1988; Martinez & Teale, 1993; Sulzby, 1994; Hoffman et. al., 1993) as investigators examine the means of reading aloud, its effects and its content. Descriptive studies of readers from the ages of thirteen through adulthood, (Beers, 1990; Carlsen and Sherrill, 1988; Livaudais, 1985) identify being read to by teachers as one of the most positive memories participants reported of their experiences of reading. Reading aloud to older students is a recommended practice in many sources (Atwell, 1987; Lesesne, 1997; Moss, 1994; Rief, 1992) for middle school educators.

Although it is a recommended practice and readers themselves cite teachers reading aloud to them at older ages as a positive factor in their reading histories, investigations of reading aloud to children decrease in number as the focus of the research moves towards older children, with little available on intermediate age children and less on middle school age

children. The current research base includes little information on the means, effects and content of reading aloud to older students. It is as if, like Manguel's principal, researchers have viewed reading aloud as a process that is only appropriate for younger children.

Reading Aloud Defined

The term "reading aloud" is sometimes thought of as students reading orally, usually with the teacher evaluating the students' reading ability. That sort of reading is the school practice many adults recall from learning to read where the teacher sat with a group of children and, one at a time, they read sequential parts of a story out loud from a basal reader (school reading book) until the section of the story for that lesson was finished. For this study reading aloud or read aloud will mean that event when the teacher, parent or some other adult reads to a child or group of children. In this study it will nearly always mean the case when a teacher reads to students, whether for evaluation or not.

Presentation of the Question

Reading aloud to middle school students is recommended practice. Trelease (1989) persuades readers of the affective importance of reading aloud for all ages and recommends titles for all ages. He specifically focuses on reading aloud to students of middle school and secondary school age and defends its importance. Anders and Levine (1990) recommend that teachers read aloud to give students several

opportunities: to hear the flow of language, to cooperate with each other, to have a community experience, to get settled and to get to know the teacher's interests. Atwell (1987) recommends reading aloud as a way to introduce new books and genres. Rief (1992) recommends reading aloud for several purposes including beginning the year with the teacher reading aloud to students to give them the opportunity to learn to trust the teacher. The practice of teachers reading aloud to middle school students is recommended for many reasons, however very few investigations into reading aloud in middle school and secondary classrooms have been conducted.

In contrast to research on middle school read aloud practices, specific dimensions of preschool and elementary read alouds have been investigated. There have been descriptions of the variations in different teachers' presentations of the same book to different groups of children (Golden, 1988; Martinez & Teale, 1993), examinations of the effects on learning to read of storybook reading (Sulzby, 1994) counts of preferred read aloud books (Hoffman, 1993, Mendoza, 1985) the cultural content of read alouds (Smith, 1987) as well as descriptions of read aloud within qualitative examinations of exemplary elementary classrooms (Hade, 1989; Hickman, 1981).

With the dearth of research on read aloud at the middle school level, there are several directions for future research. Studies could be designed in connection with the recommendations for middle school and the existing research on read aloud at the elementary level. Investigations of all of the recommended practices for middle school could validate the recommendations. Research on teacher read alouds that has been

completed at the elementary level could be conducted at the middle school level, thereby extending the knowledge base about the practice of read aloud with elementary students to include read aloud with middle and secondary students.

Examinations of the effects of teacher read aloud on such middle school student behaviors as choice of literature, amount of reading, knowledge of genres, knowledge of authors, comprehension, interpretation, and critical analysis could describe beneficial practices. Investigations of the read aloud choices of middle school teachers are needed. An understanding of how and why teacher read aloud happens at the middle school could be used to illuminate and refine further directions in middle school read aloud practice and research. This study is designed to discover some of the qualities of read aloud at the middle school and asks, "What is the nature of middle school teacher read aloud?"

Purpose of this Study

The purpose of this study was to understand teacher read aloud at the middle school from the perspective of the teacher. In order to begin to describe teacher beliefs and pedagogical approaches to reading aloud with middle school students, I examined several aspects of teachers' experiences with read aloud. The central question was, "What is the nature of middle school teacher read aloud?" The intent of the study was to describe several dimensions of this read aloud process. The search for that description was guided by the following questions:

- What are the classroom contexts for middle school teacher read alouds?
- How does teacher read aloud take place in middle school classrooms?
- What are middle school teachers' aims and rationale for reading aloud?
- What are the sources of knowledge for middle school teachers' read aloud decisions?
- What are middle school teachers' experiences of reading aloud to students?

The final outcome of the study was a description of the nature of read aloud at the middle school level. The description was organized through a set of case studies of individual teachers and an analysis of data across teachers. From these cases and the analysis a tentative model of the processes of reading aloud for these teachers was derived.

Overview of Related Theory and Research

The literature in the area of middle school read aloud was searched for related studies. A search for theoretical foundations for the study was simultaneously conducted. The literature search yielded little in the way of middle school read aloud studies. Theoretical frameworks from reader response theory were judged most promising for supporting this study. A summary of the read aloud research and the theoretical sources follows.

Most research studies in read aloud have been conducted at the elementary and preschool level. Sulzby (1994), Martinez and Teale (1993), Golden (1988), and Hickman (1981) conducted a variety of studies that

serve as examples of the read aloud research completed with young children. They examined a wide range of factors related to read aloud with that age child. The examinations included: studies of the ways children learn to read in storybook reading events, comparison of teachers' storybook reading styles, comparison of different teachers readings of the same storybook, and descriptions of young children's responses to literature read to themselves or by the teacher.

In addition to the above studies there have been studies of classroom practices of read aloud at the elementary level which enumerated factors related to read aloud. One study (Hoffman et. al., 1993) gathered statistical information on a variety of factors related to read aloud in elementary classrooms. Mendoza (1985) enumerated elementary students favorite read alouds. Hepler (1982) and Lewis (1995) completed ethnographic studies in fifth-sixth grade classrooms and found that teacher read aloud was a positive influence on the development of literate environments and children's developing literary sense. In an experimental study Cosgrove (1987) found positive correlations with read aloud for fourth and sixth graders.

Most of the few studies related to read aloud at the middle school level indicated positive student attitudes toward teacher read aloud. Carlsen and Sherrill (1988) found that adult readers cite teacher read aloud and choosing their own books for reading most often as positive memories of school reading experiences throughout their school careers. Beers (1990), Livaudais (1986), and Cope (1990) conducted a variety of different studies with students from seventh through twelfth grades and all found teacher read aloud was cited by the students as a positive aspect

of classroom instruction.

The theoretical foundations for this study were situated in reader response theory. In contrast to "new criticism" which was dominant in literary research until the late 1960's reader response theory proposes a broader, more complex, view of the reading act. Attention to reader response theory has grown considerably in recent decades (Squire, 1994) and has been used as the framework for a large amount of current research. An overview of theoretical foundations follows.

Iser (1978) and Rosenblatt (1978) were pioneers in developing reader response theories. Rosenblatt, in a landmark book, The Reader, the Text and the Poem: A Transactional View of Reading, laid the philosophical and logical groundwork for a new way of thinking about reading. It posited that the reader encountered text and the two, in mutually effecting transaction created meaning. She likened the process to a musician creating the musical experience from the notations on a musical score and named the outcome of the reader-text transaction "the poem." In this view every instance of a reader encountering a text and reading creates a poem. Each instance is unique because the reader is never the same, even when the text is.

A critical part of the idea of the reading transaction, stance, was delineated in Rosenblatt's work as well as the work of other theorists. Stance, which may shift during reading, is the reader's approach to the text. Rosenblatt conceptualized stance as being a position on a continuum between aesthetic and efferent. The aesthetic stance taken by a reader leads to a reading that is sensory and affective, summoning images of a lived through experience akin to life in the real world. The efferent

stance leads to a reading where the reader takes objective material from the text. The reader is not rigidly in one or the other stance, but moves along the continuum throughout reading events and from reading event to reading event.

Other theorists have also conceptualized stance. Britton (1984) named the spectator stance that attitude of watching the actions in the literary text unfold. He named the participant stance that way of interacting with text that is like participating in a conversation about factual matters. Bruner (1986) conceptualized different types of reader involvement as narrative or paradigmatic. Narrative involvement or stance on the part of the reader involves her in the world of the story through narrative discourse. Paradigmatic reading is scientific reading where the reader does not become involved in the text but takes from it, much like Rosenblatt's reader in the efferent stance. Langer (1989) extended notions of stance to include the reader's stance before, during, and after reading.

The assumption of the aesthetic stance or narrative involvement in story implies positioning and therefore an attendant space. Reader response theorists have developed ideas of that space. It is variously called literary space (Jacobsen, 1982) the subjunctive world (Bruner, 1986) and the secondary world (Benton, 1983). The idea of the secondary world allows a consideration of the processes of the reading transaction.

Reader response theory opposes the idea of one single interpretation for each text. Though its adherents have protested that the theory does not mean there is not the possibility of a wrong reading, the idea of what constitutes knowing in transactional theory has been

troubling for theorists. Probst (1990) offers a typology of knowing in transactional theory. Readers can know about self, knowing about others, knowing about texts, knowing about contexts and knowing about processes of meaning making that can arise from reading if it is fully explored as a transaction.

The secondary world has been described (Benton, 1983; Bruner, 1986) and some of the ways it is encountered by readers has been documented (Enciso, 1990; Jacobsen, 1982). Involvement in the secondary world has been characterized as reader engagement. Reader engagement has various definitions at this time. Research into the area of engagement (Baker, 1996; Cary, 1990; Enciso, 1992) has just begun. The findings give light to the possible work that is going on when readers read.

The final part of the theoretical foundation for this study is the study of imagery in reading. Jacobsen (1982), Enciso (1991), Sadoski (1988), and Wilhelm (1995) have investigated readers' use of imagery in the process of understanding literature. Based on participants detailed drawings to demonstrate reading Jacobsen argued for recognizing the importance of visual imagery in reading. Enciso found imagery was one of many means readers use to make sense of story worlds. Sadoski et. al. demonstrated the close connection between imagery, effect and text structure. Wilhelm studied reluctant readers use of visual imagery to become engaged readers.

Significance of the Study

Recent studies which yielded information on students' preferences related to teacher read aloud at the middle school corroborate findings from Carlsen and Sherrill's (1988) research that indicated read aloud at the middle school was considered a positive teacher practice adults who remembered the practice from their middle school years. Current literature (Atwell, 1987; Rief, 1992) on recommended practice for middle school literacy programs advocated teacher read aloud for a variety of reasons. There are virtually no studies on reading aloud at the middle school level. An examination of the qualities of middle school read aloud would refine the understanding of read aloud at middle school and provide means of extending the practice in meaningful ways.

Assumptions

This study was based on close analysis and interpretation of teacher interviews as well as observations of their read aloud practices and environments. The findings reflect the interaction of three elements: (1) the teacher-participants' presentation of pedagogical reality through their control of classroom access; (2) teacher-participants' retrospective accounts of the experience of reading aloud to students, and; (3) my interpretations.

It is assumed that the findings have yielded information that is not generalizable nor of predictive value. Instead, readers may find that it sheds light on their own understanding of middle school read aloud and that it may be useful for informing their own work in this area. They may

find the descriptions and analysis are transferable to their setting.

The study was delimited in three ways: (1) all participants were teachers of adolescents in the sixth through eighth grades; (2) all participants were recommended as exemplary language arts teachers by professors of children's or young adult literature; and (3) all participants expressed a desire to collaborate on the development of this study.

Definitions of Terms

aesthetic: *a.* refers to a stance defined by Iser and Rosenblatt. It is that stance taken when the reader enters into the secondary world and lives through the text experience. It is particularly concerned with the affective and sensory experience of reading.

efferent: *a.* is a stance defined by Rosenblatt. It comes from the Latin, "effere," which means to carry away. Reader's whose purpose is to gain information approach text from the efferent stance as opposed to the aesthetic stance.

horizon of possibilities: *n.* is a construct described by Langer to imply the reader's orientation as she moves through the imagined world of reading. It is open and ever changing, constantly presenting alternative experiences to be anticipated.

imaging: *n.* is the process whereby the reader "sees" or otherwise senses phenomenon in the story world. It is the element that gives substance to the secondary world.

information driven: *a.* is a reading from the efferent stance.

narrative: *a.* is Bruner's term for describing the stance taken in reading where the reader enters into the realm of human possibilities. It is sometimes considered parallel to Rosenblatt's aesthetic stance.

narrator: *n.* is the being from whose perspective the story is presented to the reader. It is the go between who shapes the story for the author and the reader.

- paradigmatic: *n.* is Bruner's term for describing the stance taken in reading when the reader is searching for information. It is sometimes considered parallel to Rosenblatt's efferent stance.
- participation: *n.* is the idea that the reader of narrative somehow gets involved in the narrative. There are several means of participation described in research.
- point of reference: *n.* is a construct described by Langer to imply the reader's orientation toward meaning when she intends to take away information from the reading. In reading with a point of reference the end goal is the explication of knowledge.
- potential space: *n.* is a construct that signifies that psychological space between the reader and the text. It is where the story world can be constructed in the evocation of the text.
- read aloud: *n.* in this study it is the event when an adult reads to a child or group of children, usually a teacher reading to a class.
- reader engagement: *n.* is a construct that describes the reader's involvement in the story. It involves participation and stance taking.
- reader response: *n.* is the whole range of activities on the part of the reader as he or she engages with text. This construct is part of the theory that readers are not passively accepting the ideas in texts, but are actively engaged in constructing meaning as they read.
- secondary world: is the term used by theorists and researchers to refer to the psychological space created in the reader's mind where the story action unfolds. It is taken from Tolkien's words about a successful story writer being one who, "makes a Secondary World which your mind can enter (1964)."
- stance: *n.* is the manner in which one uses or orients one's mind toward something. Rosenblatt considers the adoption of stance as required before reading can happen. This manner of orientation may change throughout a single reading.
- transaction: *n.* is Rosenblatt's idea, drawn from Dewey, of the mutually effecting actions of one person on another as they relate to each other. In reading, it is specifically the action that occurs as a reader encounters the text and undertakes the process of reading. This action is mutually effecting: the reader brings interpretations of the

signs in the text and the text signifies different things to the reader.

virtual life: *n.* is the lived through experience the reader has as she enters the virtual world which is psychologically evoked in the process of reading.

virtual space: *n.* is the psychological space created in the reader's mind where the story action unfolds.

virtual world: *n.* is the world created in the reader's mind as the story unfolds.

Methods and Procedures

Because the nature of the question meant research of a complex, socially situated phenomenon, it required naturalistic methods. There were four participants. The data collection involved field notes and interviews. The data analysis was constant comparative (Glaser and Strauss, 1967).

Participants

Participants for this research were four women who were middle school reading and language arts teachers. They were chosen through the process of reputational networking. Originally, potential participants were identified by experts in reading and children's literature, all professors of children's and young adult literature or directors of school district language arts curriculum. The four teachers were selected from the original set of recommended teachers.

Data Collection

Data was gathered from the four teachers and their classrooms through the use of ethnographic field notes, qualitative interviews, photocopies of relevant records (ie: district guidelines) and photocopies of artifacts (examples of plans, excerpts of illustrative student responses). Field notes consisted of running records of exchanges and maps of literacy materials and events related to and including read alouds. Interviews were audio taped at a time and place convenient to the teachers.

There were two types of interviews. The first was type was open ended (Lincoln & Guba, 1985; LeCompte & Priessle, 1993) and designed to explore areas of experience deemed relevant by the teacher and myself to an understanding of read aloud. These open ended interviews were guided by varying points focus indicated by emerging patterns in the analysis of data. The second type of interview was one known as the Symbolic Representation Interview or SRI (Enciso, 1991) which is explained more fully in Chapter III. It involved the movement of multi colored paper cutouts of elements of the story to indicate facets of the read aloud experience. These interviews were used to help teachers explore in more detail their individual experiences of reading aloud to students.

Data Analysis

Data analysis began upon data collection. The first task was expansion of field notes, revision of maps and transcription of audiotapes. A process known as unitizing was used to identify units of meaning in

the data and constituted the first phase of data analysis. Successive (and recursive) phases were searches for categories through the method of constant comparison (Glaser & Strauss, 1976). The final phase, also recursive, was the generation of theory from the categories determined.

Processes of ensuring validity or trustworthiness were carried out throughout the data collection and data analysis. They are discussed at length in Chapter II and included keeping a reflective journal, participant checks and conducting peer debriefings.

Summary and Overview of Chapters

Teacher reading aloud to students is a recommended classroom practice for middle school. Little is known about actual practice of this pedagogical strategy. This research examined the phenomenon of reading aloud by teachers middle school students. It was conducted with four middle school reading and language arts teachers. The method of investigation was naturalistic. The results of the research are reported in the form of case studies with an analysis of themes across sites. It is expected that these results will be useful in the refinement of literacy teaching practices at the fifth through eighth grades. The following is an overview of the remaining chapters in the study.

Chapter II describes the theoretical foundations on which this study was designed and reviews the research related to the focus of this study. The theoretical section is divided into three parts. The first is an examination of my theoretical background. The second part is a review of existing studies that link this study with current related studies. The final

and largest part examines theory and research that served as a theoretical foundation for this study.

Chapter III explains the choice of research methods then describes procedures for data collection. Finally, it delineates the techniques of data analysis used with the data collection.

Chapter IV allows the reader to meet the four teachers featured in the case studies. Each case presentation includes a general introduction to the teacher and follows with descriptions of six facets of the case: the teacher's aims for read aloud, her school and students, her use of classroom resources, the climate of her classroom, her experience of read aloud, the procedures of her read alouds, and finally, her student's responses to read aloud.

Chapter V has two sections. First it describes the use of resources across teachers. Second it discusses the themes across teachers through an examination of data from all teachers.

Chapter VI presents the conclusions and discussion of the study. It includes a description of the process of read aloud in these four classrooms and a suggested model. Finally there is a discussion of the implications of this study for further research and for classroom practice.

CHAPTER II

LITERATURE REVIEW: ROAD SIGNS TO THE WOOD BETWEEN THE WORLDS

Introduction: Researcher's Theoretical Stance

"I know what you mean, I almost always cry when I read Bridge to Terabithia (Paterson, 1977) to my class, too. Have you tried one of her other books--The Great Gilly Hopkins (Paterson, 1978)? I talked to Katherine Paterson once and she told me how she got the idea for it."

"You talked to Katherine Paterson?"

"Mhm. On the phone."

"You talked to Katherine Paterson?"

"Yes. I decided I wanted to talk to her about Gilly Hopkins. So I called her and she talked to me.

"She told me that at the time she wrote Gilly her family had foster children and at Christmas the social worker called to ask if her family could take another foster child. That very same day she had made up her mind that she would absolutely not extend herself or her family anymore because the holidays were already too full. She told the social worker they just could not take another foster child. The social worker hung up, but called back later and said she could not find another family; would they please reconsider?

"So Katherine Paterson said, 'O-kay, we'll take her.' She told me that after she hung up the phone she started thinking about what it must be like to be a foster child and to have to spend Christmas in a home where the people say, 'O-kay, we'll take her.' She thought she'd be angry. She'd be like

Gilly. And that's how she wrote it."

"That sounds like her. What a person she is. I still can't believe you called her --- So, what are you reading aloud now?"

"Stranger Came Ashore (Hunter, 1977)."

"How's it going?"

"Mm-mm. So-so. My class drives me crazy sometimes. They always complain about the book I am reading when we first start. I just finished reading The Westing Game (Raskin, 1978) to them last week and I know they still want to be with Turtle, but I want to say, 'You guys, trust me. You'll like this one, too.'"

This sort of conversation, a common event with my colleagues, began with my concerns about my own emotions when I read aloud to my fourth and fifth graders. It ended with a new book suggestion for a read aloud, new understanding of the process of read aloud, increased admiration for the initiative of my colleague, and a deepened sense of the presence of Katherine Paterson during the satisfying moments when I read her books aloud to my class.

I taught in a school, Highland Park Elementary, recognized for the quality of its literature based literacy instruction (Enciso, 1991; Hade, 1990; Hickman, 1981; Huck, 1987) for twelve years at the second through fifth grade levels. I worked hard to get a position at Highland Park because I viewed it as an opportunity to practice according to my own developing theories of learning which developed in my undergraduate years. I was inspired in undergraduate school by the scholarly study and the real classroom practice of the ideas of several pioneers in education.

I admired and used the ideas, especially the concepts about print of

Marie Clay (1978). I often analyzed classroom activities in the light of John Dewey's ideas of curriculum (1956). I was amazed at the understanding of children's reading that I gained from studying and using Ken and Yetta Goodman's miscue analysis (1977). I referred constantly to Charlotte Huck's analyses of children's literature and her discussions of classroom practices with children's literature (1979). I was grateful to have an opportunity after graduation to teach at Highland Park where I thought I could implement practice that was congruent with my own theories.

A variety of research in the use of children's literature took place in the educational context in which I practiced: research which contributed to recognized emerging theories of reading. However, during my years at Highland Park my knowledge of these theories was implicit and practical. Without necessarily being able to name it, I was a constructivist committed through action to supportive community learning. Intuitively, I saw reading and writing as social acts that happened in contexts both inside and outside the classroom.

Many of the teachers on my staff worked with university faculty through research, graduate classes, and teacher education. These relationships generated constant reflection and questioning about learning, but especially about literacy and children's literature. My questions led me to the study of reader response theory. When I began to understand the differences between positivist and naturalistic research, I decided to pursue studies of naturalistic research methods and to conduct research on some aspect of literacy. My background led naturally to the theoretical foundation of this study. A review of the research and theoretical support for this study follows.

Research and Theoretical Foundations

The relevant areas of research and theory for this investigation are: studies in the practice of middle school teacher read aloud and reader response theory. Research on reading aloud at the middle school level is important to determine the availability of findings on middle school read alouds and to understand the relationship of this study to other studies.

Reader response theory was considered foundational because it is encompassing enough to support the broad nature of the question, "What is the nature of middle school read aloud?" To find answers to a question asking for qualities and experiences of a complex act that is situated in a multidimensional social environment such as teacher read aloud at the middle school level required a theoretical foundation that might link to the potential findings. This review of literature will begin with findings in the area of middle school read alouds and will then discuss reader response theory.

Studies in Teacher Read Aloud Practices

Many studies in teacher read aloud have focused on the elementary grades (Short, 1995). Examples of a few can serve to indicate the range and nature of the research. Sulzby conducted a number of studies which examined the interaction and effects of parents and teachers reading to children in the emergent literacy stage of development and found indicators of the ways young children learn how to read when they listen to repeated storybook readings (1994). Martinez and Teale (1993) completed comparisons

of kindergarten teachers' read aloud styles. Golden (1988) examined the discourse associated with teachers' read alouds and the subsequent recall of stories from primary students. In part of her ethnographic study of elementary children's responses to literature Hickman (1981) examined students' responses to teacher read alouds and found a number of different ways children responded to literature.

Studies of books used by teachers for read aloud and preferred by students for read aloud at the elementary level have been completed. One study (Hoffman et al., 1993) gathered statistical information on teacher read aloud practices from 537 K - 6 grade classrooms in 24 different states on such dimensions as frequency of teacher read aloud, length of teacher read aloud, type of student response to teacher read aloud, and length of student response to teacher read aloud. Mendoza (1985) enumerated elementary students favorite read aloud books.

Studies of read aloud with elementary age children have examined the child's developing understanding of print, children's responses, teachers' styles of reading aloud, general practices of classroom read aloud, and titles of books preferred for read aloud. Far fewer studies have been done on read aloud at the middle school level.

Some studies of read aloud have been completed with fourth, fifth and sixth graders. These were often completed in elementary school settings. For example, Hepler (1982) and Lewis completed their studies in combined fifth-sixth grade classrooms.

In a study of patterns of literacy development in fifth and sixth graders, Hepler (1982) found that teacher read aloud was a significant factor in influencing students' positive development of literate behavior. Teacher

read aloud was one of several positive factors in the development of literate behaviors such as responding to literature, readily discussing qualities of literature, and positive attitude towards literature in a literature based classroom of fifth and sixth graders. In an ethnographic study Lewis (1996) examined the ways in which a literacy culture is created through classroom discourse and ritual. She focused on meaning construction in discussions. Among other findings she determined that the teacher read aloud was highly influential in the creation of an ethos of literacy.

Cosgrove (1987) completed a twelve-week experimental study of approximately 200 fourth and sixth graders of low, high and average reading levels. She found statistically significant improvements in reading attitudes, independent reading, and comprehension skills in all classes. Additional findings documented teachers' improved opinion of the worth of reading aloud in the classroom.

Research focused on reading aloud to students beyond the elementary level are few. They are often found embedded within other studies. There were no studies that primarily investigated any dimension of middle school teacher read aloud practices. All studies indicated some sort of positive effect related to teacher read aloud at that level.

In reading biographies of hundreds of university readers Carlsen and Sherrill (1988) found that teacher read aloud was one of the most frequently recalled positive memories of school reading. In fact, readers' citation of teacher read aloud was found in every reader age categories from 6 - 8 years and older, but not in younger ages. Since the study was published in 1988 and drew from retrospective accounts of adult readers it is understandable that teacher read alouds for ages below six were not cited. What is more

interesting is the finding that readers cited teacher read aloud in older age levels, even beyond high school.

Beers (1990) used naturalistic methods of observation and interviews to uncover patterns related to seventh grade students who chose not to read in their leisure time. Among other findings she found that they cited the practice of teacher read aloud of an entire book as an activity that motivated them to read.

In a study of reading motivational techniques Livaudais (1986) conducted a survey of middle and secondary school students. She found that students' first choice of teacher activities that motivated their own reading was teacher read aloud.

Cope (1990) analyzed reader autobiographies and questionnaires from approximately 275 twelfth graders at three ability levels. He then completed interviews with three different students who were identified from the initial data as an avid reader, a lukewarm reader and a nonreader. Among other findings he found that students identified teacher read aloud as a positive school reading event.

An experimental study by Bryant (1982) compared effects of teacher read aloud to seventh graders for ten to fifteen minutes a day over a period of sixteen weeks to a control group that did not have teacher read aloud. The findings indicated that reading aloud did not make a statistically significant difference on standardized vocabulary and reading comprehension test scores or on the Estes scale to Measure Attitude Toward Reading.

Related Reading Theory

Reader Response Theory

Reader response theory is included in the 1994 edition of Theoretical Models and Processes of Reading (Ruddell et. al., 1994) as a new, separate section. Theories of reader response have developed in good part from theories of literary criticism, perhaps more than from educational theories. Reader response theory is historically situated in the early part of the twentieth century (Squire, 1994). It arose in opposition to a way of thinking about literature known as "new criticism" held that there was one correct interpretation for every piece of literature and the goal of education was to learn that interpretation. Though new criticism was challenged as early as 1938, studies of literature and reading focused on text to the exclusion of the reader until the 1960's when new frameworks for examining reader response emerged. Development of reader response theory has been strongly influenced by the writing of Iser and Rosenblatt who both published pivotal examinations of the process of literary understanding in 1978.

In proposing an alternate approach to literary studies, Iser (1978) discussed a new way of thinking about literary knowing and in his discussion confronted implied "new criticism" thinkers: "The theory developed here has not undergone any empirical tests. We are not concerned with proving its validity so much as with helping to devise a framework for mapping out and guiding empirical studies of reader reaction (p. x)." Iser described two poles in literary work. One is the artistic: the author's text. The other is the aesthetic: the reader's realization of the text. In careful consideration of

possible readers of texts he discussed the "implied reader" as the one who is offered a role to play by the text. Iser saw reading as an *interaction* between reader, text and realization. This thinking was fundamentally different than the ideas of "new criticism" which viewed meaning as residing in the text. He was setting a theoretical basis for arguing that meaning does not reside in the text in some frozen manner. Ideas in writing, in written utterance, are not restricted to the page. They are more than that. He drew on speech act theory to gain a heuristic guideline for considering the fact that the written utterance continually "transcends the margins of the printed page" (p. 55).

From semiotics Iser stated, "The iconic signs of literature constitute an organization of signifiers which do not serve to designate a signified object, but instead designate instructions for the *production of the signified*" [emphasis added] (p. 65). From philosophic traditions he established a rationale for the idea of reading as an experience unto itself, "The dynamic interaction between text and reader has the character of an event, which helps to create the impression that we are involved in something real' (p. 67). "What is experienced as happening" is a hallmark of reality and reality can only be conceived of in sequences of successfully realized transitory shapes. The successive realizations in reading created aesthetic value and "Aesthetic value . . . is like the wind -- we know of its existence only through its effects" (p. 70). Aesthetic response is . . . to be analyzed in terms of a dialectic relationship between text, reader, and their interaction: (p. x). Iser's work constituted a strong theoretical alternative to the New Critics' view that texts were objects which should be mined by readers for correct readings. Louise Rosenblatt drew from Iser's ideas in the development of her transactional theory of reading.

The Transactional View of Reading

Like Iser, Louise Rosenblatt (1978, 1994) is credited with much of the pioneer work in reader response theory (Squire, 1994.) Her widely cited The Reader, the Text, the Poem (1978) was published the same year as Iser's work The Act of Reading: A Theory of Aesthetic Response (1978). Like Iser, she discussed historical conceptions of literary response.

Rosenblatt (1978, 1994, 1995) rejected extreme literary positions that see meaning as residing either purely in the text, as with supposedly objective "new criticism," or conversely, purely in the reader. It was particularly important for her to address the idea of meaning residing purely in the reader because seeing meaning as residing in the reader was specifically attacked by the adherents of "new criticism" who referred to it as "the affective fallacy." Instead of seeing the meaning as residing in either the reader or the text, Rosenblatt proposed the metaphor of a stage with reader, author, and text where the work is the poem created by the reading. Thus, the significant ideas, the reader, the text, and the poem in the title of her book.

Rosenblatt generated her theory from philosophy and her own studies of reader response with her university literature students. In philosophy she drew partly from the American pragmatism of John Dewey. Dewey's (1949, cited in Rosenblatt, 1978] idea of *transaction* is inherent in her view of reading as a transactional process. He illuminated the difference between interactions and transactions by discussing interactions as linear, action-reaction sorts of behaviors that might happen with billiard balls. In contrast, he defined transaction as more mutually effecting and resonating.

Rosenblatt stresses the transactional nature of reading: the reader and

text influence each other in the development of the poem. She consistently stressed the idea of transaction as distinct from interaction, the word Iser used. She describes the significance of this shift in thinking: "The new paradigm requires a break with entrenched habits of thinking. The old stimulus-response, subject-object, individual-social dualisms give way to recognitions of transactional relationships (1994)." The reading transaction, a vibrant and interconnected loop of actions and effects, is in operation as the reader lives through the experience of the poem. From her appreciation of Dewey's thinking and her students' experiences, she developed the idea of literary reading as a transactional process.

In addition to Dewey, Rosenblatt drew from language philosopher, Charles Sanders Peirce. She used Peirce's (1933, 1935, cited in Rosenblatt, 1978) idea of language as a system of signs that are in relation to the signifier and the signified in order to ground language in the transactions of humans in their contexts. This way of thinking and talking about literary understanding began to change the way theorists and researchers thought about reading. Instead of a linear, transmission model, she began to persuade others of a nonlinear idea of literary understanding.

In Rosenblatt understanding of the reader, the reader is more complex and capable than she was defined previously. The reader is a greater contributor to the reading than the reader of "new criticism." Rosenblatt's theoretical reader is not a mechanical part of the reading act, who would gain the content of the text directly into herself in a linear transfer. Instead, the reader brings a complex variety of capabilities and experiences to the reading act which influence her construction of meaning.

The reader, in Rosenblatt's view pays selective attention to text. That

attention is influenced many factors. For example, it is influenced by social factors like the reader's primary language, say French, or by experience with print. In all instances, "what is brought into awareness and organized into meaning depend on where selective attention is focused (1994, p. 1062)." The reader also comes to the task of reading with many other factors which can affect the reading. They are the conditions of being human, fatigue or excitement, for example. In any transaction the reader's attention will be moderated by past experiences and current context.

In Rosenblatt's model the second element, the text, refers to the actual print, the actual signs on the page. Those signs are attended to by the reader and meaning comes about through the transaction between particular reader with a particular text who generates a particular reading. The meaning is generated in the transaction. The print elements are marks put down by some writer and are only the signs for the reader to use to create the reading or "the poem." The final element of her title for the transaction, the poem, is the work itself. Rosenblatt's idea of the work itself, the poem, is complex and will be elaborated here.

Rosenblatt's poem in her theory of transactional reading is the meaning created each time the reader and the text meet and reading ensues. Meaning is derived from a set of relationships among the things symbolized as the reader senses them. The poem is not meant in the standard sense of that literary genre which includes sonnets and haiku. A poem is created with each reading whether the text is classified as story, directions, legal argument, poem, or any other genre. It is that event which is neither the text, nor the reader, nor the author, but rather the "whole category of aesthetic transactions between readers and texts without implying greater or lesser

'poeticity' of any specific genre" (Rosenblatt, 1978, p. 12). She characterizes the reading transaction and the production of the poem by analogy: "The text. . . is like a musical score. The artist who created the score -- composer or poet -- has set down notations for others, to guide them in the production of a work of art" (p. 13).

During the act of reading, the reader pays selective attention to the signs in the text. This is not a mathematically predictable selection, but in the reader's condition and history. The transactional concept keeps one from thinking of the significance of the selective attention in reading as lying in either the reader or the text, but rather as a "dynamic centering on areas or aspects of the contents of consciousness" where linguistic signs are a "fluid pool of potential triadic symbolization" (p. 1062). It is a fluid pool because meaning depends on so many factors in the reader. Meaning cannot be conceived of as a one to one correspondence. The meaning derived from this dynamic is influenced by the reader's stance, an important part of the transactional theory of reading.

Transactional Theory and Stance

Two of the most influential ideas in Rosenblatt's theory of reading are those of aesthetic reading and efferent reading. These concepts are used to consider the reader's stance toward the text in the construction of the poem. Stance is the position or view from which the reader approaches the text. It can be thought of as the reader's purpose, conscious or unconscious, as the text is encountered. Rosenblatt distinguishes them this way, "The efferent stance pays more attention to the cognitive, the referential, the factual, the

analytic, the logical, the quantitative aspects of meaning. And aesthetic stance pays more attention to the sensuous, the affective, the emotive, the qualitative" (1994, p. 1068). Rosenblatt's use of the word "aesthetic," related to Iser's ideas of the aesthetic, is readily comprehensible, but her choice of the word "efferent" may not be so obvious to readers. It comes from the Latin, *effere* -- to carry away, and it refers to what the reader will, in fact, take away from the reading.

Rosenblatt's ideas of stance are sometimes compared to the ideas of other theorists. In relationship to writing Britton (1984) developed the ideas of spectator or participant role in relation to the text or "literary object." He conceived of the notion of spectator as that approach the reader or writer has toward the written work. One observes the lives lived in literature. One participates in an ongoing conversation about reality when one approaches nonliterary texts.

Bruner (1986) differentiates between paradigmatic and narrative thought. In reading of scientific texts the reader engages in paradigmatic thought. In the reading of story, the reader engages in narrative thought. These two different engagements can be compared to Rosenblatt's stances with paradigmatic thought being similar to reading from the efferent stance and narrative engagement being similar to reading from the aesthetic stance.

Langer (1989) has investigated reader-based approaches to reading literature. She differentiates orientations readers or writers take toward text depending on their purposes, whether literary or discursive. The literary orientation, Langer writes, "can be characterized as exploring a horizon of possibilities" (p. 204) while a discursive orientation, "can be characterized as maintaining a point of reference" (p. 205). In the literary orientation when

the reader is exploring the horizon of possibilities, she will explore possibilities, emotions, relationships, all the facets of human possibilities as well as fantasy. She may continue these considerations and reassess the meaning of the text even after she has finished reading. Many interpretations are possible.

In contrast to Langer's literary orientation the discursive orientation is taken when the reader is maintaining a point of reference, she attempts to establish a sense of the purpose of the text and, having done so, maintains that point and attempts to modify temporary understandings, but usually not the main point of the text. With the horizon of possibilities in literary reading ends are never reached, but the exploration continues to raise possible understandings. With the point of reference, although new questions may be generated, there is a deliberate narrowing of the gap between what is known and what is not known.

For consideration of these ideas of orientations to text, or stances, it is important to avoid positioning them as dichotomies. The tendency to view either stance, aesthetic or efferent, as exclusive of the other is wrong. Rather, Rosenblatt insists (1995) they are part of a continuum where a reader can take a more or less aesthetic stance and just so, a more or less efferent stance. The reader's positioning on this stance continuum is dynamic, probably changing within a reading and from one reading to the next of the same text by the same reader. Thus, two readings (or two poems) are created. Even two readings by the same reader with the same text at two different times are unique to those two reading events. Each are unique poems.

As described above, Rosenblatt's theory of reading includes flexible continuum of stances from more or less aesthetic to more or less efferent.

The stance with which the reader approaches reading may shift throughout the reading along the efferent to aesthetic continuum as the transaction unfolds. Initial stance is determined within the reader as the text is approached.

Evolving stances develop as the reading transaction develops. The reader of a story, perhaps historical fiction, may assume the efferent stance and take away specific knowledge about historical dates from the text. On the other hand, the reader may read a scientific description of the night sky and shift into aesthetic stance, and focus on the sensory aspects of cool blackness and piercing starlight. The nature of stance and the function of imagery have been the basis of a number of investigations in reading.

In a study of seventh and eleventh graders, Langer (1989) used interviews and think-aloud protocols to investigate student creation of meaning while reading a variety of texts: poetry, narrative and expository. She determined that students use four major stances for understanding texts: 1) being out and stepping into an envisionment, 2) being in and moving through an envisionment, 3) stepping back and rethinking what one knows, and 4) stepping out and objectifying the experience.

Langer's first stance, being out and stepping into an envisionment, involved the reader gathering enough detail from the text and linking it with their own background knowledge in order to be able to "step in" to the envisionment of the text. The second stance, being in and moving through an envisionment, involved the reader coming to know characters or details better through a refinement of growing understanding of the story or information. The third stance, stepping back and rethinking what one knows involves understanding the whole of the text as a complete entity. In the

fourth stance, stepping out and objectifying the experience, the reader moves out of the envisionment and reflects on the experience of the literary work or the information of the discursive work, accommodating the new understanding in their schemas.

A study of stance with eighth graders Many (1994) found that the readers exhibited a range of stances in response to stories. She further discovered that those readers who responded to literary readings from a primarily aesthetic stance had a greater level of understanding of the story.

Stance is an idea used to understand the process of reader response and the reading transaction. School work with literature is typically influenced by ideas of literature similar to "new critics" and is commonly evaluated by objective testing systems which has had the effect of causing teachers and students to approach even literary texts from the efferent stance. Purves (1993) discusses the tensions created and calls for an approach to literature that is more consistent with Rosenblatt's aesthetic stance and more consistent with Bruner's narrative thinking.

The Secondary World

The assumption of stances implies a positioning and an attendant space. This space has been explored and described by theorists and researchers. Part of the ideas of reader response and transactional reading theory is a set of ideas (Benton, 1983; Benton, 1992; Jacobsen, 1982; Langer, 1989) intended to describe and understand the nature of the world created in the reader's mind as she reads.

Rosenblatt (1978) referred to it when she described the action of

entering into the that space, "The boundary between the inner and outer world breaks down, and the literary work of art, as so often remarked, leads us into a new world" (p. 21)."

Jacobsen (1982) talked about literary space as that potential space that can be found in reading literature. She described the psychological processes involved with "willing suspension of disbelief" and entry into that literary space. Through research with college readers she described the visual nature of that literary space.

Crediting Tolkien's (cited in Benton, 1983) ideas in his essay "On Fairy-Stories" with the notion, Benton discusses "secondary" worlds. He chose Tolkien's "secondary" as the most descriptive of the idea. He defines it as, "The virtual world of the text, created in the space between the writer's inner self and outer reality, recreated in the space between the reader's inner self and the words on the page" (p. 69). He proposed a structure for describing the secondary world as a complex, three dimensional space in which the reader shifts about, taking Iser's (1978) "wandering viewpoint" at the axis of three planes: the psychic distance, the psychic process, and the psychic level. These planes intersect and can be thought of as the dimensions of a three dimensional space.

These dimensions provide a way of conceptualizing the reality of the secondary world. The psychic level refers to the level of consciousness and the combination of preconscious, unconscious and conscious mechanisms at work in the secondary world. It is that dimension of the experience of being "lost in a book" that psychologists have described. It could be described as moving on a psychic level plane from the less conscious level where the reader is unconsciously absorbed in the envisionment of the text toward the

more conscious level where the reader uses knowledge in the primary world to assess the envisionment in the text. The outer reaches of this dimension of the secondary world are controlled by the text: "Beyond the textual limits, either it (the secondary world) vanishes into the oblivion of the unconscious or it is supplanted by the preoccupations of the conscious mind, or more particularly, by its concern for matters in the primary world" (p. 71).

The psychic distance plane allows more or less absorption or detachment with fictional events. It involves intensity of absorption or the greater or lesser degrees of "willing suspension of disbelief." The limits of the psychic plane are on the one hand psychotic absorption in this other reality and on the other hand complete disengagement from the text and a likely judgment that the text is unreadable.

The plane of psychic process allows for movement along the time dimensions of the reader's memory of the textual world to his imagined end of the textual world. This is the process that takes the reader from the entry to the predicted end in the ongoing processes of anticipation and retrospection.

The utility of Benton's structural definition of the secondary world is to allow a clearer conceptualization of the reader as assuming a place in the secondary world. In his conceptualization the active reader is always located at the intersection of the three planes somewhere in the three dimensional space. The two most important facets of this viewpoint are that it changes and that it is an insider position.

These three planes help to conceptualize the three dimensional geography of the secondary world, but they do not account for the vivid nature of the lived-through experience of being in the secondary world." Benton proposes that this aspect of involvement in the secondary world is

accomplished through mental processes of imaging, "for images are the carriers of information to the brain about the secondary world and correspond to the functions of the five senses in our perception of the primary world (p. 73)."

Benton (1992) further develops his ideas about the secondary world. The three dimensional geography and the reader's means of psychologically moving around in that world can be thought of as the status of the secondary world. However, Benton cautions that the usefulness of the idea of the secondary world and its near copy of the real world is not to attempt to specify all the particulars of what is, after all, a transitory and invisible process. Instead, the idea of the secondary world is useful for examining the ways in which the reading transaction takes place. Drawing on Bakhtin's (1981, cited in Benton, 1992) idea of doubly voiced speech in novels he describes the secondary world's mode as dialogic. That is, it is the nature of language in novels to be dialogic, to imply a producer and a receiver of meaning.

Finally, the means in the secondary world is narrative voice as discussed by Bruner (1986, cited in Benton, 1992) in his explanation of the forms of discourse that recruit the reader into what Bruner names the "subjunctive world" (1986) illuminates the narrative nature of fiction. Bruner linked his examination of the discourse of fiction to Iser's (1978, cited in Bruner, 1986) idea of readers composing narrative in order to receive it. Through three features of discourse the reader is enlisted into active composition of meaning. First, the "triggering of presupposition" in which there is implicit meaning rather than explicit. Second, "subjectification" in which the reality of the story comes through the filter of the characters in the story. Third, "multiple perspectives" in which the reader sees the world of

the story through several lenses. These three feature combined constitute Bruner's notion of the subjunctive. "To be in the subjunctive mode is, then, to be trafficking in human possibilities rather than settled certainties (p. 26)."

Knowing in Transactional Theory

Iser, Rosenblatt, Benton, Langer and Bruner are all theorists who resist a notion of literary understanding as linear. They have protested the New Critics objective definition of knowing in literary study as being too narrow therefore, a question arises. What constitutes knowing, if not an abstract version of the literary piece to be acquired by all readers? Probst (1990) has clarified this issue in literary theory by defining five kinds of knowing in reader response theory as opposed to the objective notions of "new criticism" which sought after the one true interpretation of a literary work.

Probst comments, "To teach the right and proper interpretation, the correct reading, is to ignore the limitless variability of the human experience (p. 59)." Probst is clear that there can be misreadings, mistakes in reading, that make the reading an inaccurate or wrong reading, but to come to a literary work and take away only objective fact is not adequate to the reading of literary works. To give up the idea of one true interpretation of literary works that stands aside from the reader, other types of understanding, of knowing, must be defined.

Probst offers five kinds of literary knowing to guide literary reading. The first is knowing about self. In the encounter in the secondary world the reader undergoes a variety of experiences. It is possible to come to new insights about oneself through the virtual experience of the secondary world.

Probst cites a reader who revised her understanding of her parents through the reading of a novel. The second knowing Probst speaks of is knowing about others. Not only through coming to know characters in literary works, but in coming to learn of the different meanings other readers in classrooms may bring to a literary work allows knowledge of diversity and appreciation of individual difference. The third knowing is knowing about texts which can happen when the reader develops confidence in exploring his/her own internal response to the text with his/her assertions about the text based on the text. The fourth knowing is knowing about contexts, which can develop through readers taking their responses seriously enough to compare them to responses of readers in a different time and/or place, including, for example, their parents or themselves. Finally, Probst offers a metacognition: knowing about processes of making meaning. This can come about through discussion when teachers and students actively recognize and consider the distinctive reading development that takes place in each reader's transaction with text.

Reader Engagement

One area of transactional reading theory, reader engagement, has recently emerged as an area of great interest to teachers and researchers. Reader engagement was cited as a major goal of the National Reading Research Center (Baker, 1996) for its research agenda. Engagement as a construct is defined differently by various authors. The Literacy Dictionary (Harris and Hodges, 1995) defines it as "the emotional involvement of the reader in the process of responding to the content of reading, as occurs in a total absorption in a story or play (p. 73)."

Cary (1990) used the term engagement as the overarching descriptor for the qualities of the reading experience that her bibliophilic adolescent participants described to her. She described the experience of engaged reading as a sort of fugue state. She found transport metaphors were significant in their retrospective accounts of reading. These young readers repeatedly used phrases to indicate escaping to and escaping from worlds. Cary, like Benton, referred to Tolkien's description of the "Secondary world your mind can enter (cited in Cary, p. 108)"

Her participants signified the effect of what Cary referred to as "narrative pull" which kept them coming back to reading and which kept them from wanting to stop reading. It was a compelling interest in what Langer (1994) termed the expanding horizon of possibilities. They spoke of the anticipation of finding out what comes next and of frustration with being stopped from pursuing this goal by outside factors.

There were other significant factors Cary (1990) found in readers' experiences of engaged reading. One was sensory images produced from a combination of the reader's personal experiences and the text's cues. Another was identification with characters. Still another was the reader's judgment of the relative value of the text. This judgment was relevant to school reading as these young readers greatly preferred narrative over expository texts and consistently cited textbooks as "bad" books.

Cary found a final factor for highly engaged reading that is particularly relevant to this study. The readers in her study had specific criteria for favored environments for engaged reading. They reported that they did not often find the criteria for engaged reading were met in school, though it did sometimes happen when teachers provided choice of reading materials and

uninterrupted time of at least several minutes for reading silently.

Enciso (1990) explored readers' specific engagement strategies in case studies of fifth grade students and discovered a great complexity in the nature of students' engagement in reading. Her findings were descriptions of the ways students participated in the secondary world and the stances they assumed within the story world.

She found several strategies by which these readers participated in the secondary world. These strategies might be such things as identifying with characters, becoming a friend of a character or spying on actions of characters. The readers varied in the extent and ways they used these participation strategies. Different readers may have, for example, identified with different characters. All the readers described rich images associated with characters or with the reader's point of view in the story. Readers also shifted in their strategies, making the experience of reading dynamic. The variation in participation strategies between readers and throughout single reader's readings suggest the flexible role of the text.

Enciso found twenty nine separate stances were assumed as readers read. These stances were found both with different texts and within the same text. In addition to evaluative and interpretive stances as well as prospective and retrospective stances she found several other categories of stances unique to her study. These included readers' assessment of their own knowledge of the story as well as a variety of feelings of more or less understanding of story features, including failure to explore within the secondary world. These young readers also engaged in reading by taking elaborative and speculative stances.

Imagery

Imagery can be thought of as an aspect of engagement. Studies in the function of reader's mental images during reading revealed its importance in the reading transaction. Jacobsen (1982) examined college readers' demonstrations of the images they formed during reading and the explanation of the function of those images. From the findings she built an argument for the importance of imagery in the readers' processes and compared it to playful activity.

Sadoski, Goetz, and Kansiger (1988) investigated the relationship between readers' imagery, readers' affect and the importance of structural features of text. They found that their college readers tended to react similarly to plot features of the stories they read. They reported similar degrees of imagery at predictable points. Affect was strongly associated with images. There was divergence in imagery findings with great variation in readers' images which seemed to come from the readers' background, but did not interfere with the text by distorting or contradicting it.

Another study by Long, Winograd and Bridge (1989) examined the reports of fifth graders in think aloud protocols with narrative and expository texts. They found that readers reported imagery in both types of text, both reader and text characteristics affected imagery reports and that imagery reported after the protocol was different than that reported during the protocol.

In a classroom study Wilhelm (1995) examined the effects of visual art on reluctant readers' responses to literature. He found that the use of art helped readers to enjoy reading. It further helped readers to make use of

imagery in reading to be able to understand stories. Finally, visual art helped these readers to develop broader responses which included affect and personal connections to stories.

Summary

Research and theoretical analysis in the area of reader response generated frameworks and possibilities for new directions in research that might be conceived of as a new world in itself. Theorists and researchers in reader response refined and elaborated theories and research as actual studies with readers accumulated. This refinement and elaboration led to several new areas of research: stance, the secondary world, knowing in transactional theory, engagement, and imagery.

Rosenblatt and Iser developed ways of conceptualizing the reading process that challenged the "new critics" who were dominant in the middle twentieth century. Rosenblatt's consideration of the transactional nature of reading has had enormous influence. Rosenblatt's, Britton's, Bruner's and Langer's ideas of stance or approach to involvement in reading transactions have refined the understanding of the reader's role in the transaction. Jacobsen and Benton contributed description and refinement of the idea of the secondary world, first named by Tolkien. Probst and Langer have offered ways of conceptualizing stance and knowing in transactional theory. Cary has described the importance of engagement in adolescent readers who love to read. Enciso has contributed extensive description of the ways young readers engage in reading.

These conceptualizations of the reading transaction were used for the

theoretical foundation of this study. That foundation was considered in the choice of research methods. Because it named and described reading as a complex phenomenon involving a wide variety of factors in the reader they helped in the decision to use naturalistic research. These theories and research studies were also used to inform methods and the unfolding points of focus in finding answers to this study's question, "What is the nature of middle school read aloud?"

CHAPTER III

METHODOLOGY

Introduction

The intent of this study was to answer the question, "What is the nature of middle school read alouds?" by generating descriptive case studies of teacher read aloud at the middle school level. One of the earliest concerns in the study was the choice of research methods. Research questions in themselves determine the appropriateness of research methods. This study's question asks for the description of a complex, socially situated activity. As described by Benton (1983, 1992), Britton (1984), Enciso, (1991, 1992), Langer (1989), and Rosenblatt (1978, 1994), the reading act is endlessly complex. The teacher who reads aloud to his or her class performs that act within the complexity of the classroom. The middle school teacher may do this as many as four times a day, repeatedly placing herself in the midst of two intersecting social and intellectual complexities: the classroom and her own mind. Lincoln and Guba (1985) describe five axioms of the naturalistic research paradigm that could be applied to this study.

The first of Lincoln and Guba's axioms addresses the nature of reality. For this study, since teacher read alouds happen in the social complexity of the classroom, to understand this reality, read aloud's multiple dimensions should be examined in the natural setting. Lincoln and Guba's second axiom is concerned with the relationship of the

knower to the known, where the researcher is the knower and the participant is the know. As researcher, I needed to be in the teachers' natural settings and to understand read aloud from their perspectives. We would need to interact with each other; therefore, we would influence each other. Lincoln and Guba's third axiom asserts that the possibility of generalization must be considered. Since the purpose of the study was to examine the particulars of the teacher read alouds, the findings would yield working hypotheses of what happened within their specific contexts rather than generalizable statements.

Lincoln and Guba's fourth axiom is concerned with the possibility of causal linkages. Given the complexity of the phenomenon in this study I expected that an understanding of teacher read alouds would yield a description of interacting entities rather than statements of causality. Lincoln and Guba's fifth and final concern is the role of values in the research. For this study, I expected that an understanding of the complex experience of reading aloud would involve understanding as well as making a number of value choices, and therefore the study would not be value free. After considering all Lincoln and Guba's axioms, I determined this study fit the naturalistic paradigm

In addition to methodological concerns related to the nature of the research question are concerns related to the researcher's perspective. Lecompte and Priessle (1993) emphasize the interwoven nature of the researcher's theoretical intentions and his or her choice of methods when they state that early ethnographers understood "theory and method were inextricably linked (p. 200)." As I discussed in Chapter Two, my professional choices and experiences shaped and were shaped by my

theoretical stance. In the late 1980's and early 1990's reading researchers (Goodman, 1994; Short, 1995; Rosenblatt, 1994) called for research that examines aspects of reading within the social realities of classrooms, families, and communities. I wanted to participate in contributing to this growing body of naturalistic literacy research.

In summary, I considered two dimensions to decide research methodology: professional and personal. The professional included the alignment of the nature of my question with the naturalistic paradigm as well as the calls for more qualitative studies in reading. The personal dimension included my own experiences as a literacy educator as well as my theoretical orientation toward literacy. The choice of methods for this study were clear: in order to describe middle school teacher read alouds, naturalistic methods of research were appropriate.

Participant Selection

In order to find potential participants for this study I used a reputational (LeCompte and Priessle, 1993) technique by contacting reading professors, professors of children's and adolescent literature, and school district literacy supervisors to secure recommendations of fifth grade through eighth grade teachers who read regularly aloud to their classes. This request yielded a list of eight teachers: three eighth grade teachers, one seventh grade teacher, two sixth grade teachers, one fifth/sixth grade teacher, and one fifth grade teacher. Following my university's guidelines for research involving human subjects, I secured permission to conduct research from relevant school authorities.

From the list of eight potential participants, I chose to limit the study to middle school teachers for four reasons. First, there are usually distinct differences between middle school organizations and elementary school organizations. Middle schools are commonly departmentalized, with teachers teaching several different groups of children each day, while elementary schools are commonly organized into self-contained classrooms, where the teacher works with one group of children for the whole day. I chose to limit the focus of the study to middle school classrooms. Second, I decided to limit the study to middle schools in order to "make the familiar strange (Spradley, 1980)." This was done because I had read aloud to students for years in intermediate elementary classrooms and I was concerned that I would have a problem with overfamiliarity. It seemed possible that my nearly lifelong involvement with schools, and particularly read aloud would constitute a problem discussed by Lecompte and Priessle (1993). In elementary classrooms I might tend to think the phenomenon under study and the participants' every nuance were all too familiar. Third, I chose five participants as a manageable number that might provide the best possibility for protracted observation. Fourth, I chose the final five participants for maximum variation (Lincoln & Guba, 1985, p. 200).

The fifth grade and fifth/sixth grade teachers were eliminated because they were in self contained elementary classrooms. One eighth grade teacher was eliminated when I learned she did not regularly read to her classes. The five remaining teachers were two eighth grade teachers, one seventh grade teacher and two sixth grade teachers. Since these five teachers were all middle school teachers and represented a range of grade

levels, they were chosen as the final participants. After data collection was underway one eighth grade teacher chose to stop reading aloud for reasons beyond the scope of this investigation and was therefore excluded from the study. The remaining four teachers constituted the participants for the study.

These teachers were contacted via letter and were invited to participate in the research. When they agreed to participate in the research we made arrangements to meet at their schools. After discussing the letter (Appendix A) that explained the research and asking if they had any questions, the teachers were asked to sign the Teacher Participation Consent Form (Appendix B). Research began at the end of January 1996.

Data Collection

In order to understand middle school teachers reading aloud practices, this study was guided by the following questions:

- What are the classroom contexts for middle school teacher read alouds?
- How does teacher read aloud take place in middle school classrooms?
- What are middle school teachers' aims and rationale for reading aloud?
- What are the sources of knowledge for middle school teachers' read aloud decisions?
- What are middle school teachers' experiences of reading aloud to students?

Triangulation (Lincoln & Guba, 1985) of data collection was

accomplished through the use of three different data sources: field notes, interviews, and artifact collection. Field notes were collected in order to examine the context of the teacher's read aloud events and to understand how read alouds take place. Interviews were conducted in order to understand the teacher's experiences, sources of knowledge, aims and rationale. Artifacts were collected to enlarge and verify understanding of the context for read aloud as well as to provide a basis for formulation of questions in interviews.

Field Note Collection

During initial meetings with each teacher we discussed my methods of field note collection, my role in the classroom during observations and the nature of the field notes I would make. I planned to use a PowerBook 145 for field notes. We discussed the use of the laptop computer for field note collection and its possible impact in terms of student interest and noise. We agreed that I would be a non-participant observer and each teacher assured me that I was welcome to sit anywhere in the room. We also agreed that they would introduce me to their classes, explain my purpose, and allow students to question me the day they introduced me. We understood that students might have questions, but that I generally would not be interacting with them. All teachers expected that the computer would be an initial curiosity but should not be a problem for their classes. After this first meeting, I entered their classrooms at a teacher-chosen time and began the first observation.

On my first days in the different classrooms for observation and

collection of field notes the teachers introduced me to each of their classes as they came into the classroom for different class periods throughout the day. After the introduction, each teacher explained that I was interested in teachers' reading aloud in middle schools and asked if students had any questions for me. The students had few questions, usually about the laptop computer I used or whether or not I knew someone they knew at the university.

I chose a variety of seating places in classrooms in order to observe teacher read aloud from different angles. Over the months students spoke informally with me as they came into or left the classroom between classes. Sometimes they spoke about books. Sometimes they wanted to see the computer screen. Once, a teacher asked me to share some of my knowledge about books we had discussed in an interview. Essentially, my role in the classroom was that of accepted observer, not participant.

My field notes in the classrooms were stream of behavior chronicles (LeCompte & Priessle, 1993). I attempted to capture everything that happened moment by moment, from the time the students came into the classroom until they left. This meant I observed the entire class periods and the read aloud events embedded therein. During read alouds I used a photocopy of the book being read aloud and noted points in the read aloud novel where I observed behavior in the classroom. For example, if there was laughter at a particular point, I recorded that general description and noted the place in the novel text where the teacher was reading when it happened.

I also mapped the use of space in the classrooms, including seating arrangements, materials storage, and display of student work. Because I

observed read alouds in classrooms for 22 different sets of students, I made no attempt to keep track of student's names. Instead, I created a system for coding students' desks in order to capture student comments in such a way that the teacher might identify the student if, during an interview after the observation, we discussed a particular occurrence with a student.

Observations spanned the time from the end of January until early June, when school ended for the year. I came into classrooms as often as the teachers and I could arrange observations, at least every third week for several class periods. There were a total of 66 observations of separate class periods, each lasting at least 50 minutes. Tables 1 and 2 provide a graphic display of the data inventory and time in the field.

Open Ended Interviews

Interviews were conducted in the teachers' classrooms before or after school or during planning periods. They were scheduled at the convenience of the teacher and lasted approximately one hour. I used a battery operated Radio Shack Voice Activated Tape Recorder and Radio Shack XR 90 minute tapes.

Initial interviews were structured with "grand tour" questions (Spradley, 1980) in order to gain an understanding of the context and procedures of reading aloud. Preparation for subsequent interviews was done by searching field notes and previous interviews to determine questions. They followed (Spradley, 1979) heuristic typology of descriptive, structural, and contrast questions. Examples of formulated questions follow:

Table 1: Data Inventory

Teachers	MAM	SK	SN	SB
Interviews	4	4	5	4
Hours of Fieldnotes	18	16	15	17
Student Reflections	69	19	99	87

MAM: Mary Ann McCarthy, 6th grade reading

SK: Sheila Kaufman, 6th grade language arts

SN: Sally Nance, 7th grade language arts

SB: Sarah Beltonm 8th grade language arts

Table 2: Time Period of Data Collection

Month	January	February	March	April	May
Interviews	xx *	xxx	xxxxxx	xxxxxx	
Fieldnotes	xxxx **	xxxxx xxxxxxx xxxxxxx	xxxxxxx xxxxxxx xxxx	xxxxxxx xxxxxxx xxxxxx	xxxxxxx

* each x represents one interview

** each x represents one class period

- How do the books you are reading aloud now relate to the class novels the students are reading for discussion?
- Then, are there books you think are good, but you would not read aloud?
- In addition to BookLinks , which you mentioned as a source for your read aloud choices, are there any other sources you have found useful?

Symbolic Representation Interviews

Since the experience of reading is largely internal, observations of the reader may provide little information regarding the experience. Different means of understanding the reading process have been used in past research. Studies (Carlsen and Sherrill, 1988; Cary, 1989) of the experience of reading may rely on retrospective accounts of reading. In order to capture the more immediate experience of reading some studies (Langer, 1989; Squire, 1964) make use of think aloud protocols. Both retroactive accounts and verbal think alouds provide a partial understanding of reading.

Another tool for understanding reader's experiences during reading is the technique known as the Symbolic Representaton Interview (hereafter referred to as the SRI) created by Enciso (1991) for examining children's experiences of reading. Citing children's unique developmental needs in the research setting as well as Rosenblatt's (1978) argument that verbal accounts of reading may take the reader away from the aesthetic experience of reading, Enciso (1991) justified her decision to create the technique. Summarizing her rationale for the need for the SRI,

she stated:

Children may be only peripherally aware of their strategies and processes of engagement while they are reading. For this reason, and because their linguistic abilities may not be adequate for the task, children may find it difficult to put into words the varied, dynamic nature of their engagement experience. It was important, therefore, that children have a tool through which they could depict their experience and make it available for discussion, both for themselves and the researcher. Symbolic representation of the evocation of a text allows the researcher and child to have a mutual reference point so that any confusing or difficult verbal descriptions might be clarified through further manipulation of the symbols. Likewise, any complicated or vague representations might be explained in greater detail (p. 65).

I chose the SRI for a data collection tool for two reasons. The first was aesthetic recall. While adults are presumably capable of complex verbal explanations and recall, they may, as Rosenblatt (1978) argues, still be taken away from the aesthetic dimension of the reading experience by verbal descriptions. The second reason I chose the SRI was my own experiences with this interview method. In a graduate reading class I had used the SRI with adult readers to explore the experience of reading. The response from adults in my class and the adults outside of class with whom I worked had been enthusiastic and detailed, particularly in the area of affective response to elements of the story they explored. These reasons supported my choice of the SRI for this study. A brief summary of the technique and the adaptations I implemented follow.

The SRI is based on drama techniques designed to help the participant explore nonverbal aspects of the reading experience. In Enciso's original design of the SRI, readers were asked to create paper representations for elements in a familiar section of text which they

would be reading for the interview. From varied colors of construction paper they created paper representations, either symbolic or representative, for the following: significant characters, themselves as the reader, the author, important parts of the setting, and the narrator. Following the creation of the paper representations, Enciso asked the children to begin reading the section of text while they moved the paper representations around on a manilla envelope to show what was happening in their minds. She audiotaped the reading and sketched the positions of the representations as the readers progressed through their text selection. I modified this basic technique for this study.

As Enciso did, I asked teachers to create representations of four elements: 1) important characters, 2) important objects, 3) themselves as readers, and 4) the author. Rather than use a manilla envelope for the setting, I asked participants to choose a piece of construction paper for the setting. Enciso used representations of the narrator in order to examine the influence of first person narratives on reader engagement. Since I was not examining first person narratives in particular, I did not ask teachers to create a representation of the narrator. Elimination of the representation of the narrator constituted one modification of Enciso's SRI technique I made.

Another way I modified the SRI was to ask for an additional representation. As described above, Enciso's SRI included representations of narrator, characters, setting, and significant objects. Golden (1988) suggests another conceptualization of reading when it is a read aloud event. She represented the read aloud process as having seven stages that constitute each particular reading experience of read

aloud: 1) author, 2) written text, 3) teacher/reader, 4) oral text, 5) student/listener, 6) comprehension of oral text and 7) reconstruction of oral text by retelling. Drawing from Golden's representation I modified the SRI further. It is logical that, as Golden conceived in the case of read aloud, the reading transaction includes the teacher-reader, the text, the author and the student/listener/reader. Thus students are an additional part of the reading transaction for readers who are teachers reading aloud to their classes. For this reason, I further modified Enciso's SRI by adding a representation: that of the students to whom the teachers were reading.

In summary, I adapted Edmiston's (1991) Symbolic Representation Interview, known as the SRI. I adapted it three ways. One was the elimination of the narrator representation, another was the addition of a representation of the setting. The third was the addition of a representation of the student/listeners/readers. Figure 1 shows an example of the representations created by one teacher.

The procedure for the SRI followed a particular sequence. During the first several weeks of observation and audiotaped interviews I informally discussed the SRI with teachers. Late in the data collection period we agreed to complete the SRI interviews. When each teacher and I agreed to a time for the SRI interview I asked her to choose a familiar piece of text that she had enjoyed reading aloud to her classes. On the day of the interview, before we began taping the interview, I asked her to create paper representations of elements of the story from a packet of varied colors of construction paper.

After the teacher had created the representations, I explained that I would like her to read the section of the text she had chosen and to move

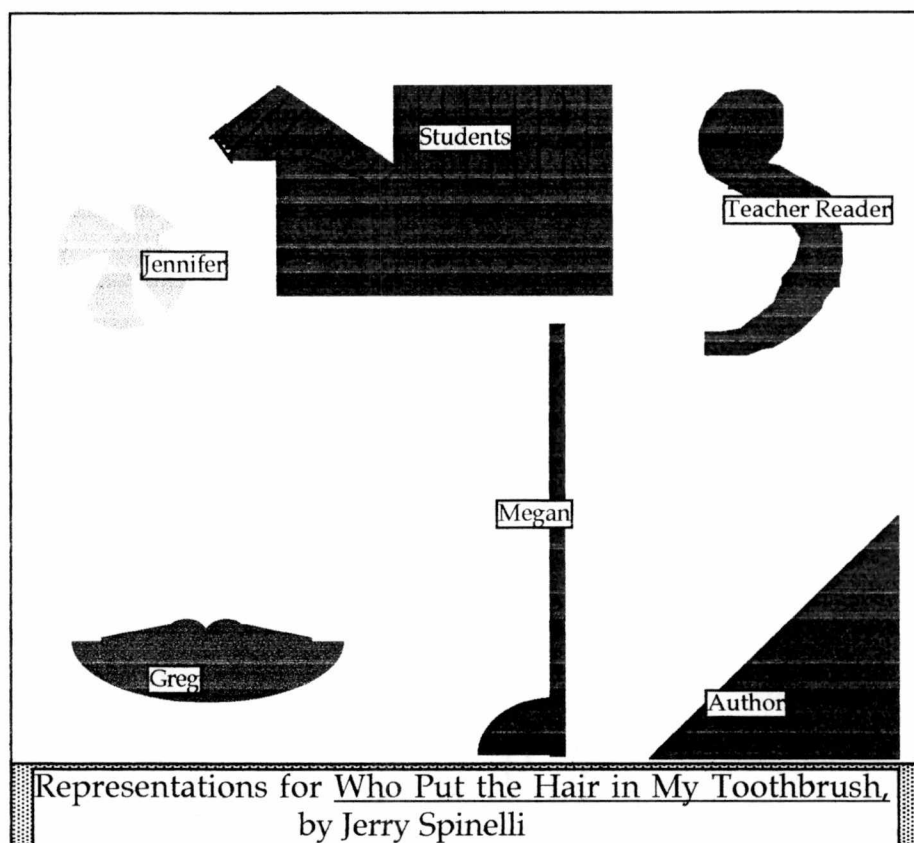


Figure 1

Symbolic Representation Interview: Example

the paper representations around to show what was happening in her mind. I explained that readers naturally get involved in reading and that she might forget to move the representations so I would occasionally ask her if the representations were where she thought they should be. I then asked the teacher to tell me about the paper representations she had created. When the teacher was ready, I turned on the tape recorder and she began reading.

As the teacher read aloud, she moved the paper representations on the paper representation of the setting when she needed to show movement of elements as she read. If a teacher read more than a page and a half without moving any of the representations, I asked her if she needed to move any of the representations. Each time she moved the representations, I stopped her and sketched the new positions of the representations.

Following the Symbolic Representation Interview, while still tape recording, I asked the teacher for her thoughts about the interview. Each teacher discussed her reactions and most created new arrangements of the relationships of their paper representations in order to indicate an aspect of the experience of reading aloud. I collected all paper representations after the interview.

After conducting each of the Symbolic Representation Interviews, I transcribed the interviews onto my PowerBook 145. Within the transcribed text, I created graphics to represent the different arrangements of the paper representations.

Artifact Collection

Throughout the data collection I collected photocopies of representative student work related to the use of literature or to read aloud events in the classrooms. These were usually identified by teachers as being relevant to their use of literature in the classroom. Sometimes I asked for photocopies of student work. Typical items were book projects, responses to reading, reading logs, book study expectations, and novel tests. One significant part of the artifact collection was photocopies of written student reflections on teacher read aloud. These were collected by one of the teachers who, in the process of discussing reading aloud during our interviews, decided she wanted to know more about her students' perceptions of teacher read aloud, so she asked them to take about ten minutes to "write their thoughts on teacher read aloud." Other teachers in the study decided they, too, would be interested in the responses of their students and so they did the same.

Inventory of Artifacts

The following is a list of items photocopied for the artifact collection:

- book order forms for students
- book order forms for teachers
- teacher identified superior, average, and below average samples of reading logs

- expectations for work during a grading period
- written responses to reading
- teacher identified superior, average, and below average samples of projects involving read aloud books
- tests for read aloud books
- reading log entries related to reading aloud
- teacher letters to parents
- student reflections on teacher read alouds

Data Analysis

The data set consisted of interviews, field notes and photocopies of artifacts. With the exception of photocopies of teacher assigned student reflections on reading aloud, I used the artifact collection to confirm observations in field notes and interviews. Interviews, field notes and photocopies of teacher assigned written student reflections on reading aloud were processed by a technique first described by Glaser and Strauss (1967) known as the constant comparative method. My use of this method was informed by Spradley's (1979) discussion of domain analysis as well as by Lincoln and Guba's (1985) examination of the fit of the constant comparative method in the naturalistic paradigm. Data analysis by this method begins and continues reiteratively from the onset of data collection through final analysis. In the following section I will describe the tasks I used to manage and reduce the data in order to understand reading aloud at the middle school level.

Data Management

Audiotaped interviews were transcribed into files on my computer following the interviews. I did all transcribing myself in order to immerse myself in the data soon after collecting. Maps of classrooms were created directly on the computer during time in the field and were refined after leaving the field. Field notes were reviewed and corrected within the file created for the day and teacher. On a few occasions field notes were expanded. An example would be informal discussions I might have had with the teachers in the field. These informal discussions were almost nonexistent because when teachers and I had time together outside of interviews and observation times, we tended not to discuss read aloud and chose rather to socialize together somewhere in the school, usually in the staff lounge with other teachers. Artifacts were photocopied and filed. In addition to photocopying the student reflections on reading aloud I transcribed them verbatim to computer files in order to make data coding and reduction more efficient.

Data Coding and Reduction

I separated the data into chunks of meaning according to techniques discussed in Glaser and Strauss (1967), Lincoln and Guba (1985) and Spradley (1980). Data were read and coded by meaning units in a process Lincoln and Guba (1985) refer to as "unitizing." The units were lengths of text from phrase size to paragraph size. They were identified by their meaningful quality. That is, if they explained or described something

about the phenomenon of middle school teacher read alouds, they were considered significant. As a rule, these units had to be clear and complete enough to be sensible on their own within the context of the study. All units were coded by category and entered into a computer card system.

The idea of domain analysis (Spradley, 1980) guided the initial coding tasks. Simply put, domains are categories of meaning. My initial coding involved categorizing according to domains such as "Ways to begin read aloud" and "Comments during read aloud." This process was begun intuitively and was informed by Spradley's list of semantic domains, especially Spatial, Rationale, Location-for-action, Sequence, and Attribution (p. 93).

As the data corpus expanded and coding continued, I used the process of constant comparison to check the categories. Data cards were sorted into categories. Categories were compared to determine their logical properties. As categories became clearer, I was able to define categories that were "internally as homogeneous as possible and externally as heterogenous as possible (Lincoln & Guba, 1985, p. 349)." This process continued until data analysis was complete.

The final categories were the foundation for the findings from this study. They were used to clarify themes and their relationships. These were then used in this report's explanation of teacher read alouds at the middle school level.

Assurances of Trustworthiness

Concerns regarding trustworthiness are different with naturalistic research than with positivistic research. Many naturalistic research methods scholars (Athanases, 1995; LeCompte and Priessle, 1993; Lincoln, 1985) have concerned themselves with procedures for assuring trustworthiness. Lincoln and Guba discuss the phenomenon in terms of transferability rather than generalizability. Efforts towards transferability would aim at making the study clear, logical, and detailed enough that the reader could make his or her own judgement regarding the applicability of the study to his or her culture, setting, and purpose. Transferability was the standard I aimed for in this study.

Athanases and Heath discuss the necessity of giving detailed descriptions of the process of choosing participants. That description is located in this chapter in a previous section where I discussed participant selection. LeCompte and Priessle stress the necessity of the researcher communicating his or her theoretical orientation. A description of my theoretical orientation and history is presented in Chapter Two.

Additional means of establishing trustworthiness for this study were taken from Lincoln and Guba. Among other means, they recommend the maintenance of a research log as well as a journal, member check, and peer debriefing. I used all of these means to establish trustworthiness. Both a research log and a journal were maintained throughout the data collection and data analysis.

In this study, member checking meant asking the teachers for their impressions of my understanding of reading aloud as they enacted it.

Member checking in the study was undertaken in a number of ways. The teachers in the study received copies of the field notes and transcriptions of interviews as they were completed and were asked for their feedback regarding accuracy. At the beginning and end of each interview I paraphrased what I understood to be the teachers' points and asked them if I had worded them correctly. After I spent several weeks in the field the teachers were given a summary description of my understanding of how read aloud happened in their classroom and asked for a check and asked for their judgement of the fit of my writing with their experience. Teachers were asked to respond to the final draft of the study and their corrections were incorporated.

Peer debriefing is a process that is intended to help illuminate the researcher's biases and values and help the researcher see the most logical and grounded fit for the emerging theory and the final description. Peers are expected to be those who are professionally related to the researcher and willing to be searching and objective. I conferred with three peers during the research. One was a fellow doctoral student in reading, the second was a college English instructor with an interest in reading aloud and the third was a fellow doctoral student in history who was experienced in qualitative research. We met throughout the process of data collection and analysis. We consulted before the data collection took place, once after one fourth of the data collection was complete, once when categories seemed to be nearly formed, and finally, once when themes were identified and a model was proposed.

The final stage of the research was a complex of ideas and work that overlapped with the earlier stages of the research. Wolcott (1990) has

suggested that the writer of qualitative research cannot begin writing too soon in the research process. He aligns his view with those writing scholars who contend that writing is thinking. Theory building means thinking about what makes units meaningful and then thinking about how they connect to each other. This is critical to the development of excellent qualitative research for two reasons: clarity of exemplars and internal validity. For clarity of exemplars it is important to write vividly about the specifics of the research process (Athanases, 1995) and the data itself (LeCompte, 1993; Wolcott, 1990). This clarity gives life to the account and helps the portrayal of the research phenomenon resonate truth to the reader. Therefore, as researcher, I strove to include specific observational incidents.

Maxwell (1992) developed a typology to explore the issue of validity in qualitative research. Included are descriptive validity, interpretive validity, theoretical validity, generalizability, and evaluative validity. He argues that internal generalizability, or the extent to which the persons and places may differ from those not observed is significant and has to do with sampling or the influence of the researcher on the observation itself. He notes that external generalizability is rarely a claim of qualitative research. Likewise, evaluative validity is rarely a claim of qualitative research, except in the case when critical theorists question the implicit evaluations in an account, in which case "no account is immune (p. 295)." Maxwell's remaining three categories, descriptive validity, interpretive validity, and theoretical validity, apply to this study. These categories are developed through discussion of data collection and the quality of writing in the report. Descriptive validity includes such factors as the use of

exemplars, the omission of aspects and the use of quantifying adjectives which imply specific numbers. Interpretive validity has to do with the construction of the narrative description of the phenomenon under study. It necessarily involves choices on the part of the writer and is well tested by the participants' judgement of the narrative. Theoretical validity has to do with the researcher's categories and how logically the researcher connects these categories. These three categories are developed through carefully documented data collection, logical thinking, and thoughtful use of related theoretical literature.

The ultimate value of this report, then, rests in the reader's assessment of three factors: first, the plausibility of the data collection methods; second, the appropriateness of processes of data analysis; and third, the logic of the presentation.

CHAPTER IV

FINDINGS:

THE NATURE OF THE WOOD BETWEEN THE WORLDS

Introduction

It was the quietest wood you could possibly imagine. There were no birds, no insects, no animals, and no wind. You could almost feel the trees growing. The pool he had just got out of was not the only pool. There were dozens of others -- a pool every few yards as far as his eyes could reach. You could almost feel the trees drinking the water up with their roots. This wood was very much alive. When he tried to describe it afterward Digory always said, "It was a rich place: as rich as plumcake (Lewis, 1955, pp. 31-32).

Primary school children learn the functions of print and qualities of narrative from being read to by teachers and parents. Middle school students have surely learned the essential qualities of narrative and are fluent readers. Reasonably, it could be asked "Why not simply have middle school students read on their own?" The following pages will describe middle school read aloud with the four teachers in the study as a phenomenon created by the teachers that has much in common with the wood between the worlds that C. S. Lewis created for Digory and Polly and for his readers. It was from that wood between the worlds that one could go to the fantastic world of Narnia and all sorts of other worlds.

Now, a certain sort of person, such as Uncle Andrew or Jadis, would not appreciate the wood between the worlds and it is true that some might not appreciate middle school read aloud. They might only

see its stillness and apparent lack of activity. I propose the notion that middle school read aloud is like the wood between the worlds. It is a time and even a space apart. Just as the wood between the world was created by C. S. Lewis, the middle school read aloud is created by the teacher who chooses to have it. And, for those middle school students who come along, it is from there that they can go to other worlds.

This chapter describes the four teachers' practices of read aloud. The chapter is organized in four parts, one for each teacher's case study. Each case study will present portraits of the individual teachers, including their school settings, their classroom contexts, their aims, their means of reading aloud, their experiences of read aloud and finally, the students' responses to read aloud in their classrooms. Some direct quotes from the teachers were edited to more closely resemble written discourse. The second will examine the themes found across the cases. Pseudonyms are used throughout.

The Four Teachers

Mary Ann McCarthy: Sixth Grade Reading Teacher

One day in April, just after lunch period, Mary Ann picked up her copy of The Man Who Loved Clowns (Wood, 1992) from her desk and, in the manner of other days, walked over to the student arm-style desk where she usually sat when she read aloud to her class. She paused a moment before she sat down.

"I can't remember what page we were on. What was happening?"

"They were watching the whittler," Jana answered.

"Okay, put your things away so we can get started."

"Wait a minute," Brian said, fumbling with his notebook.

"Wait a minute. I've got a feeling I'm going to hear a lot of that the rest of the year --- Close your notebook --- Wait a minute --- Turn in your homework --- Wait a minute," Mary spoke in the voice of Punky, one of the main characters in The Man Who Loved Clowns (Wood, 1992). Punky was a 35 year old man, the uncle of the protagonist, Delrita. He had Down's Syndrome and the class was showing signs of caring a great deal for him already, though they were only three chapters into the book. Mary Ann smiled at the students, sat down and began reading. Once again there came the particular silence present when she read aloud. Shoulders relaxed, chins rested on laced fingers and eyes focused, either on Mary Ann or some distant point, perhaps in another world.

Mary Ann grew up in the community where she taught, Sparta, a small city in the southeastern United States. At the time of this study she had taught in Sparta City Schools for more than twenty years, first at the intermediate level and, for the ten years prior to this study, at the middle school level. Her husband was a businessman who had served on the Sparta School Board for some years in the past. Among other leisure activities, she and her husband spent time with their grown children who had moved away, but who frequently came home, "more to see each other than their mom and dad" Mary Ann commented with wry pride.

Mary Ann's School

In the spring of 1996 Sparta Middle School had challenges and supports from the community that were similar to those of other schools in the small Sparta City School District. The city had a range of income and education levels and a correlated array of housing. The population included impoverished children as well as children from highly educated homes, all of whom were represented in Sparta Middle. The city of Sparta was developed in a hilly region not far from the mountains in the southeastern United States and could be accessed by two state highways. It had a few strip malls, several fast food franchises and an array of service businesses.

In 1995-1996 Sparta Middle School had approximately 775 students in grades six through eight. The school day was divided into 55 minute class periods and teachers were departmentalized, each teaching a specific subject. Language Arts and Reading were considered separate academic areas in sixth grade. At the seventh grade level these subjects were combined into a single academic area, English. Professional development was an important element for the staff and was a regular part of their year. Professional development time was used for a variety of activities, including department meetings and district-wide workshops or seminars.

The school district had afforded Mary Ann the resources of professional autonomy, consultant expertise, and funding to structure her teaching with children's and young adult literature. Fifteen years ago, she had been refused the possibility of choosing children's literature instead of textbooks by the district reading coordinator, but she found that

district policy had changed with the development of ideas such as "whole language." Mary Ann commented on the latest reading curriculum cycle for her state and its enactment in her district, "I'm sure some people bought textbooks; other people probably bought ditto books or charts or class sets of individual copies of books. So this (class sets of thirty copies of each title) was my choice."

Mary Ann's Students

During the year of the study the students at Sparta Middle School were primarily European American. Approximately ten percent were minority. The population included students from professional upper middle class families as well as from families below the poverty level, indicated by ten percent of the students qualifying for the federally funded free or reduced lunch program. A range of income levels was represented in both the minority and majority populations. All of Mary Ann's classes were a heterogeneous mix of students who reflected the rest of the population.

Mary Ann's Classroom: Use of Space

During this study, the hallways outside Mary Ann's classroom were seldom crowded enough to precipitate students' jostling one another as they moved from class to class. Student lockers were located in another part of the building in one central area. Consequently, movement between class periods to Mary Ann's classroom was steady and

uninterrupted by crowding or student management of locker contents. During breaks between classes Mary Ann frequently moved in and out of her classroom to other parts of the building. She occasionally came to her room a moment after students were already seated at their desks. In any event, both students and Mary Ann seemed to move at a leisurely pace and still stay within the confines of the ever present class period buzzer. Between classes, when students were seated and Mary Ann was not yet in the room, students talked quietly to each other or spoke with me about my computer or classroom activities.

The desks in Mary Ann's classroom were individual table desks arranged side to side in rows of three to six. All faced the front of the classroom except one row which ran along all the other rows and faced the window wall of the room. In addition to a small corner with a sofa and a rack of novels, there were bookshelves containing children's and young adult literature. The book collection included dozens of individual titles of novels, including many from Mary Ann's private collection, and several class sets consisting of thirty copies of single titles (see Appendix C for a partial list of book titles in Mary Ann's classroom). Students' writing was displayed on the two bulletin boards. Boxes of classroom sets of novels were apparent in the storage area. Figures 2 and 3 display the use of space in Mary Ann's room.

Mary Ann's Classroom: Use of Time

Mary Ann taught five classes each day. The first class period every day was language arts. The other four were reading classes. Although

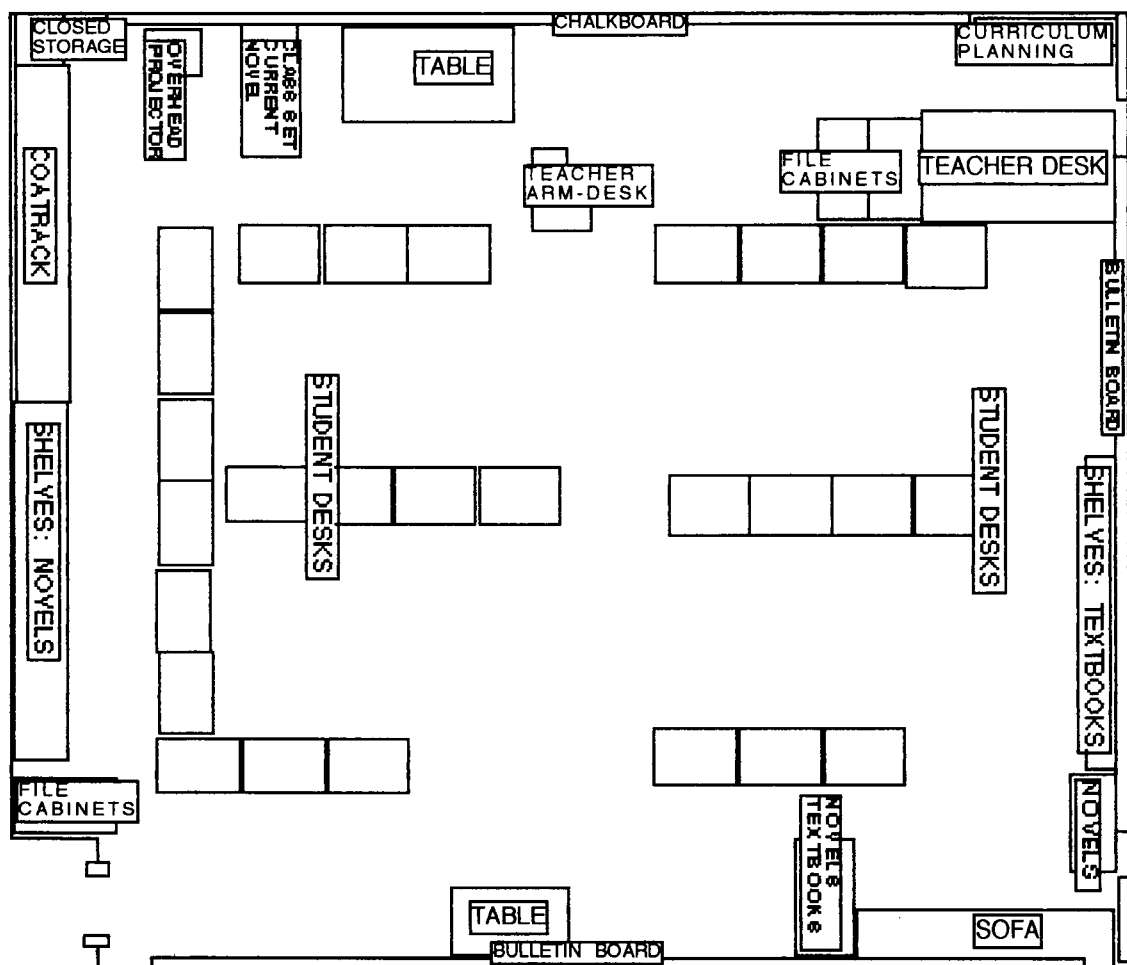


Figure 2

Mary Ann McCarthy's Classroom: Use of Floor Space

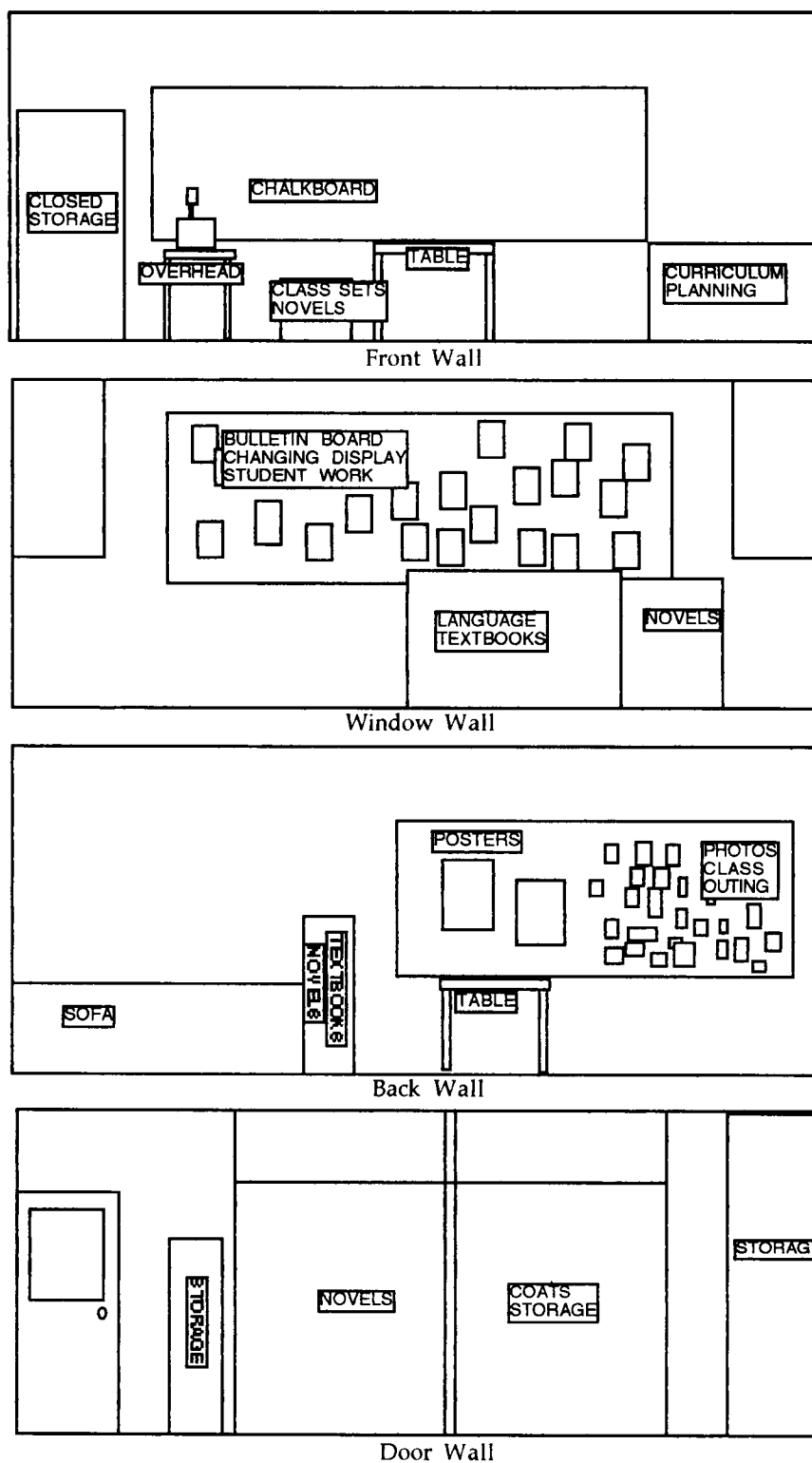


Figure 3

Mary Ann McCarthy's Classroom: Use of Wall Space

she would have liked to read aloud in all academic areas, she felt the press of "other curricular needs" for her language arts class so, during the time of this study, Mary Ann read aloud only in the reading classes. Generally, each reading class period consisted of two sections, roughly equal in time length. The first chunk of time was for silent reading when the students, seated at their rows of desks, read from books which they had brought for "their own reading." During this time, Mary Ann dismissed students in small groups to go to the library. In between dismissals she read student papers or her own book.

She carefully structured expectations for the students for "their own reading." In the spring of the year when parents of fifth graders came to an open house to learn about middle school, she explained that students' books for individual reading would be referred to generally as "the book they were reading" and would be considered the textbook for the class, so that it was a clear expectation that students should come to her reading class prepared to read to themselves for a period of twenty to thirty minutes every day.

In the fall of the year, from the first day, she told students "the book you bring to class is your textbook." Then she gave them time to "get to a library" and "monitored" for a "couple of weeks" until every student was in the habit of bringing a book "for their own reading." Mary Ann commented that, by the middle of the year, "if they finish a book early and they don't have anything to read, or even if they just saw something in the classroom that they would like to read, if they ask me, I'll loan them that book to read for their own reading, but that is a part of having their own supplies, having their paper, pencil, their book."

In the second part of the class period Mary Ann read aloud from novels she and the students referred to as "the book we are reading." Sometimes, if the book they were reading was part of a thirty book class set, the students had a copy of the novel and took reading turns with Mary Ann, reading a few paragraphs at a turn. But usually Mary Ann read the book herself. On varying days the read aloud half of the class time was used for activities related to the book they were reading aloud.

Sometimes Mary Ann and the students talked for several minutes about the novel being read aloud. One day they had completed a homework assignment in which they were to write what they knew about Punky, one of the main characters in The Man Who Loved Clowns (Wood, 1992). As a class they discussed their perceptions and Mary Ann charted the students' comments:

Greg: He collects treasures.

Mary Ann: He collects treasures. Tell us what.

Greg: Delrita's carvings.

Tanya: He's afraid of loud noises.

Melanie: He is very childlike.

Mary Ann: Is that good or bad?

Melanie: Good, because he doesn't put prejudice on people.

Mary Ann: Good.

Another time Mary Ann and the students co-constructed a chart of some of the characters in Words by Heart (Sebestyen, 1968). This became a part of the classroom as she began reading the book aloud. At the end of each novel read aloud, students were evaluated with a test Mary Ann constructed. This testing took two class periods.

Mary Ann freed up class time for reading silently and reading aloud by structuring her homework assignments. Homework assignments

supported her read alouds by helping students to focus on aspects of the read aloud. Her use of homework descriptions of the character Punky in *The Man Who Loved Clowns* (Wood, 1992) was one example. Sometimes she assigned artistic response to reading. Sometimes she assigned specific skill practice. For example, she had students read individual paragraphs and find the main idea. She found that such skill work helped her and her students be assured of mastery on standardized reading tests, both the state mandated and the district tests.

Time use was predictable in Mary Ann's classroom. Students knew they would get to read "their own books" and go to the library during the first part of class. They knew that Mary Ann would read aloud to them in the second part of class, except on those days when they would have discussion of some aspect of the "book they were reading" or testing that came at the end of a novel they were reading.

Mary Ann's Aims for Read Aloud

Though Mary Ann said most of her rationale for reading aloud was intuitive, she articulated several aims for her reading aloud. Her first stated purpose for reading aloud was "unity." She refined her ideas of reading aloud as a way to create a sense of class unity in her years teaching elementary school where she found they "laughed at the same things" and "could refer to a character in the book." When she moved to the departmentalized middle school to teach, she "was really frustrated because she couldn't get (read aloud) going. It was bang, bang. A different period, different kids. And I kept thinking, I've lost it, I'm not a good

teacher. I couldn't get kids to come together." Finally, she decided, "I really need to keep reading aloud." She did try it and she found the development of the sense of unity happened and her students did "draw together." She found it especially so "when one shares something when we are reading aloud. We've had to kind of promise each other that this was a personal moment or time in which we shared something and they won't go out and blab about it."

To have her students appreciate books enough to continue reading on their own was a major aim of Mary Ann's. She wanted "to catch them, to hook them in some way" and to "have them leave here and think that there are some good books in the world." She was concerned that sixth grade was the last chance to have school time for enjoying books and said, "I am just desperate to say, 'Wait, wait, I've got this really good book I'd like for you to try.' or 'Here, here is a book. There is so much you can enjoy.'" To monitor whether or not her aims were being reached, Mary Ann listened for student comments, especially, "What are we going to read next?" which she said was almost always the "first thing they asked" when she finished reading a book to them and she had "never once had a kid say that about a textbook."

Mary Ann strove for a dynamic between her and the students when she read aloud. She said she liked to "read along the book slower and look at them a whole lot" while she was reading, "like a good storyteller does, making much more eye contact" because she believed, "when you do that you are a lot more engaged with your audience." She commented, "I'd like to be able to read in a way that a storyteller would tell a story to someone, with a lot more interaction."

The choice of a read aloud book was important to Mary Ann. She wanted to "present books to children which have integrity and value and hope in them." She believed "My job is to try to build up wherever I can in the enrichment of their lives toward the good, toward the beautiful, even though you have to look at the ugly to get there." She valued the opportunity to explore difficult situations that the children may or may not have experienced through read alouds. She was sensitive to the intensity of feeling that some read aloud experiences might evoke and commented, "There are some books I can't let them go into alone." In the case of difficult situations in read aloud books to which the students may respond honestly, Mary Ann felt she must balance her response to the student, "It's a real fine line to be noncommittal and yet supportive in some way of the fact that this was a hard point in a child's life." She says she never knows what to say:

I always have to say something like, "I know that you seem to understand this part of the story and many of us, apparently, have had experiences like this. You are not the only person for whom this kind of thing is hurtful and I am sorry." If they keep talking and want to go into details, then I say to the rest of the class, "You realize, of course, what we are talking about today is a private thing and I know that you would understand if I ask you just to confine this to class." And I don't believe I have ever had a person outside of class say anything to anyone else.

Mary Ann expected students to be active during her read alouds. "When they have their own copies, I am constantly saying, 'Please follow along,' because I am trying to make that an active process." She thought that listening to her read was also active, "I don't mean that listening is just passive, it is a different kind of work."

Mary Ann felt accountable for her students' development as readers, both through their own reading at silent reading and through the books they read together. Informally, she monitored understanding through their responses during read aloud, such as appropriate gasps or chuckles. In addition, she structured response to their silent reading such as book reports which she evaluated. An example of this work could be seen on classroom walls during the winter when students wrote about a book of their choosing and the way it portrayed the theme of love. As stated before, Mary Ann also evaluated the students' understanding of the books she read aloud through testing.

The test contained six parts: vocabulary, inference, recall, characterization, character quotation recognition, and character action recognition. For the vocabulary section Mary Ann found words in the novel which she gave to the students to study for the test. On the test, they used the words in sentences. An example of an inference question was, "Although it is not stated, an incident not too far from the end suggests the month of the year in which this story takes place. Tell what month it is and how you found out." The section on recall included such questions as, "How does Lena prove to the community that she has a 'Magic Mind?'" Mary Ann evaluated student awareness of characterization by having students complete the following: "Choose one of the main characters. Put the name and describe that character with one character trait. Then copy the exact words from two different sources in the book which prove the trait you choose. Give the page number of what you write."

The final two parts of the test consisted of brief rereads from the

novel which the students were required to identify. One was quotations from characters. The other was lines depicting character action in the book. Mary Ann read these lines in her expressive style and the students wrote the name of the character who said the lines or performed the action. One of the eighteen quotes she read to the students for the test for Words by Heart (Sebestyen, 1968) was a line from the main character, Lena's stepmother, Claudie. After her husband had been murdered by someone in their racist town, Claudie told a woman from the town that her sons would grow up there, and warned, "You better be ready for them, because I'm going to have them ready for you!" For the character action part of the test, one of the ten lines Mary Ann used from Words by Heart was, "She picked up the fern and threw it accurately at the picture."

Mary Ann also valued the opportunity read aloud provided for assessment of students' abilities through their responses to humor in read aloud novels:

The class will catch subtleties -- or not catch subtleties. I almost always will have some rascal who does no work, who is a rather poor student who understands perfectly everything in the book. And that has happened, I cannot tell you how many years where that one child will be sitting there laughing about something that totally escapes everybody else.

Mary Ann balanced many aims in her use of read aloud. She wanted to develop lifelong readers, to develop a sense of unity in the class, to interact with students and the book, to foster student hope, and to evaluate students' reading ability.

Mary Ann's Classroom: Climate

In Mary Ann's classroom, serious consideration for the time given to students for silently reading "their own books" was apparent in a number of ways. As stated before, the expectation that students have "their own books" was set early in the year. Opportunities to go to the library were anticipated positively by the students, as evidenced by their requests and voiced concerns when they had to miss a chance to go to the library. Mary Ann generally used the time to read silently herself. Additionally, when it was almost time for her to read aloud, Mary Ann respected the value of that time by quietly warning students that they had little time left to read "their own books." Once she commented, "I hate to interrupt your silent reading. You should see yourselves. You look so involved in your books."

The leisurely movements and soft voices of the students and Mary Ann as they came into or left the classroom, as well as the predictable use of time, created a sense of quiet rhythms in the classroom. Though some time was devoted to assignments and testing related to the books Mary Ann read aloud, these were a small proportion of the total moments in the classroom and were closely connected to the actual read aloud events. The most common shared focus in the classroom was Mary Ann's reading aloud of the book "they were reading together."

Mary Ann read aloud for at least twenty minutes almost every day. During this time, there was a predictable pattern of student attention to the copies of the books in front of them (from class sets) and/or to Mary Ann's face. This pattern was mirrored by Mary Ann's dramatic

expression and her frequent glances at the students as she read. These extended interactions created a quiet observable rhythm, building an atmosphere in the classroom. With continued focus on the book, the sound of Mary Ann's voice delivering the text, and quiet responses from students, it seemed as if existence in the room was purely that of the world of the text Mary Ann was reading.

Even the testing component of her classroom had an interactive, engaged quality to it. Students looked at Mary Ann when she reread sections from the novel just as they did during the actual read aloud time. Toward the end of the test for Words by Heart (Sebestyen, 1968) when she was finding evidence for her judgment of one character, one student, Sarah, writing intently, blurted out, "I love this! I wrote a lot!" and moments later, "This is fun." Mary Ann reminded her, "You've got a few more minutes. Do you want to keep writing?" "No, I got a lot already," Sarah said, rising from her desk and handing her test in to Mary Ann.

Extended reading, both silent and teacher read aloud, comprised the class period in Mary Ann's classroom. Both she and the students were consistently engaged in both activities and interacted with each other through read alouds which created a predictable and tranquil atmosphere.

Mary Ann's Experience of Read Aloud

Mary Ann's experience of reading aloud is one of interaction with her students and attention to her students' responses to the book. She doesn't "consciously think it through" but said, "If I'm reading out loud, I'm just gauging every second." She has shared laughter and tears in read

alouds with her students. She has had intensely positive experiences with students when she read aloud in years past and is willing to stop reading books that her students dislike, even if they have been favorites of hers. In that case, the students' response is most important and she will, though disappointed, sometimes even exasperated, find another book that the students appreciate.

Characters in the books Mary Ann has read are important to her experience of reading aloud. She speaks personally of the character Ramona in Beverly Cleary's books and the way she and her husband and children called one of her daughters Ramona when she was young. During the Symbolic Representation Interview (SRI), Mary Ann conceptualized characters deliberately, including a careful purpose for the shape and color of the symbol of the characters. She made the symbol for Mr. Sills, the father in Words by Heart (Sebestyen, 1968) a pink heart. She explained her deliberate choice of this shape and color, "The light shade of pink that I've chosen here -- I chose instead of red because I think that he is so tremendously gentle that red would not have been right." For the character Lena, she chose a book shaped piece

as a symbol of her search for knowledge. She wanted to be the best pupil in school. She memorized verse after verse from the Bible. And I tried to cut this book almost like it were a butterfly because she's going out in the world. She's trying to look and spread her wings and find out everything she can. Nothing is going to hold her down. So this is Lena. The blue book and the blue is the world . . . that's about the way she sees it, she doesn't know pain nor meanness. She just knows that there's a lot to do out in that world.

As we have seen, Mary Ann was concerned that she dramatize her reading of novels, "like a storyteller." This task of dramatization was

apparent in her SRI. In addition to representations of her characters that symbolized their qualities, she concentrated on their movements in the SRI representation of the secondary world. Much of her work during that read aloud was positioning the characters and reading expressively.

During read alouds Mary Ann informally assessed student understanding and learning by observing their responses. She was constantly aware of students and made eye contact with them. In the SRI she even made her representation of the students an eye, because

I think about their eyes so big. Their eyes have been opened to something for the first time. So these kids are the kids whose eyes have been opened wide to something that they may not want to see. Something that they will see plenty of times and perhaps will, I hope, base something that they read on how they respond to it in another situation in their life.

Mary Ann monitors responses to her read alouds, both during her read alouds and following them, sometimes even years after she has the students. She hoped she was encouraging students to become readers and to learn through situations in books. In the SRI she created the representation of herself as a green leaf because:

I'm trying to help them grow a little bit by the things that we read this year. To sprout and bud and learn and become a whole living creature drawing life from everything that's around them. Taking in and using everything that is around them to learn to become who they are. So the leaf is just the shape of their growing and my trying to help nurture that growth. I cut it heart shaped pretty deliberately for myself, so I hope I am doing it in a loving way. That's my intent. Some days are good and some days I am not as loving as I probably should be.

In the classroom, Mary Ann talked about the author in casual discussions with the students, such as when she explained how the author of The Man Who Loved Clowns (Wood, 1992) had a brother with Down's Syndrome. She never spontaneously discussed her awareness of the author of books while she was reading aloud to the students. In the SRI she demonstrated specific notions about the author's role when she created Ouida Sebestyen, author of Words by Heart (Sebestyen, 1968), which she was reading for the SRI as a brown hand because:

I think she is taking this class in to unknown territory. Not that many of these kids have ever, ever experienced anything like they are experiencing in this book, firsthand. And the few that have experienced racial bias and prejudice probably have not had this violent a type of situation.

With read alouds she is also concerned with students' emotional reactions to the book. She tries to be supportive and protective of them. Remember, she said, "There are some books I can't let them go into alone." In the SRI, she chose to read an intense scene where the main character, Lena, finds her father dying. For this, Mary Ann conceived of herself and the students as positioned on the edge of the secondary world looking in. She explained, "I probably should have the children here, their eyes just as big as can be and as the author has led them, tried to take them to the scene." She included herself with the students and the author at the perimeter of the secondary world: "I'm over here on the other side, just about on their other hand, trying to go into the story." Throughout the reading of that scene, Mary Ann depicted the students, herself and the author as situated at the edge: "I think we have to stand over on the perimeter. We cannot get very close on this one. I don't

think we could be right down there with them." Figure 4 shows Mary Ann's representation of the positioning of herself, the students, and the author in relation to the secondary world.

Mary Ann's experience of read aloud is one of engagement on a number of levels. She attends to the characters and their actions while throughout.

Mary Ann's Read Alouds

Mary Ann read aloud the same novels to all four of her reading classes. As we have seen, she had discussions about characters early in the read aloud of a novel and testing after finishing a read aloud novel. When she was reading a book from a class set, the beginning of her reading aloud was marked by her picking up a copy of the book and telling students to get their copy of the book from the front of the room where the books were stacked. Without a class set of novels, read aloud was almost always signaled by Mary Ann's picking up her copy of the book and simultaneous movement to the student arm-style desk at the front of the room, while she directed, "Put your things away, please," or "I hate to interrupt your reading. . . ."

At the beginning of read aloud during individual class periods, Mary Ann often summarized the book up to the point where she was to begin read aloud with a brief statement, such as the comment she made before reading from My Mother Got Married (Park, 1989), "At this point Charlie has about had it, in fact, he calls it the last straw. He's gone to the

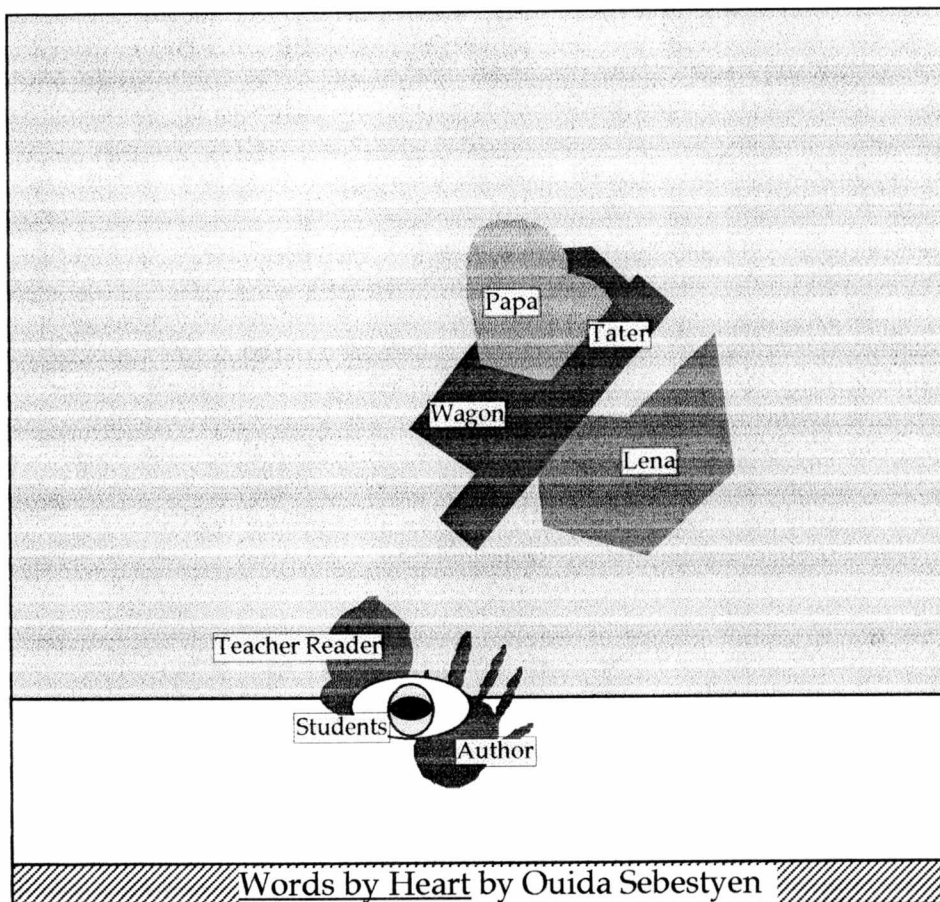


Figure 4

Mary Ann McCarthy's Positioning of Teacher-Reader & Students During the Symbolic Representation Interview

park and found these kids in his tree." Once the students and Mary Ann had the following discussion about the death of the main character Delrita's parents in The Man Who Loved Clowns (Wood, 1992):

Mary Ann: What was your feeling when you found out the parents are dead?

Theresa: They'll have to live with Aunt Queenie.

Shawna: Shocked.

Lisa: It was just all of a sudden they're dead.

Mary Ann: Me too, I wasn't expecting that.

Jeff: When they hadn't come that long, I figured, if they weren't back, something was going to happen.

Denise: Not to be sarcastic, but I thought, "Oh, now there are two less people that they have to write about."

Mary Ann: Now I don't know if that is sarcastic, but maybe the writer did want something to change for a purpose.

Leon: But still, to get rid of two more characters, you add more to take care of the kids, so it's still the same.

Mary Ann: For some kids it ruined the book.

Rhonda: It did for me.

While she was reading aloud, Mary Ann typically sat in a student arm-style desk at the front of the room, though she frequently walked around as she read. From observations of students' eyes directed toward their copies of the book or toward Mary Ann's face, students almost always appeared to be reading intently or listening carefully as Mary Ann read aloud. She always read dramatically with purposeful voice inflection suited to characters. Sometimes she moved her hands and a few times knocked on the desk for sound effects.

Responses to the read aloud were evident from both Mary Ann and the students. During this study, every page of the books read aloud included glances between the students and Mary Ann, a laugh, a chuckle, a gasp, sniffing, or intense student stares at Mary Ann's face. During the

reading of an evocative scene from Words by Heart (Sebestyen, 1968), in which the main character, Lena, discovers her fatally wounded father, two boys in Mary Ann's classroom looked from their copies of the book to Mary Ann and back again several times while the rest of the students appeared to be riveted to their copies of the book. Mary Ann and I discussed this response and she commented, "Yes, I think it's like they need to hold my hand."

Mary Ann stopped reading aloud to ask questions or to make comments. They were typically aimed at stressing points or images Mary Ann thought were important. For example, during Words by Heart, when the main character, Lena inadvertently blocked some boys who were trying to catch a rat in their classroom, the character, Mr. Doans, the teacher, yells at her, "Lena, you deliberately let that vermin get away. Was it from your house, that you were so friendly with it?"(p. 96) When Mary Ann read those words, she asked rhetorically, "Can you imagine a teacher saying that?"

The end of reading aloud, which always came at the end of the class period, was varied. Sometimes the class bell rang and Mary Ann finished the paragraph she was reading. Sometimes she simply closed the book at the end of a section and simultaneously picked up papers and passed them back to students. Once, she commented about the coming scenes from The Man Who Loved Clowns (Wood, 1992), which she knew would contain a death, "The next part is hard to read." At the end of Words by Heart, Mary Ann asked the students whether or not they thought Lena should have told the others who shot her father and asked for a show of hands. Then she told them, "I hope this story stays in your heart. I hope

you can have it when you are 45 and talking to your teenager---you may have to talk about this---I am afraid you will---about racism."

Read aloud followed a predictable routine in Mary Ann's classroom. The timing was stable. Read aloud began and ended in similar ways every class period. Mary Ann dramatized the reading and commented occasionally. Mary Ann and the students were responsive during read aloud. Mostly this response was silence from the students, but students and Mary Ann laughed and chuckled at times. Periodically, they discussed aspects of the read aloud novel.

Mary Ann's Students: Responses to Teacher Read Aloud

During read alouds students in Mary Ann's room appeared to be highly attentive. While there were occasions of students attending to each other or to some object (paper, hairbrushes and the like) in their hands, it was rare, on average less than one time a class period. These instances almost never created disruptions, though Mary Ann did redirect a student two or three times during the study. Silence was the major student response in the room as Mary Ann's voice dramatized the secondary world. Students almost always had their eyes directed toward their copy of the book Mary Ann was reading, except for those moments when they looked at Mary Ann. When they did not have a copy, nearly all students looked frequently at Mary Ann as she read.

When asked their thoughts on read aloud, students in Mary Ann's class were overwhelmingly positive. Many commented on the importance of her expression. One said, "If the teacher has feeling voices,

it's like the story comes ALIVE, and you're watching it happen!" Another said, "I love it when, specifically, Mrs. McCarthy reads aloud and changes voices and expresses." Interestingly, her students commented that they liked read aloud because they could relax, commenting for example, "I can just relax and feel and get more into the book when Mrs. McCarthy is reading it aloud." One or two commented that they did not like it when she read aloud, commenting that they would rather read silently to themselves, but the summation from one student, "I would wait everyday just to see what would happen in the book Mrs. McCarthy read" seemed more representative of her students' attitudes toward her reading aloud.

Sheila Kaufman: Sixth Grade Language Arts Teacher

On any given schoolday, in order to find Sheila and her students, it was not unlikely that a visitor might have to go to her peer Lois Tiffany's classroom where Sheila and Lois would be working together with their combined classes on any number of learning activities. They developed a close working relationship which was evident when they were both with their combined classes. When one was speaking to the classes, the other was likely to chime in and together they developed learning tasks with their classes. One day when they were getting their combined classes ready to view a videotape of book projects the students in Sheila's class had completed in the previous weeks, Sheila was addressing the class and the following exchange took place:

Sheila: I videotaped the presentations my class did on different novels. You will see presentations on all of the books. You'll see some that were practiced. . . I told them to talk to the audience. . . We wanted a video of all the projects we do so we could show other teachers. You guys were kind of like guinea pigs because we never did six novels before.

Lois: (to classes and Sheila) What will our jobs be as viewers?

Terry: Be quiet and listen.

Lois: (to Terry) Right. (to classes) What about thinking things?

James: Keep your hands to yourself.

Sheila: (to James) Great, behavior. (to classes) What about thinking things?

Maria: Look for ideas.

Sheila: (to Maria) Good. Good thinking. (to classes) Now, you'll hear me laughing on the video, but not at kids. I was laughing with them.

Lois: You mean, no saying, "There's that dork."

Sheila: Yep, none of that.

Through this co-taught segment of the class time Sheila and Lois worked in tandem to make clear the purpose and expectations of the lessons with their classes. They were to behave (be quiet, listen, keep their hands to themselves) and look for ideas. Sheila and Lois both commented on their joint teaching style and humorously referred to themselves as a television game show hostess team.

Sheila had taught at River Town Middle School for sixteen years after she taught fourth grade in an elementary school in the same district. Sheila taught four sixth grade language arts classes each day. Her school had integrated reading and language arts rather than separating them as they did some years ago, so she had responsibility for both reading and language arts instruction for all four classes.

Sheila's School

At the time of this study River Town Middle School was one of three middle schools in a large school district that included a number of municipal regions. The school district in which it operated was designated urban by the federal government because it qualified for the appropriate amount and variety of federally funded subsidies. The district was situated in the Midwestern United States and encompassed part of a large city, some rural areas, and a small city. The school accommodated three grade levels: sixth, seventh, and eighth. River Town Middle School itself was located in a middle income housing development of small three bedroom ranches on well-maintained streets where young children could usually be seen bicycling on the sidewalks that bordered the neat yards.

In 1996 the district had experienced some success at the polls and there were plans to accommodate the growing population, but River Town Middle School was still overcrowded with a student body of 800, 150 over capacity. This crowding was apparent in the activity in the hallways during class changes. Lockers were located in the hallways so that, between students getting into their lockers and extra students in the hallways, it was congested and sometimes noisy enough to make it hard to hear others talking. Teachers often stood at the doorway to their rooms and monitored student movement through the halls. For a few days during this study, classes had to be reorganized to allow for more quiet for the eight graders who were taking standardized tests. On three occasions, I observed a teacher stop teaching because of noise in the halls.

Sheila's Students

River Town Middle School's 800 students were mostly (90%) European American. Many were Appalachian working poor. The minority population at the time of the study was almost completely African American. There were fewer than ten Southeast Asian or Middle Eastern pupils in the student body. Approximately 40 percent of the students qualified for free or reduced lunches in the federally subsidized lunch program.

Sheila's students were randomly chosen from the population and her classes were expected to be a heterogeneous mix representative of the school except for one class. That class, one of the four classes she taught, was considered the accelerated class and students were identified as having high ability in language arts and reading.

Sheila's Classroom: Use of Space

Sheila's classroom was full of a variety of literacy objects to be used by students. There was an extensive collection of hundreds of paperback novels shelved in the back of the room (see Appendix D for a partial list of book titles in Sheila's classroom). There were dozens of picture books. There were two computers which could be used for writing. There was a video camera tripod in the back of the room, evidence of the video work she and her students did with Lois Timothy and her class. The television in the corner at ceiling height was used during homeroom, before Sheila's regular class periods, to view Channel One, a news program with

advertising sponsors that was aimed at middle school students. The television was also used to broadcast student produced news and information about the school.

Sheila had a sink area which could be used for preparation and cleanup of students' artistic responses to literature. Bulletin boards covered about one fourth of the wall space in her classroom. Their contents changed over time and most frequently held displays of students' varying responses to literature, including two-dimensional media and student-authored pieces of writing. They were also used to display reading materials related to current units of study such as magazines with articles related to the Olympics or Australia when the class was studying the Olympics.

In the front of Sheila's room there was a table with five baskets, each containing different sets of four to six copies of the same paperback novel. Along the wall where the sink was located was a large counter top where students' response logs and student papers, as well as collections of published conversations with authors and illustrators were kept. Sheila had a standard teacher desk tucked in the front corner of her room where letters on the wall announced, "Mrs. Kaufman's Corner." It was here that she kept curriculum materials in file cabinets and displayed a number of framed and unframed personal artifacts on the walls.

In Sheila's room, student desks were actually two-person tables, and were arranged so that students could see her in the front of the room at all times and could work with other students when appropriate. The organization of her room for the purpose of student literary behavior was evident everywhere. It was also organized in such a way as to allow for

workshop activity, such as group work on a video advertisement during the mock Olympics or a game board to be submitted as a response to a novel. Figures 5 and 6 display more details of the use of space in Sheila's classroom.

Sheila's Classroom: Use of Time

Sheila alternated periods of several class days of reading aloud with periods of several days when there was silent reading in her classroom. During the study, reading aloud and silent reading did not occur in the same class periods. She did this so that she could allow for silent reading of student-chosen novels, but still have longer periods of time for reading aloud because she thought the amount of time the curriculum would allow for reading aloud was too constricted for comfort. She thought that, if she read aloud every day, she would be required to stop by the clock rather than by her sense of the best place to stop in the book. By alternating read aloud with silent reading, she would be able to read longer than if she was reading aloud every day. The tradeoff was that for some days in a row she would not read aloud and for other days in a row she would not be able to observe her student's involvement with their self selected novels. She found this the best organization of class time.

When she was reading aloud to her classes, Sheila usually read during the first part of the class period. This lasted about fifteen minutes. The remainder of the time was used for a variety of activities related to novels such as book discussion groups, book projects like the writing of haiku, small group production of a video ad for the mock Olympics, or

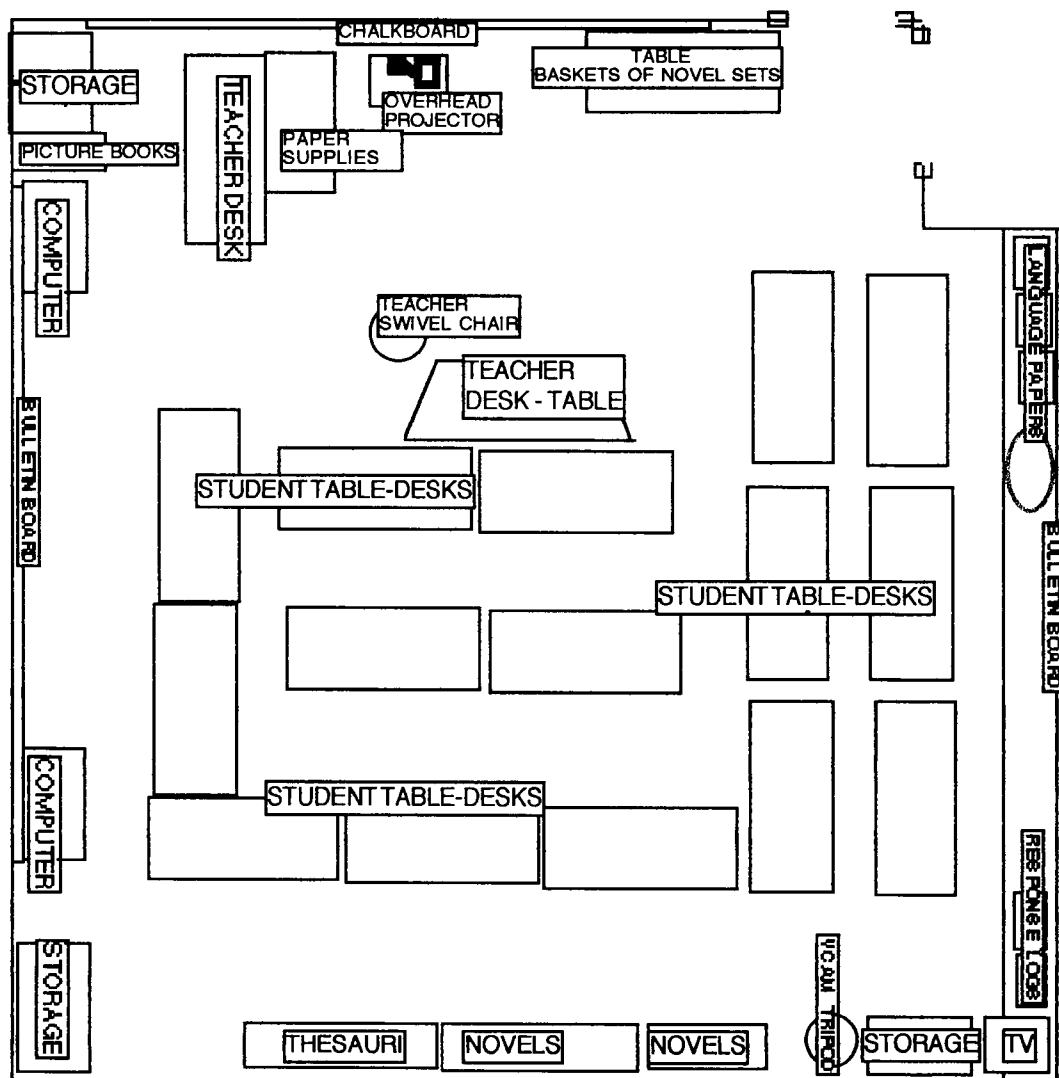


Figure 5

Sheila Kaufman's Classroom: Use of Floor Space

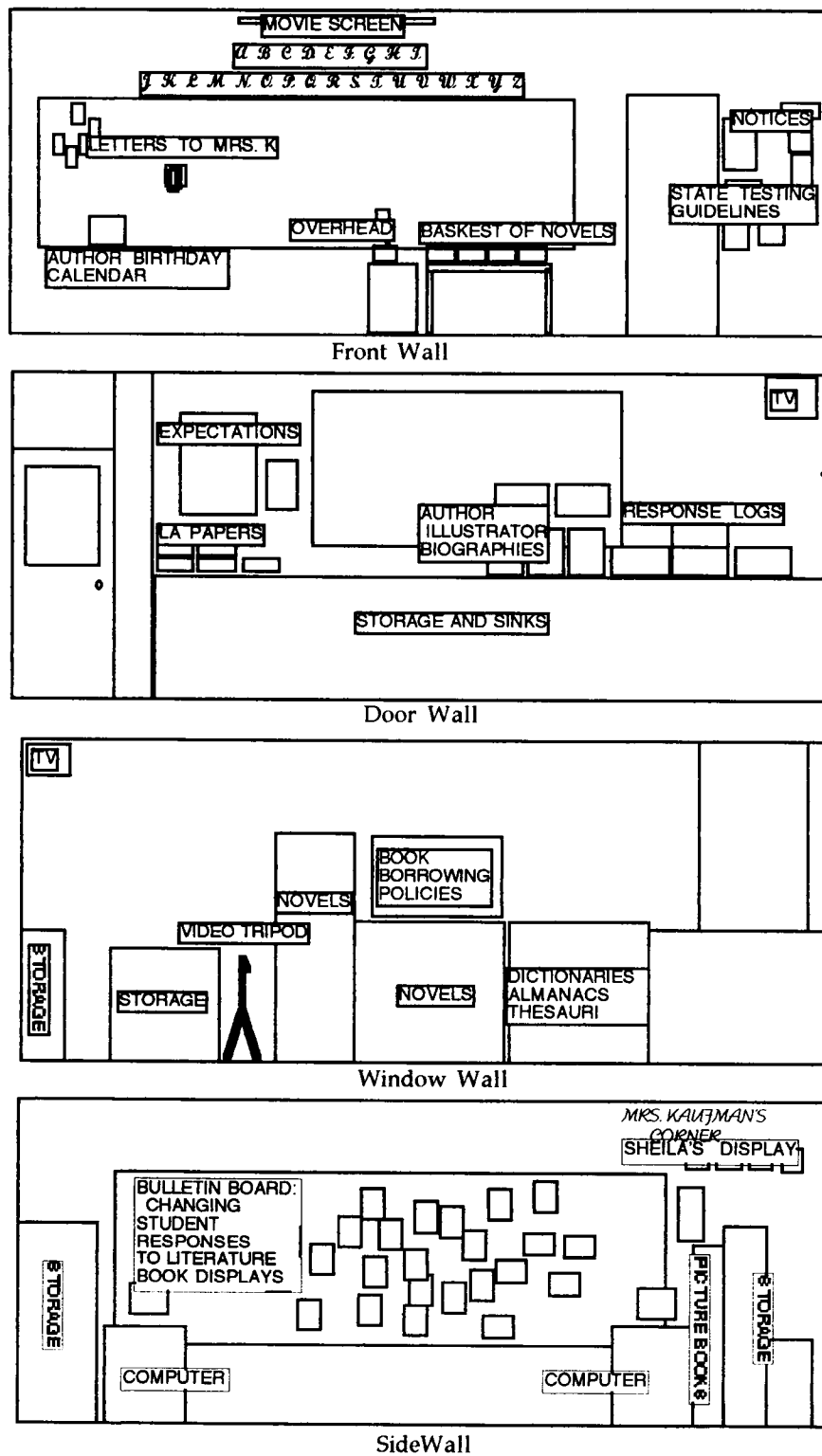


Figure 6

Sheila Kaufman's Classroom: Use of Wall Space

directed activities such as vocabulary study or reading response logs activities.

Sheila periodically told her students to "talk to someone near you" about a topic she had just introduced to the whole class. For example, before she began reading The Summer of the Monkeys (Rawls, 1961) she told students, "This book is historical fiction. It tells you the year, but I'd like you to listen and see if you can notice details that help you know the time. I also want you to listen for similes." After she finished reading aloud that day, Sheila said, "And that's a little bit about Jay Berry and his family. Talk to someone near you and tell them the things you noticed from the book that let you know it is historical fiction and any similes you noticed."

Sheila keeps this "talk to someone near you" time brief, sometimes specifying "a minute," she often lets students know they have only several seconds left to talk about the topic with other students. She may monitor the student talk in groups, moving from group to group and then call the class's attention together and review the topic again as a class. For example, she elicited recognition of similes from the class after they had spoken to each other about ones they recognized in the chapter she read aloud. Every month, Sheila used class time to manage book club forms which allowed her students to buy books for themselves and allowed her to use bonus points to buy books for her classroom collection.

Sheila's Aims for Read Aloud

Sheila's approach to reading aloud evolved over her years of teaching. When she first began teaching middle school, sixteen years before this study she brought her experiences with reading aloud to fourth graders and found she had to adjust for the needs of middle school.

I had some of the basic things figured out, but because it was so different from elementary --- I can't even remember, at that point, if I even read aloud that year. The only thing I remember is that key word, survival, that they say is the word for first year teachers. All I remember about my first year at middle school was just trying to survive. I don't even know if I read aloud.

In addition to feeling as if she were beginning teaching all over again, Sheila was uncertain of her choices for read aloud at the middle school level and consulted The Read Aloud Handbook (Trelease, 1979) for guidance in choosing books. She checked other lists, conferred with other teachers, and tracked books her students liked. To begin reading aloud to middle school students Sheila said, "I got familiar with books, got comfortable."

Sheila's read aloud practices were developed in relationship with her colleagues. Before we met formally, she saw me in the school office and guessed who I was. She introduced herself and invited me to come to her room and talk while she prepared for class. Within moments of our first meeting she referred to her colleagues' read aloud practices, commenting that she frequently talks with her peers, Sarah Belton and Sally Nance, about reading aloud and that, together, they are always asking, "What are we doing?" and "How can we do it better?"

Over time, perhaps the most significant factor for Sheila's choice of books to read was the intersection of her own enjoyment of the book and students' enjoyment of the book. She watched for students' responses as she read aloud. When she was reading aloud she looked at them frequently and in discussing what it is like to read aloud commented, "I love to have every eye glued on me."

It was especially satisfying for her when she and the students both really liked the book she chose for read aloud. She treasured the stories former students told her about remembering the books she read to them. One such read aloud her former students spoke to her about was Where the Red Fern Grows (Rawls, 1961) "I had read somewhere that it was really good. I read it first myself and loved it. It was so powerful that they are still, as adults, choosing to read it. That was exciting." It was so important to her that her students like the book she was reading aloud that she would stop reading one, if it were not appreciated by the class.

In addition to assuring student enjoyment of the book to read aloud, Sheila looked for novels that had a "real strong central character who is facing decisions." She looked for books with hope and commented,

I tend to also pick things that have more of an upbeat ending, because I think they need it. The students see so much that is depressing. I like to show them that kids do work their way out and through difficult situations. Characters may not find the resolution the students would have come up with, but, students can see the possibilities there. I hope that, when I choose a book, students can see hope through the characters.

Sheila's concern for the reality that some of her students faced in their lives influenced the choice of her read aloud novels. She thought

that, in addition to increasing the enjoyment of the novel, humor provided a break from the serious nature of the dilemmas the main character in the book, and perhaps her students, might have been facing:

I like to have things that have a little humor in them because I think a lot of the kids see things that are serious too often. I tend to pick things that do have a few lighter moments in the midst of crisis or whatever the characters are facing.

Another consideration for Sheila's choice of a read aloud novel was its potential for linking with other books and activities that would be used during the weeks she would be reading aloud. In all her classes, students read novels in small groups which she and Lois tried to organize in such a way as to provide choice of titles for the students. These books would be linked by genre or by period of time. She wanted her read aloud to link with the books read by groups in her classes so that she could model specific points with students, for example, words in the novel that helped students envision the historical setting.

Sheila wanted her students to have books that were new to them, if possible, which could be complicated. Sheila and Lois found that, over the years, their students were increasingly more familiar with different children's literature titles, either because they had read them themselves or because a teacher had already read them aloud to them. To deal with this complication, she and Lois tried to organize their small group reading so that students had an even wider choice of novels to read and discuss in small groups. Their planning evolved from offering three choices to offering six choices. Altogether, consideration of students' previous experiences with novels, organization of wide choices and assurance of a

connection between read aloud novels and group novels created the guideline of linking to other books for choosing read alouds.

In late winter of the study they offered The Summer of the Swans (Byars, 1970), The War with Grandpa (Smith, 1984), Number the Stars (Lowry, 1990), Park's Quest (Paterson, 1989), Tuck Everlasting (Babbitt, 1975) Bridge to Terabithia (Paterson, 1977), Matilda (Dahl, 1988) and Goodbye, My Wishing Star (Grove, 1989) to their classes. Although, it was not possible to be completely genre consistent, because of the need for variety of choice for students, their aim for that time of the year had been to have sets of realistic fiction. They were able to have most, if not all book choices, be realistic fiction. During the time the students chose and read these novels, Sheila decided to read Midnight Fox (Byars, 1968) aloud because

I wanted a read aloud that would be similar to the realistic fiction novel sets they are reading in groups. I wanted to model some work with the kids. My read aloud became my framework for modeling information for the kids. I also chose it because it was a Betsy Byars book that I liked, that I knew other readers had liked, and I knew these kids didn't really know. It's more of a sleeper, really. I wanted them to be aware of another choice by Betsy Byars.

Sheila chose books to read aloud for direct teaching as well as for the above stated aims. For example, she read a picture book, Count Your Way Through Japan (Haskins, 1987), aloud to each of her classes to help them learn parts of Japanese culture when they studied Japan. She also read haiku to them at that time. During her read aloud of The Summer of the Monkeys (Rawls, 1976), she chose to emphasize author Wilson Rawls's use of similes when she read it aloud.

Assessing students' learning was an ongoing concern of Sheila's. She structured many activities for student response to literature which were usually connected to the books they read themselves, but could be to the book she read aloud. These activities then were the basis of evaluated work requirements in her classroom. For example, in the videos described earlier, students had completed a variety of projects on novels such as dramatization of a court scene where Grandpa is put on trial for going to war with his grandson in The War with Grandpa (Smith, 1984). At another time, the class was studying Japan and, among other reading choices, Sheila read haiku aloud to them. Students then wrote their own haikus as part of their required work for the term.

Evaluation of her students through read aloud had been influenced somewhat by state department requirements. Sheila tried to balance the demands of a new state proficiency test against what she had learned about the writing process and her students' responses to literature, which she tried to structure flexibly. The state proficiency test required students to write specific responses to specific readings from children's literature. These responses were then evaluated by state evaluators who used a four point rubric.

When Sheila had her students write in response to a book she read aloud, she said, "I could tell that they learned a lot through what they wrote, but if I was trying to read it through the eyes of a state evaluator scoring a rubric. . . they wouldn't have scored well." She thought they could do better on the proficiency exam, if she adjusted her instruction toward the response expected on the proficiency exam. At the time of the study, Sheila chose read aloud books partially to support work from

students that she could evaluate, whether it was a direct connection such as in the haiku writing requirement or peripherally connected, such as in book projects.

In general, Sheila balanced her own and her students' appreciation of the book with the book's potential for students' linking it to other books they might read as well as with its teaching potential. Her choices and aims always "depended on the class."

Sheila's Classroom: Climate

Sheila's classroom looked active even when students are not there after school. The room was full of students' work displayed all over bulletin boards, past their edges onto walls or in progress in bins. There were dozens of books purposefully organized, materials set out, the agenda for the class period written on the board, and technological devices readily available. It is obvious that both Sheila and her students live and work in this room every day. The variety of student choices within the requirements Sheila set up, for example the individuality of student haikus or artistic and written responses to literature, suggested the students' commitment to their work.

During the schoolday, student movement from the busy crowded halls into the classroom and sometimes to work with Lois Timothy's class or with each other contributed to a sense of busyness or many different activities. Between the alternating read aloud and silent reading, written or artistic responses to literature, directed language arts activities such as vocabulary "Scrambled Eggs" sheets, group novel work, and group

projects, there was a profusion of types of activities. To accommodate such a variety, the structure of time varied depending on the needs of the various activities. For example, students might be going to Lois Timothy's room. They might work the whole class period as Sheila read aloud from *Count Your Way Through Japan* (Haskins, 1987). I never knew for sure what would be happening in Sheila's classroom, except that it would involve plenty of books, active participation of students, probably some sort of materials beyond books/paper/pencils, probably group work, and possibly work with Lois Timothy's class.

Sheila often referred to others outside the classroom when she talked to her students. She spoke of the authors, Betsy Byars and Wilson Rawls as persons the students could be familiar with:

One thing I read about Wilson Rawls is that he never set out to be writer. Even after he published Where the Red Fern Grows he had this story that he really wanted published. In fact, he had whole suitcase full of stories. That suitcase was misplaced in a train station! All the stories were lost! He tried to rewrite that best one, but it didn't ever work for him. So he thought his best story was never published.

Sheila told the students that Caren Warrendecker, a district language arts-children's literature supervisor, was a source for books for the classroom. She also credited Caren to the students as a an admiring supporter who was typing their haiku poetry and presenting their work to others beyond the school. As we have seen, she also told students that the videos of their book projects would be shown to other teachers.

Altogether, Sheila's classroom was active and literature saturated. It was full of multiple ways to read, to be read to, to work with others in or

out of the classroom, and to respond to books. One part of her class was her read alouds in the early part of the period on those days when she was reading aloud rather than providing silent reading time for her students.

Sheila's Experiences of Reading Aloud

One of the best parts of reading aloud for Sheila was the sense of community she felt when she had what she considered a good read aloud. She thought sense of community involved "listening to each other" and "sharing." It especially involved being together with the students in the secondary world, "just engrossed in that story." In a particular scene from The Summer of the Monkeys (Rawls, 1976) which she read during the SRI, she positioned the symbol for the teacher-reader and the one for the students in the middle of the scene, saying;

Because I like that scene and I know it gets a really positive reaction from kids, I feel like I'm right in it. I feel like I'm right in there in that tree with them waiting for that chimpanzee to show up.

Among Sheila's most powerful experiences of reading aloud were those in which she and the students shared the same emotional reactions to the book. She appreciated seeing the students' reactions and said, "I love to have that totally rapt audience right there." An example of this happened when she read The Summer of the Monkeys (Rawls, 1976). It was the beginning of the class period one day when the students were settled in their seats, Sheila had picked up the book, signaling that she was ready to read aloud. A student asked, "Are we going to hear more about Daisy?" Sheila answered, "Yes, when I said the character had a crippled

leg, some of your faces looked like, 'Aw-h-h' when I was reading."

Sheila enjoys dramatizing read alouds and says, "I think in my classes, they really enjoy it as I'm reading aloud. I think there's a sense of the theatrical in all of us that likes to do that with expressiveness and voice." Indeed, it was typical to see Sheila dramatizing character parts when she read aloud. She changed voices with characters, for example, softening her voice when she read about Daisy, the frail little sister in The Summer of the Monkeys (Rawls, 1976). She made physical movements that went with the text like moving her glasses down her nose and looking over them when Grandpa, in The Summer of the Monkeys is eying another old man with wariness.

Sheila observes and appreciates her students' sense of suspense during her read alouds. She recalled an experience when she read The Midnight Fox (Byars, 1968) aloud to her class:

Yes, you could just see them kind of just sitting forward just a little bit. One particular part was kind of fun. It was at the point when the uncle fires a gun and the little boy hears it. I just wait. Then, the next line, Tommy asks about it and the uncle says, "I missed." You can just see students' shoulders relax and hear them sigh. A big sigh of relief. It's really fun when that happens. They all went, "Sigh. Okay, the fox is around for one more chapter. Now, let's see where we go with this fox."

During the SRI, Sheila symbolized students' movement within the story world in response to what she imagined would be their suspenseful anticipation of action with the characters. She thought students would be wondering where the monkeys were and positioned the student representation in the story world, closer and closer to the action, oriented toward the action. She put the representation of herself in the same area,

being with them in anticipation. Figure 7 shows one of Sheila's representations of herself and her students being in the secondary world together.

In summary, read aloud is pleasurable for Sheila. That pleasure involves a sense of her students and herself sharing the same response to books, observation of her students' positive responses to her reading aloud, stories former students tell her, dramatizing the book, and anticipating her students' positive responses to the book.

Sheila's Read Alouds

Read aloud in Sheila's classes, as we have seen, was typically at the beginning of the class period. She usually read from the chair in the front center of her room, holding the book at a low angle so she could see both the book and the students by adjusting her focus. She said she likes to stay still and in one place much of the time so the students can just concentrate and listen. Sometimes, however, she walked around the room. Walking around the room as she read aloud afforded her the possibility of monitoring students and their attention to the book. When Sheila was reading a novel aloud, she allowed for about fifteen minutes of time and often aimed at about a chapter of a book a day. She typically read the same novel to all of her classes, although in the past she has read a different books with different classes, "depending on the class."

Sheila described the beginnings of her read aloud times this way:

When I start, I'll usually kind of summarize or have somebody summarize a little bit from yesterday -- "What was a point that you remember?" -- "What do you think we should have kind of in our

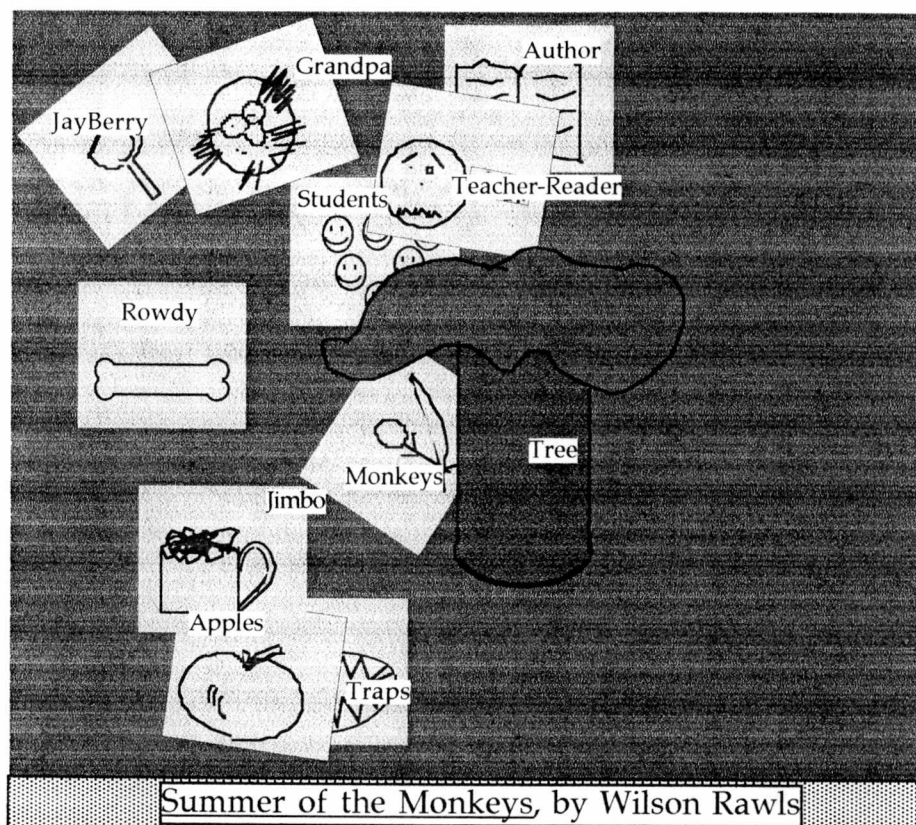


Figure 7

Sheila Kaufman's Positioning of Teacher-Reader & Students During the Symbolic Representation Interview

head as we get started on this chapter?" -- and then we go ahead and start reading.

This sort of beginning to read aloud was observed throughout the study. Sheila consistently oriented the students to the secondary world of the novel she was reading. For example before reading The Summer of the Monkeys (Rawls, 1976) Sheila said to one class, "This will be about Jay Berry. He is going to tell us the story. . ." Another day she began reading aloud by saying, "You remember Rowdy got tired of waiting and he went to the door and laid down and started bawling. Now, in here, when the storekeeper meets Grandpa, they put their glasses down their noses, like this (Sheila demonstrates)."

Before reading aloud to her classes Sheila oriented the students' attention toward her and the read aloud book, if she thought it was necessary. One day before she read, as she was getting seated on her stool, she adjusted the book and said at the same time, "I'm going to ask Michael and Nate to turn their chairs toward me." They did so. Another day, she reminded students that they were not to complete their homework while she read aloud. These actions on Sheila's part that were aimed at getting her students to listen to her read alouds and were related to other behaviors that she demonstrated. One day she explained:

If I see somebody is kind of edgy and I can sense that, I'll put myself closer to that person. I may put my hand on their arm, kind of pat them on the hand or something. I'll just be in that area. Or, as I look up, I'll make eye contact with those people, definitely. I'll do that to make sure they are kind of tuned in to what we are doing, if I see them doodling or whatever. I don't care for them to do that most of the time, but if it is somebody who is already kind of edgy and I see the doodling and I think they are paying attention, I just leave them alone. You know, "Don't make a problem, if you don't

need to."

Sheila said she would like the opportunity and space to have her students sit on the floor while she read aloud, but the floor was not carpeted. She said she would have a carpeted space if she could, but the fire marshall objects to the use of carpet and there is no space in her classroom. She likes the idea of the sitting on the floor together because:

You don't have that distraction of somebody trying to read, or the pencils, the books, the paper, the homework. For eighth period they are trying to sneak it while you're reading. All that's gone. Ot's you, the book, and the audience. That's it.

The theatrical aspects and the personal enjoyment of reading aloud that Sheila spoke of were apparent when she read to her classes. She shifted voice inflections, depending on the character or narration. She occasionally made faces and she sometimes made hand motions that go with the story. She sometimes said something to the students like, "I love this chapter. It's after Jay Berry and Grandpa are going to town."

In addition to orienting the students toward the secondary world of the novel she was reading, Sheila might have asked the students to focus on some explicit facet of the novel, as she did when she asked them to listen for similes when she read Summer of the Monkeys (Rawls, 1976). She stopped reading to comment on words or phrases that could help to clarify elements of the secondary world or explain similes. One time she said, "You can imagine that tub tied to the springs. It would make it bounce with the bumps in the road the wagon took. It would be that kind of ride." Another time she asked, "What does that mean, 'He's always rubbing me the wrong way'?"

Sheila's students readily turned to the task of appearing to listen when she signaled the beginning of read aloud. They virtually always appeared to be listening, their eyes staring off in space, or looking directly at Sheila's face. They responded with sighs and chuckles appropriate to the novel. They responded quickly and fluently when she asked a question.

After read alouds Sheila and her students did not always, but sometimes discussed the book. Sheila might have lead a recitation on the focus of the read aloud. One day after she read from Summer of the Monkeys (Rawls, 1976) and then allowed the students to talk to each other about what they had heard in the read aloud that day the following took place:

Sheila: What did you hear, Ted?

Ted: You can tell it was the old days, the house.

Sasha: I heard the banty hen. Puffed up like a banty hen.

David: I knew it was the old days because they said it was a new state.

(Nine hands are raised.)

Sean: How they made that old cradle.

Sheila: What are corn shucks?

Tom: The sticks.

Sheila: Anyone else?

Harold: They are leaves.

Sheila: Right, you lay that out to dry and people use them to stuff mattresses.

Natasha: You can tell it was old times because they said virgin land and we haven't had that for a long time.

Sean: Like, when he was young, he said he was a squirrel.

Sheila: Free as a squirrel in a corn crib, right. What would corn crib be?

Maria: A place for corn to be stored.

Sheila: Right, they were built right onto the barns and held the corn for feeding animals. Why would they want to save tin cans?

Martin: Didn't have many toys.

Sheila: That was pretty rare. On a farm, a family would try to can

all their food. They wouldn't buy it from the store. So, they would save a tin can. The same with foil.

Maria: They said, like, once their mom made a decision, she wasn't going to be moved, even if it was a buzzing rattlesnake.

Sheila: Yes. Good listening. I like that.

Sean: I bet they used the cans for storing buttermilk.

Sheila: I'm not sure, I guess her can would have been fairly small. I thought buttermilk would be in a big can. Maybe. Maybe we will find out in the book.

During the weeks Sheila was reading a novel to her class the routines of how read aloud happened were predictable. It happened in the early part of the class period. Students were expected to listen and seemed to do so readily. Sheila initiated read aloud with some sort of statement that oriented students toward the secondary world. She read expressively and the students seemed to respond appropriately. Sheila and the students talked about the books at Sheila's direction during the read aloud and sometimes even more after she finished reading aloud.

Sheila's Students: Responses to Read Aloud

Sheila's students seemed to respond positively to read aloud. They almost always appeared to be listening. They often indicated involvement with the book by their chuckles and sighs at appropriate points in the text. Occasionally students would smile at each other in response to a part of the text, for example, when the novel had to do with Jay Berry's discomfort with a pretty girl. Generally, they expressed very positive attitudes toward read aloud when asked to write their thoughts about it.

Sheila's students appreciated her dramatization of the read alouds,

the use of "different voices," and the opportunity to hear the book from her "point of view." One student liked the way she "stopped in a good part or raised her voice or spoke in an accent." Another said, "When she is absent, a substitute comes and tries to read the story, but it just isn't the same."

Some of her students appreciated read aloud as a chance to "relax" and "cool down." Some thought they were "more involved" in the book when she read aloud. One wrote of read aloud books and involvement, "Some can make you sad, but that's alright. Others make you laugh." There were those of Sheila's students who appreciated her choice of places to stop reading because it built excitement. Some said they "hated" when she stopped at a good point. This may have been an indicator that they wanted her to read longer, though they did not say so explicitly.

In general, Sheila's students acted and spoke as if they appreciated read aloud. They especially liked the dramatization and the chance to relax and get involved in the book.

Sally Nance: Seventh Grade Language Arts Teacher

At 12:45 on an early March afternoon, Sally Nance stood in the doorway to her language arts classroom watching the hall where the seventh graders were changing classes at River Town Middle School. She moved into the classroom while closing the door and speaking, "You want a snow day, you have to put your pajamas on inside out and backwards and dance around." William J. looked from the corner of his eye at her and spoke, "What?" Two rows over Marina added, "She just

wants us to look stupid." Sally countered evenly, "I read it in the newspaper." Sitting near me, Jeff challenged, "Which newspaper did you get this from, The National Enquirer? Sally, as if not hearing the student's meaning, read aloud a syndicated article about school snow days by Erma Bombeck in the Centerville Dispatch, a local daily paper. She put it on her desk, saying, "Students have special powers." Gina, in the back of the room, rolled her eyes upward, saying, "Right!" Sally, smiling almost imperceptibly, picked up her own novel, sat at her desk, and began reading silently. The students, sitting at their slant-topped arm-style student desks arranged in six rows of five desks each, did the same.

In less than two minutes the value Sally placed on reading, humor, exchanges with her students, teacher presence to students, and time efficiency, was clear. In the pattern of each class period there were periods of time for reading from a variety of texts. She bounded the class time with her presence at the doorway to the hall. The pieces of her class time had a predictable pattern that allowed students to know what was expected at any moment. Each class period was sprinkled with her humor and her own double tasks, such as closing the door while speaking to the students at the same time.

At the time of the study Sally had taught for more than ten years at River Town Middle School. Like other teachers in the study, she was positive about the opportunity to explore her read aloud practices with me, a professional from another education arena, and looked forward to the chance to talk and reflect because she thought, "We don't get enough time for that." Sally conferred with other teachers in the district, particularly her colleagues in the building, Sheila Kaufman and Sarah

Belton, about books for her students. She also worked with Caren Warrendecker, a district supervisor with whom she discussed her decisions regarding literature in her classroom.

Sally's School

Sally taught in the same school with Sheila. The following is a review of the descriptive information on the school and students. At the time of this study River Town Middle School was one of three middle schools in a large school district that included a number of municipal regions. The school accommodated three grade levels: sixth, seventh and eighth. The school district in which it operated was designated urban by the federal government because it qualified for the appropriate amount and variety of federally funded subsidies. The district was situated in the midwestern United States and encompassed part of a large city, some rural areas, and a small city. River Town Middle School itself was located in a lower middle income housing development of small three bedroom ranches on well-maintained streets where young children could usually be seen bicycling on the sidewalks that bordered the neat yards.

At the time of the study the district had experienced some success at the polls and there were plans to accommodate the growing population, but the school was still overcrowded with a student body of 800, 150 over capacity. This crowding was apparent in the activity in the hallways during class changes. Lockers were located in the hallways so that, between students getting into their lockers and extra students in the hallways, it was usually congested and noisy enough to make it hard to

hear other people talk in the hallway. Teachers often stood at the doorway to their rooms and monitored student movement through the halls. For a few days during this study classes had to be reorganized to allow for more quiet for the eight graders who were taking standardized tests. On three occasions, I observed a teacher stop teaching because of noise in the halls.

The school provided a literature-specific context for Sally's classroom. There were guidelines developed regarding purchase of children's and young adult literature for "classroom teach" novels. "Classroom teach" novels were those novels purchased in sets of several copies of the same title and which teachers used to develop group discussions of novels. All "classroom teach" novels needed to be approved in order to have district funding for their purchase.

Teachers could choose from the district list of titles recommended for each grade level. They then designated district funds for the purchase of sets of novels for use in their classrooms. It was not uncommon for teachers to have titles they wanted to purchase that were not on the district list. In that case, teachers could also request that new titles be added to the list of approved titles for different grade levels. They submitted requests with explanations of the curricular purpose. At the time of the study, Sally and her seventh grade colleagues had gained approval for the novels Weasel (DeFelice, 1991) and Prairie Songs (Conrad, 1993) and had organized a purchase of enough copies of each novel to provide choices for students' reading in their classrooms.

Sally's Students

River Town Middle school's 800 students were mostly (90%) European American. Many were Appalachian working poor. The minority population at the time of the study was almost completely African American. There were fewer than ten Southeast Asian or Midde Eastern pupils in the student body. Approximately 40 percent of the students qualified for help in the federally subsidized lunch program.

Sally had four classes: three were heterogeneous and one was accelerated. Sally occasionally referred to the accelerated class by that designation, although she said her experience of the different classes was more influenced by personality than by grouping guidelines.

Sally's Classroom: Use of Space

Sally's classroom had bookshelves full of novels for the students to borrow. There were well over 400 titles, many of which were available in duplicate and a few of which were available in large numbers, such as the twenty copies of To Be a Slave (Lester, 1968) (see Appendix F for a partial listing of Sally's classroom book collection). To this availability, Sally added the opportunity for students to purchase books from a book club.

Student desks were the sort with the arm-style, slant-topped writing surface (usually for right handers) that have storage space underneath for books. There were thirty arranged in six rows of five. In one back corner were tables with students' language arts notebooks and a large box of materials to support drama and artistic response. These tables

were sometimes used for display of books related to a particular focus of study. Figures 6 and 7 display the use of space in Sally's room.

Sally's Classroom: Use of Time

Time use in Sally's classroom was predictable. The first minutes, usually ten, were used for silent reading. At the end of silent reading Sally often told students, "Put a bookmark in your book" as she moved to the stool in the center front of the room. From there she read between seven to nine minutes. When Sally finished reading aloud, she and the students worked through various language arts activities, from working on holistic projects to spelling to generating vocabulary lists to persuasive writing assignments to reading and discussing a limited choice of "classroom teach" novels.

Students knew that within the class period they would have time for their own choice of reading, a read aloud, and then a large block of time which might be used for skill exercises or, most commonly, for long term projects. Long term projects might be reading and discussing a novel with other students or working on a holistic project like the pioneer scrapbook each student made during a study of the pioneer period in U. S. History.

Sally's Aims for Read Aloud

Sally drew from a variety of sources to make the decisions that created the complex activities in her classroom. Experience was one: she

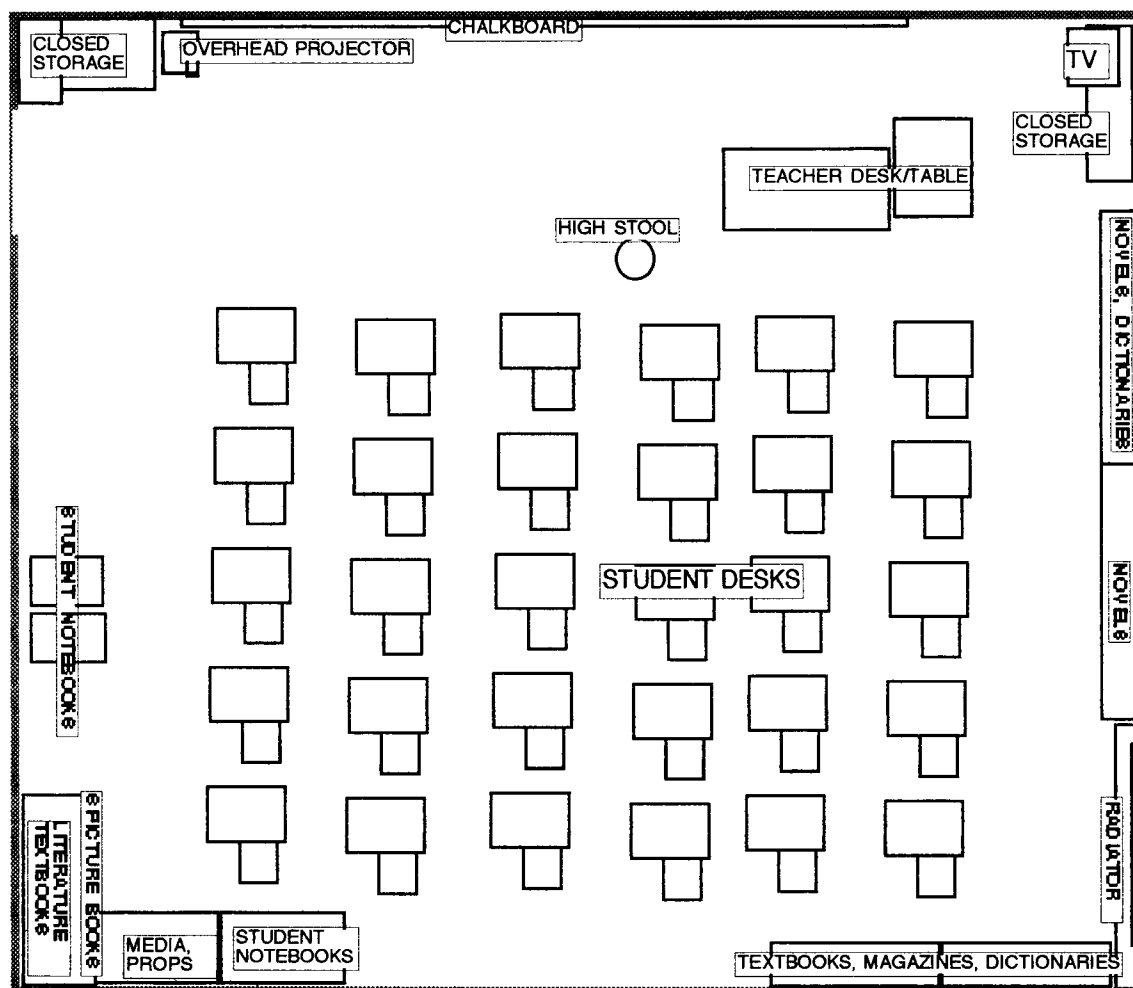
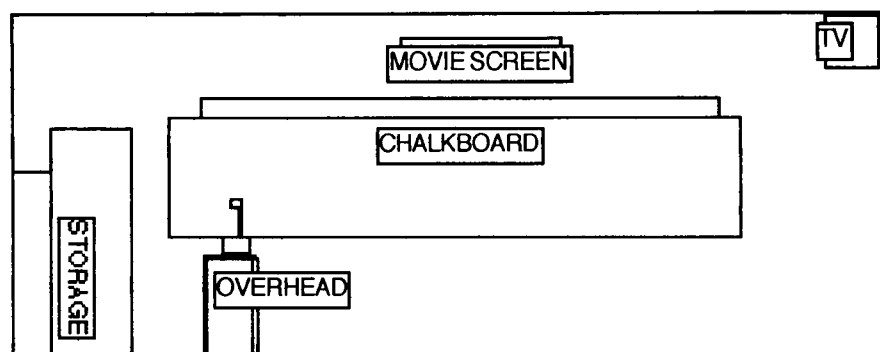
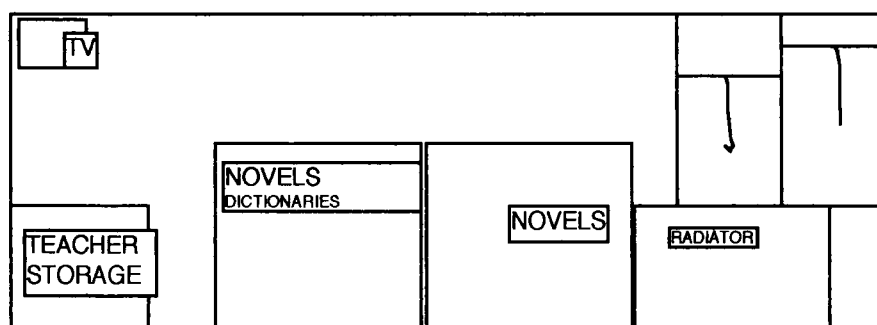


Figure 8

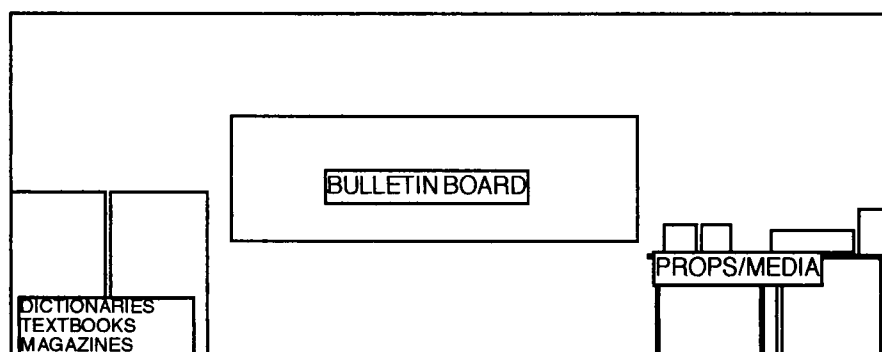
Sally Nance's Classroom: Use of Floor Space



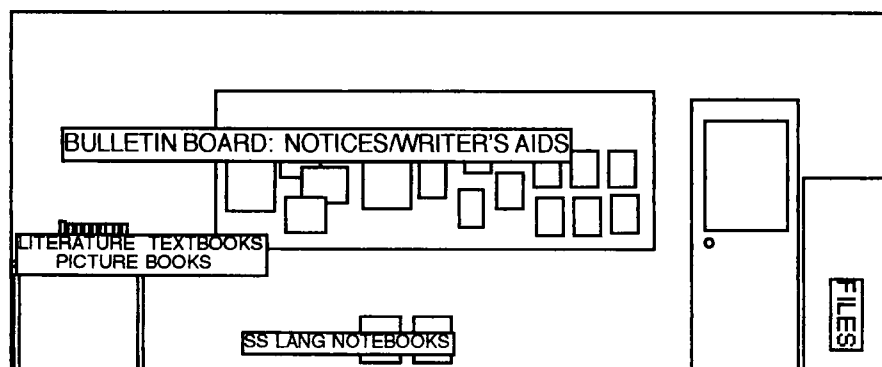
Front Wall



Window Wall



Back Wall



Door Wall

Figure 9

Sally Nance's Classroom: Use of Wall Space

had taught at the middle school level for over ten years. Her undergraduate preparation was in secondary English as well as in elementary education and she had completed graduate studies in a program of language, literacy, and reading. She cited her professors by name as well as her practice teaching mentors as sources of knowledge, both as current consultants and as remembered models.

She frequently mentioned formal sources of knowledge, from professional conferences to professional journals such as BookLinks or books like The Blue Pages (Routman, 1994) and The Read Aloud Handbook (Trelease, 1982). She regularly consulted these sources to search for new titles for her classes. It was an ongoing concern of hers that students be able to hear her read books that they would not reject because they thought they had already read the book, so knowing new titles was important to that aim. She also used the sources to generate lists of books she might use in her classroom for units of study. She particularly found Book Links helpful at the time of the study because, though it had analysis of books and ideas for practice for elementary, Sally found that it was a rich source for supporting decisions for middle school teaching.

A challenging read, a book that would "stretch" her students, was one of Sally's aims when she chose books for reading aloud. She was conscious of their cognitive developmental level and tried to gauge whether or not they would understand the deeper meanings of books. For example, she decided that The Giver (Lowry, 1993) was better for students older than her seventh graders because there were "a lot of deep issues that could be discussed in there" so she recommended it to Sarah Belton as a novel for her eighth graders. Some of the meaning (for

seventh graders) is lost." On the other hand, she decided to stop reading Betsy Byars's books aloud because they did not challenge her students enough.

Sally also looked for books to read aloud that may go with a focus in the classroom, as she did when she read My Daniel (Conrad, 1989) aloud. For that same time period, she and her colleagues searched for related books they could offer as a student choice for a novel to read to themselves and discuss in groups. These were the books referred to as "classroom teach" novels. Though she sometimes was able to choose books because they supported connections within the classroom, that was not always a criteria for choosing a read aloud book. She sometimes chose novels based on her other aims.

In years past Sally's peers, Sheila and Sarah, felt the need to explain why they would never give up read aloud. Sally commented to them that she had never considered giving up read aloud. She thought of read aloud as a "gift" from her to her students. For that reason, she would not let substitutes read aloud the novel she was reading to her class.

Sally appreciated silent reading and her read aloud time as a time when students could relax and commented, "You can just see them settling into their seats and their shoulders dropping and so, in addition to reading skills and language skills, they need this to regroup, they need this quiet time. There is so little of it in their lives outside the building ."

Perhaps more than anything, Sally wanted her students to "stay with" her when she read aloud and was concerned when it seemed difficult to take a class "into the book" with her. She always aimed for

books that she thought would challenge them, that "they wouldn't pick up on their own," but that would also "hook" them.

Another aim she had with her read alouds was to read expressively. She said "I throw in expression and an emphasis that I know will attract the kids. Or, I know where there is a good stopping point that's going to hook them and then I shut the book which drives them crazy."

She most valued the critical moments in read alouds when "There's that silence, when I know they just realized what was just read and they're stunned or I'm stunned." While she thought there were days of reading aloud which consisted of what she called "transition scenes" and the students were thinking, "This is really dull today and I just wish it would stop" they were worth it because they led to days when there was an "apex."

Sally thought these transition scenes could even be a barrier between her and some students. She demonstrated this graphically with the representations in the SRI as times in the read alouds where "Students (were) there and me over here. And the author kind of being sunshine shining down on us with the story going on. . an interaction between us."

Sally believed the important part of the read aloud was not so much the actions characters completed in the setting of the story, but rather the way the story "could surround us at that point . . . when you reach that apex, everything pulled us in together." During the reading of these important scenes, Sally and the students sometimes reacted visibly, for example, crying in Lottery Rose (Hunt, 1976) as she and some students did or becoming silent as in the scene where Daniel died in My Daniel (Conrad, 1989). For Sally these strong responses at critical points in the

read aloud were times of a sense of closeness between her and the students. She portrayed this closeness in the Symbolic Representation Interview by placing herself and the students in the story ground with the characters and the author removed. Describing the experience of reading aloud at the ending of an exciting scene, she commented, "It's total silence. But it's like we're all here."

Though demands on classroom time allowed for little discussion of read aloud novels Sally did many things to organize curricular work in her classroom that might spur the students' independent discoveries. The pioneer unit was an example of a time she organized instruction this way. She did many things to support her students' ability to make logical links between the read aloud and other instructional activities on their own. She arranged for a speaker to come from her state's department of natural resources to speak with students about the nature of grasslands such as those described in the books they read and the book she was reading aloud, My Daniel (Conrad, 1989). She gathered several picture books that focused on facets of prairie life. She developed guidelines for the students' Pioneer Scrapbook assignment. She processed orders for "classroom teach" novels, Prairie Songs (Conrad, 1993) and Weasel (DeFelice, 1991). During this time the seventh grade social studies teacher her students had was teaching the same period of history. During this particular study Sally was especially pleased to hear students make comparisons and contrasts between the work they were doing in the various curricular activities that were part of the unit.

Sally's Classroom: Climate

Student work and movement in Sally's classroom was efficient and varied within the choices she created. Students worked at their desks, alone, and in pairs, depending on the type of work. During the study they always appeared to be concentrating on the novels they were reading or listening to Sally read or working on the projects for the day.

Sally virtually never withdrew from the students to attend to paperwork. It was evident that she had specific expectations for behavior and students responded to her silent actions which signaled they were to begin a new part of the class time. She occasionally gazed at students if they did not appear to be attending to work and considered two or three times during a read aloud an excessive need for direction from her.

Sally's students appeared to readily participate in the discussions she had related to the novels they read themselves, the "classroom teach" novels. A small group spoke with her about Prairie Songs:

Sally: What are the tensions about cooking in there?

Theresa: Mrs. Berryman says she is not a very good cook and the doctor says she is good.

Sally: Right, he just kind of rides over her.

Maria: She grew up in a hous with servants and they cooked.

Tyler: She won't be used to doing that, becuase she doesn't have the experience. The neighbors asked if she had slaves and her husband talked over her.

Sally: Yes, it makes you want to know what would have been said.

Mark: She had nevewr heard her father talk like that to her mother.

Sally: What does this all spell?

Tyler: Divorce.

Sally: Right! We can change the title to "Divorce on the Prairie!"

Maria: Nothing is ever wrong. Louisa's mom thinks they are not going to get much business and he was acting like, "Oh, no, they

were going to get it."

Sally: Mr. Berryman seems pretty controlling because he keeps talking over what his wife says.

Heather: He doesn't listen to his wife.

Sally: Yes, she is saying, "I can't. I can't."

Students appeared enthusiastic during the discussions they had about books, in their ideas for projects, and in their reflections on reading aloud. Students also participated in quick, quiet exchanges of humor with Sally, for example chuckling when, at the end of the generation of a vocabulary list from a novel they had read, she said, "Unless you do not want to stop . . . Unless it is a burning word . . . Unless it is killing you not to have it up here . . . we are going to stop."

In Sally's classroom there were constant links between books and other books, between her and authors she had met, between children and books. She gave quick book talks about new possibilities for the students to borrow, showed students picture books to support their ideas for projects, ordered books for students and arranged for guests to discuss the background in novels. Her students responded to these efforts by asking for books, commenting on specific authors, buying books and reflecting specifically on the qualities of picture books. One student wrote, "The picture books really helped me imagine the prairie."

Students were especially animated discussing the possibilities for their Pioneer Scrapbooks. they were to make a book of writing and objects that could have been kept by a person who lived on the prairie. Many students contributed ideas for specific details in the project. They wanted to know if they could use special papers for "letters" that would go in the scrapbooks. They wanted to know if they could press flowers.

Discussion was lively and interactive as the students sorted out Sally's guidelines for the project and their own particular ways of taking perspective in the project. The scrapbooks reflected a wide and remarkable degree of individuality and resourcefulness. Meg's scrapbook was a good example. It was covered with pretty paper as one might have been then. In the role of the pioneer girl she created, she included many items in her scrapbook. There were letters "back east" to her fictional friends, a family recipe and a shabby bit of ribbon tied in a bow with the following entry from her Pioneer Scrapbook:

This ribbon was around by dog Susan's neck on the morning I got her. It was Christmas morning. When I woke up Susan was sitting there with this ribbon around her neck. The second I saw her I loved her. Of course, she grew out of the ribbon. She's a mama now. Some people might think this ribbon is ugly, but when I woke up that Christmas morning and saw it around my puppy's neck, I thought it was the most beautiful ribbon in the world.

Like other teachers in the study, the honoring of books, primarily young adult literature, in a variety of ways was a constant in Sally's room. Whether for choosing, for reading with others, for reading silently, for consulting, for listening to at read aloud, or for buying through book orders, literature was honored with the allowance of time, attention and space. The following exchange, a typical one, between Sally and her students may illustrate the value of books in her classroom:

Sally: I want you to know what books are here for you to read. I went to the library. Most of these are Greatview Library books. Some are mine. So, here is what's available. You can read them during silent reading. Marching Toward Freedom.

Tyler: Can I have it?

Sally: Sure. Nightjohn. You have to see me about it. Milton Melzer does a wonderful job with historical books. This is Voices from the Civil War. Steal Away Home, a main character gets

pulled into the Civil War. Separate Battle, excellent. This Hallowed Ground, Bruce Catton is a Pulitzer prize winner. Album of the Civil War, Behind the Blue and Grey, The Day Fort Sumpter Was Fired Upon. Okay, I've got one taker. Is there anyone else who would be interensted? You can use them for silent reading.

Mindy: Steal Away Home.

Brad: Great Escapes of the Civil War.

Sean: Voices of the Civil War.

Sally: Okay, anyone else I can sell? These will be here. Make sure I get them back before the end of the month. There were fines on the Pioneer (unit) books.

Sally's classes were busy, filled with time periods of a variety of ways her students could work with books and sometimes do language exercises. There was typically sense of industry and student involvement with books of their own choosing and Sally's constant enhancement of their involvement through the organization of time and materials.

Sally's Experience of Read Aloud

Sally most valued the read aloud experience when she was aware of students "being with her." She discussed this when she explained why the SRI didn't seem to fit her way of thinking of the read aloud experience. She said she would need more than the figures, she would need flow lines showing the connections between her and the students during read aloud. To demonstrate this she moved the representations of herself, the author, the characters and the students onto the setting. Figure 8 shows her SRI conception of the positioning of herself as teacher-reader, the author, the students and the characters that she thought was most significant in reading aloud.

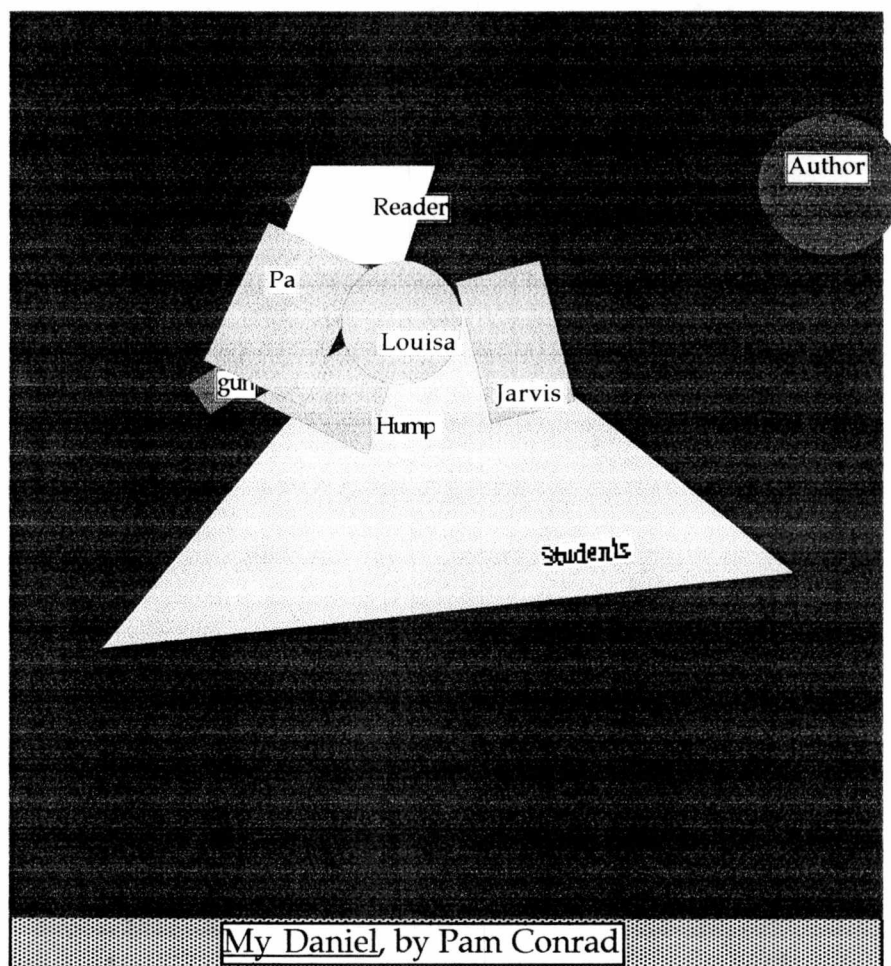


Figure 10

Sally Nance's Positioning of Teacher-Reader &
Students During the Symbolic Representation Interview

Sally readily recounted experiences of read aloud that were particularly successful. They often involved affect related to peak moments in the novel. She spoke of class involvement when she read My Daniel aloud. There were a number of parts in the novel when the students seemed particularly "with her." To demonstrate, Sally remembered the scene when Daniel's father shoots the wooden leg off the character, Hinton, who was menacing his daughter:

"(the book read) Which was Hickory and which was Hinton?" And they really laughed at that, but the tension noticeably built through the scene as we read it aloud. And they were hooked. It seemed like it took us almost up to this point in the story to hook them . . . I take that back. (another part in the book before this scene) It's very short, but it stunned us. Daniel's killed by lightning and we came across, like his body was smoking on the prairie. I read that and was appalled.

In addition to the tense silence from students that accompanied this reading there was commentary evidence from students. One of Sally's students wrote a reflection on the scene, "The way you read that I almost cried when Daniel died because it all seemed so real to me.

Another story Sally told was about the time she and Caren Warrendecker, the district supervisor, read Who Was That Masked Man, Anyway (Avi, 1988):

We just finished reading Avi's Who Was That Masked Man, Anyway? which Caren and I started reading together when I first used it. She'd come in and I'd read a part and she'd read a part. We tried that one day. Another time she read and I didn't read at all. We had a lot of fun with that. It's all dialogue. I wasn't sure what would happen -- being all dialogue and its a struggle sometimes. The kids in my 9:55 class complained saying, "This doesn't make any sense at all." I said, "If you hang in with me, I think it will."

So we, each day, reviewed a little. It uses commercials and

excerpts from World War II radio plays. It is a lot of fun to read and the last chapter is just -- boffo. I just love it. -- I just howled all the way through it. And the kids were roaring. So we had a really good time with it.

There were brief comments from students that Sally counted as evidence that her students were "with her" and an indication that a read aloud was successful:

Others (ways to know a read aloud was successful) -- comments afterward -- "Don't stop there" or "That was really foolish." "What did they do that for?" Sometimes I'll make comments as I'm putting it (the book) away, "What did you think?" or "Gosh, that was foolish. Why did he do that?"

Sally's Read Alouds

Read aloud in Sally's classroom during the observations in this study were short and began and ended with equal efficiency. Field notes indicated they lasted from seven to nine minutes. She often signaled the beginning of read aloud by telling the students to "put a bookmark in your book." She usually ended read aloud by closing the book, picking up new materials for instruction and giving a directive for the next activity in class.

Sally read from the center front of her classroom, seated on a high stool. She always read with the book at an angle about 24 inches away from her face, that way, she and the students could easily see each other's faces. She watched for their attention to the book and for their physical responses to the read aloud, sometimes their posture and sometimes response in their eyes: "Sometimes its (their response) physical. Sometimes you can feel them almost sitting forward. Sometimes it's a lot

of eye contact with you as you are reading."

During the read aloud, students appeared to be attentive with rare exceptions, including those times when an occasional student would continue reading his or her silent reading novel. Sally talked about this behavior, one which she understood as their reluctance to stop reading their novel, which she sometimes did herself. "They're not being bad, they just can't get out of their book." They sometimes sighed with disappointment when Sally quit reading. One day, when she resumed reading aloud for the first time in days because she had laryngitis, one boy said, "Bravo!."

Typically students sat quietly during read aloud, their books closed on their desks, their eyes focused on some indeterminate point, moving very little, perhaps only to rest eyes on yet another indeterminate point. Sometimes they rested their chins on their hands. They appeared relaxed. During intense scenes, the silence Sally referred to was apparent. More students were looking at Sally and were absolutely still as she read.

When Sally ended read aloud by putting the book down and picking up other instructional materials, the students shifted postures. They looked for pencils, pulled out notebooks, retrieved "classroom teach" novels or reached out to take the materials Sally handed out. A few times during the study they asked Sally to read more. Once during the time time of the study she continued reading for three more pages from The Undertaker's Gone Bananas (Zindel, 1989).

Sally's Students: Responses to Teacher Read Alouds

Students in Sally's classes were overwhelmingly positive about her reading aloud. They enjoyed it for the chance to "relax" and "imagine" the action. Many appreciated the opportunity to learn new books and authors. Most of them liked her choices of books. They cited picture books and novels as their favorites, particularly Who Was That Masked Man, Anyway? (Avi, 1988), Rain of Fire (Bauer, 1983) and the picture book Dandelions (Christopher, 1994).

They appreciated her style of reading, commenting on her expressiveness and remarking she didn't read the way some teachers did, "like they w-e-r-e d-e-a-d" or "read like a robot." Vividly, one student commented, "Maybe it was because you could identify the feelings of the character, and I feel, that when that is touched, your voice and actions related to the words and it brings a whole new life to the listeners." A few commented specifically that she was good at reading aloud "because she explains stuff we don't understand."

Very few students commented they did not like the book she read aloud. Many commented on the stopping points in the book. Their claim that they "hated it" when she stopped reading at tense points did not clarify whether or not they simply wanted her to continue or if they actively wanted her to stop choosing such points.

Several students said they wished teacher read aloud was longer, though interestingly, some, showing an awareness of the time and space boundaries of their middle school day, commented as this student did, "What I mainly dislike about read is they are broken up and read at

intervals. Sometimes I think all of our stopping points are not necessarily those of the author's. I do understand, however, that this is an effect of circumstances."

Sarah Belton: Eighth Grade Language Arts Teacher

One late March morning, Sarah had just been back in the classroom for a moment when a grey sweatsuited student, Hailey, came through the door carrying The Hot Zone (Preston, 1995) and two other paperback books in her left hand. Pushing her straight sandy hair out of her eyes with her right hand, Hailey handed the books to Sarah and spoke to her in a barely audible voice. Sarah looked up intently at Hailey, listening as she accepted the books from her.

"What did you think of them, Hailey?"

"Well, some of the scenes might be too old . . for some kids . . you know."

"Yes, I know what you mean. I do think that students who would have trouble with those scenes probably would not choose to read the books. Thank you for reviewing them for me."

Hailey nodded and left the room. Sarah turned to me and explained that since the time of Hailey's nervous breakdown she would really rather not come to school. Sarah had offered her the chance to review books and to respond privately. She commented that Hailey was quite bright and that she wondered if that made coping with her inner struggles and the demands of school even more difficult for her.

It was not unusual to see Sarah speak privately with students.

Informally, she might touch base after having had a substitute or to intervene and help untangle hostile reactions between students. Formally, she structured her classroom for individual conferences, reading journals and the opportunity for students to evaluate her reading aloud.

Sarah's School

Sarah taught at the same school with Sheila and Sally. The following is a review of the description of the school. At the time of this study River Town Middle School was one of three middle schools in a large school district that included a number of municipal regions. The school district in which it operated was designated urban by the federal government because it qualified for the appropriate amount and variety of federally funded subsidies. The district was situated in the midwestern United States and encompassed part of a large city, some rural areas, and a small city. The school accommodated three grade levels: sixth, seventh, and eighth. River Town Middle School itself was located in a lower middle income housing development of small three-bedroom ranches on well-maintained streets where young children could usually be seen bicycling on the sidewalks that bordered the neat yards.

In 1996 the district had experienced some success at the polls and there were plans to accommodate the growing population, but River Town Middle School was still overcrowded with a student body of 800, 150 over capacity. This crowding was apparent in the activity in the hallways during class changes. Lockers were located in the hallways so that,

between students getting into their lockers and extra students in the hallways, it was congested and noisy. Teachers often stood at the doorway to their rooms and monitored student movement through the halls. For a few days during this study classes had to be reorganized to allow for more quiet for the eight graders who were taking standardized tests. On three occasions, I observed a teacher stop teaching because of noise in the halls.

The school provided a literature-specific context for Sarah's classroom. In addition to structures for teachers to obtain book storage furniture, there were structures for teacher purchase of young adult literature. Teachers could choose titles from the district-approved list and designate district funds for the purchase of sets of novels for use in their classrooms. Teachers could also request that new titles be added to the list of approved titles for different grade levels. At the time of the study, Sarah and her colleagues at the eight grade level submitted requests for Louise Laurence's The Patchwork People, Mary Downing Hahn's December Stillness, Christa Laird's But, Can the Phoenix Sing?, A. Speigelman's Maus, A Survivor's Tale, Jerry Stanley's Children of the Dustbowl and Laurence Yep's Hiroshima.

Sarah's Students

Sarah's students were selected from the population by the same procedures as were Sheila's and Sally's. The following is a review of the description of the student population. River Town Middle school's 800 students were mostly (90%) European American. Many were

Appalachian working poor. The minority population at the time of the study was almost completely African American. There were less than ten Southeast Asian or Middle Eastern pupils in the student body.

Approximately 40% of the students qualified for free or reduced lunches in the federally subsidized lunch program. Like Sheila's and Sally's students, Sarah's students were randomly chosen from the population and her classes were expected to be a heterogeneous mix representative of the school except for one class, the accelerated class which had been identified as having high ability in language arts and reading.

Sarah's Classroom: Use of Space

Sarah's classroom was an arrangement of two-student tables that allowed for direct instruction or student collaboration. The room also had bookshelves and extensive displays of student work. There was a computer in the front of the classroom where students were often seen processing drafts of their writing. Extra tables and file cabinet tops were used for display of students' three-dimensional responses to literature. For example, students might have created dioramas of significant scenes from an historical novel. The bulletin boards overflowed with carefully matted displays of students' artistic and written responses to literature. The large tables in the back of the classroom held boxes of student reading journals. Figures 11 and 12 display the use of space in Sarah's room.

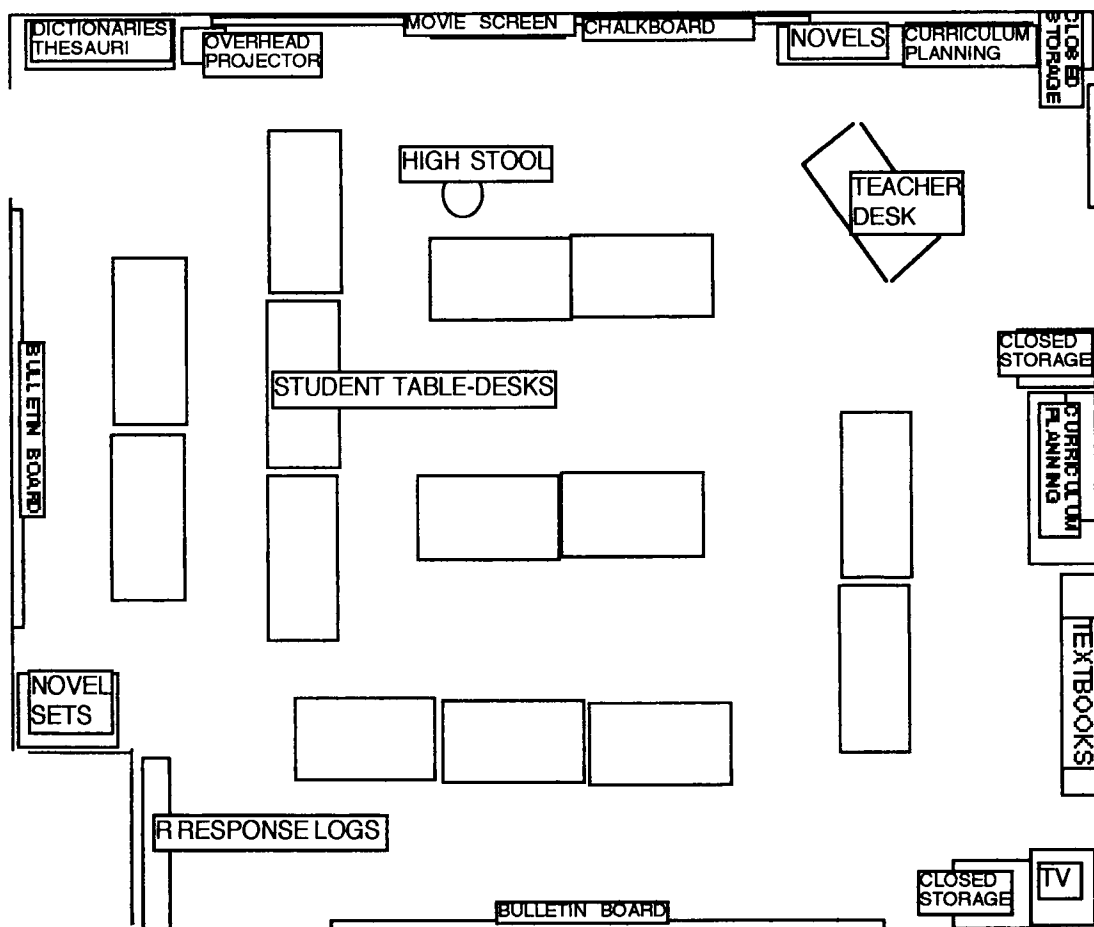
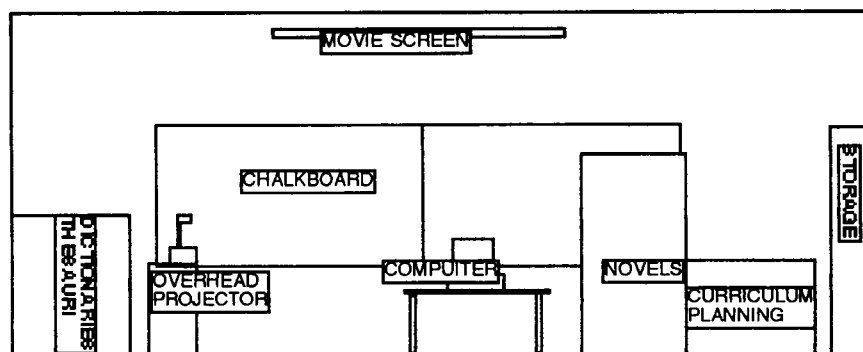
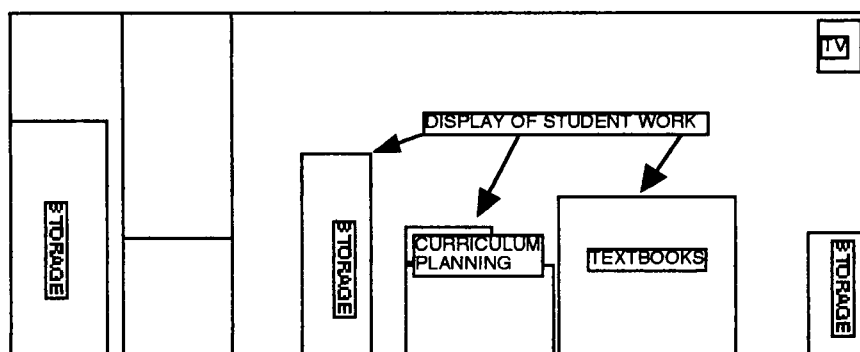


Figure 11

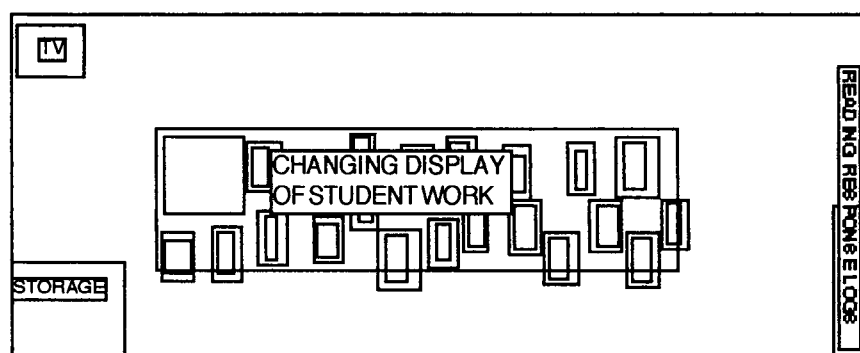
Sarah Belton's Classroom: Use of Floor Space



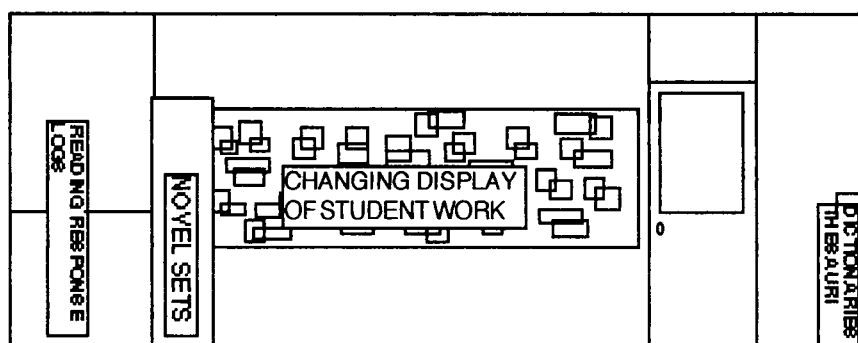
Front Wall



Window Wall



Back Wall



Door Wall

Figure 12

Sarah Belton's Classroom: Use of Wall Space

Sarah's Classroom: Use of Time

Read aloud in Sarah's classroom was situated in a program of a variety of literature-related learning experiences. Students began class time by reading their own book choices, often from lists that Sarah provided. They frequently ended class time with work on some form of response to literature. The response might be through regular entries in a book journal, conferences with Sarah, artistic renderings of student envisionment of literature, or literary renderings of student envisionment. A variety of writing as well as direct instruction in vocabulary and grammar were a part of Sarah's class periods, but the majority of the time was devoted to adolescent literature and her students' response to that literature.

Time use in Sarah's classroom was predictable. The first moments were used for silent reading. Students occasionally borrowed books from Sarah's classroom collection for this time, but nearly always they came to the classroom with a novel, got seated, and began reading. This time almost never went past ten minutes. While the students read at their tables, Sarah sat on a high stool at the front center of the room and read her own novel silently, except on those rare occasions when she wrote on forms or spoke with a student.

Read aloud followed silent reading and was relatively brief. Sarah thought it was about the amount of time she could devote to it:

It's about the amount of time that I can give to it without taking from another part of the curriculum. Language Arts has to cover so much and the value of it (read aloud) is so important to me that I keep it in there. Five to ten minutes is about as much time as i

want to read anyway, because you are also reading aloud four times a day and that's about it.

Usually, at the end of silent reading, in one fluid series of actions, Sarah closed her book, picked up the book she was reading aloud saying, "Please put a marker in your book," and began reading aloud. Reading aloud invariably lasted from seven to nine minutes whereupon, in a parallel fluid series of actions, Sarah closed the book with an occasional comment, put it down, and picked up vocabulary practice strips.

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After leading the students in vocabulary drills, she guided the students into a variety of activities, from group projects to individual reading and writing to conferences to textbook assignments. The last part of the period might have been used for whole class instruction or discussion, but was often used for a variety of work arrangements, depending on students' needs. It was a workshop time when students worked alone or together and Sarah conferred with individuals or groups.

Sarah's Aims for Read Aloud

Sarah readily participated in conversations with her colleagues about the nature and aims of literature education in her school. She

served as eighth grade language arts team leader in her school and has worked with Caren Warrendecker, a district supervisor. Her talk about reading aloud was laced with references to her colleagues in her building, her district and her state. She was in a district book discussion group for middle school teachers and particularly enjoyed the lively disagreements over the relative value of specific novels that come up in the discussions between Caren Warrendecker and George James, the district librarian.

Before coming to the middle school in 1979, Sarah taught elementary school. During her years teaching elementary she read aloud to her students everyday. When she first came to the middle school she did not read aloud and found she missed it. She especially missed the calming nature of read alouds that she had experienced after lunch recess with her intermediate students. Sarah decided to try short read aloud pieces with her middle school students. One was How to Eat Like a Child and Other Lessons (Ephron, 1978). She was "surprised at how little difference there was between fifth and eighth graders" and that "they responded very much like elementary children."

Thinking back to that time, Sarah commented that her middle school read aloud practices began to develop during the 1980's when "more and more young adult literature was being written, good literature" which she began to read on her own and thought some of her students would like reading. From the decision to try reading short pieces aloud and the subsequent expansion of the availability of young adolescent literature Sarah's read aloud practices evolved.

On a January morning Sarah, together with another eighth grade language arts teacher, Lena, sat in the teacher's lounge and spoke about

literature education. Sarah nodded affirmatively when Lena explained the purpose of reading aloud for their eighth grade teacher peers was to encourage students' willing choice of reading as an activity, to encourage lifelong reading habits. Lena stressed, "There's no evaluation. It's for enjoyment." Sarah added, "(some of the students) do not see the value of reading anyway. So I want to hook them. You know, I'm trying to hook them."

Sarah stressed that she has certain expectations during read aloud. Students knew that they were to at least give the appearance of listening. They knew they should not write or rest their heads on their desks and they should not be reading their own books. If there is a transgression, she sometimes told them privately, "that's rude." During the study, there were few times that students did not appear to be listening and far fewer times that Sarah seemed to notice or to direct them. She said that such behavior still "annoyed" her and was a "problem" but that she believed "you have to pick your fights, especially with middle school kids. And you cannot make them feel you have them backed against a wall, because they will come out fighting whether or not they are the fighting kind. So, generally you do try not to single them out, even for praise, (which) sometimes embarrasses them, but especially for criticism or concern."

Sarah sees the heavy academic load students have in high school where they read classics such as, To Kill a Mockingbird (Lee, 1960). She is afraid that if she "can't hook them on books now, or catch them with literature now, they are not going to get that from the high school" so she does not use the "classics." Instead, she stays informed of the range of young adolescent literature titles and concentrates on these for use in her

classroom.

Sarah's classes were filled with literature-related activities and read aloud was a highly valued part of the classes. She would not allow substitutes to do when she was gone because it "would interfere with the flow" and she would miss the "interaction with the kids." She joked that she was "not good at sharing." She did not evaluate the students' response to her read alouds. For Sarah, read aloud was a gift to her classes, given both joyously and seriously.

Sarah's Classroom: Climate

The allowance for individuality and for one-to-one interactions between student and teacher were striking features of Sarah's classroom. The display of student work on the walls and shelves of her classroom was changed about every six weeks. It covered every square inch of the available bulletin board space and spilled over onto wall space. There was never any obvious similarity between students' work.

Closer inspection of these displays of work revealed that the work was usually some form of response to the young adolescent literature used in Sarah's classroom, typically writing and drawing related to a book the student had read. The response might have been a series of letters written by a character in the book. For example, after reading Goodnight, Mr. Tom Beth wrote a series of letters from the fictional character, William, to his "mum." One follows:

Dear Mum,

Why haven't you written back? I'm getting worried about

you.

Since the last time I wrote you I've gotten bigger. Mr. Tom says I've filled out.

I'm writing this letter though Mr. Tom has to help me.

I have my own room now. Mr. Tom says sleeping on top of the bed is not just for the dead. It's for everybody.

I drew a picture of my church for you. Please keep it. I know you'll like it.

Love,
William

This letter and the others in the series Beth created were displayed with the illustration of the character's church mentioned in this letter.

Response might have been a poem written in response to a novel, like the one Heather wrote after reading Number the Stars (Yolen, 1988):

L'chaim

First marching at camp
Scared, worried, clueless
About my future, my life.

All around me -- faceless
The captured, numbered ones
Women, children, youth and men.

Categorized as if cattle
Contained in small cramped quarters
Like not worthy of care.

Cries, screams, fierce whistle sounds
Commands, fingers pointed
Time is up

Grueling day of never-ending work
Night finally comes
For today -- L'chaim

Heather's poem was accompanied by illustrations of several scenes from the book. Students were observed reading and discussing the work

displayed several times throughout the time of the study.

Another way students work individually was through reading journals. These journals were spiral notebooks in which students kept required responses to the reading they completed during a six week term. They contained expectations for each terms' work. An expectation might have been a poem written in class in response to a novel, refivised and then entered into the journal. It might have been a newspaper article related to which the student wrote a response letter to Sarah. One expectation that never varied was that students had to have a minimum number of entries in the form of letters to Sarah in which students were to "respond or reflect," but not "retell the story." Patrick wrote this:

2-20-96

Dear Mrs. B. ,

I'm about six or seven chapters into this book, Harris and Me, and Harris is one crazy fool. He always finds stupid things to do and Harris always gets out of his little events fine but his friend he takes along with him always gets all the crap.

One of his events was fighting with the pigs, but they both slipped off the fence and Harris went into the yard and his friend went into where the pigs are and he got covered with pig crap.

Patrick Gorham

During April Mandy chose to write an entry in her reading journal that was about the book Sarah was reading aloud, The Crazy Horse Electric Game (Crutcher, 1989):

April 15, 1996

Mrs. Belton,

I like the book that you are reading out loud to the class. But I don't like the way Willie's dad treats him. I think his dad is being very rude. I know if my kid got into an accident and lost almost everything he had I wouldn't treat him that way. Why doesn't Willie's dad just let him be and let him try to get his life back on track before he starts giving him a hard time because he can't do something that he used to be able to do before the accident?

Sincerely,
Mandy

Sarah responded briefly to these letters in writing and talked with students about them more extensively in individual conferences.

During part of the six week term in her classes Sarah used the portion of her class period after silent reading and her read aloud for students' work on projects which they might be doing individually or in groups. This part of her classes was a sort of workshop time. At this time students worked on individual or collaborative projects. For example, they might work on a response to a novel such as the poetry above or they might work in pairs on a book they were creating. Students could help each other out during this time and Sarah used it to support individual work. One thing she accomplished at this time was individual conferences with students about the reading they were doing.

Sarah's book conferences with individual students took place in the center front of the room at a desk-table in the midst of the rest of the classwork. In May Sarah conferred with Tanya. Tanya explained what happened in *Good Bye, Tomorrow* and they continued to discuss the book:

Sarah: Did you find that realistic?

Tanya: No. I couldn't believe the grownups being afraid of those kids.

Sarah: Even back then?

Tanya: No.

Sarah: How about the girlfriend?

Tanya: I didn't think she would say it's over.

Sarah: What did you think of the ending?

Tanya: I hated the ending. Like, what about -- Did he get the virus? Is he going to die?

Sarah: Yes, the ARC -- something.

Tanya: Aids Related Complex.

Sarah: Most people had the same reaction. Maybe they had it that way because they couldn't really know.

Tanya: Yes, but the writer did.

Sarah: Yes, that's true.

Tanya: But, then, if he died, it would have been a sad book.

Sarah: I like the way you let me know your reaction, like the end of the book. It let's me know how you got involved in the book. How about your reading journal entries?

Tanya: Not yet.

Sarah: What do you plan to do for written response?

Tanya: A crostic poem.

Sarah: Okay. It just has to let me know what you got from the book.

On several occasions I observed Sarah speaking individually with students about books they were considering for various purposes, like the book reviews Hailey completed. Another instance was the time Sarah spoke with Jared about a book he wanted her to read and consider for a read aloud.

Sarah allowed for many individual decisions about student work. She was also sensitive to her students' need to maintain image, " . . . its all about how you look at this age." She looked for individual ways to talk with students about concerns and thought, "

Children this age want to tell you what they think, but they are easily influenced by other students and they want to join a cause. So, if a lot of students feel strongly about something, they just follow along, because they want to be a part of the cause. That's why I feel that, if I ask them one on one or ask them anonymously, they

are likely to tell me the truth about something.

In Sarah's classroom the multiple ways students could be involved in literature and the way Sarah spoke one-to-one with students created an atmosphere of individual creativity and quiet industry.

Sarah's Experience of Read Aloud

Sarah talked about the many perspectives she must take when she reads aloud to students. She is most conscious of the characters in a book, because she identifies with them to dramatize their voices and the students' reactions. During the SRI, she moved the representations for the students, herself as teacher-reader and the author around and among the characters in the scene she reread. Figure 13 shows her positioning of students to characters and herself as teacher-reader during her SRI.

She particularly enjoys read alouds when her students indicate they are taken up with the drama in exciting books. She recounted many stories of students reactions to mysteries.

I guess I know it's going really well, when not only they've asked me to continue, but (an example) I've read a book Experiment in Terror. And the young man in the story finds out that he is actually an alien and so are his friends who are born on the same day. Seven of them. When they finally meet the alien that created them, the aliens explain how it happened and why it happened, what they want these kids to do. This is something that I remember. It's not such a spectacular piece of literature, but it is engaging for kids because the idea that the boy has developed powers. He can do things. He can read minds. He can see auras and he can heal. Now, these are things that kids would like to be able to do and when I get to the part where the aliens are explaining. If I slow down to quit, they'll ask me not to stop and I can read for a few

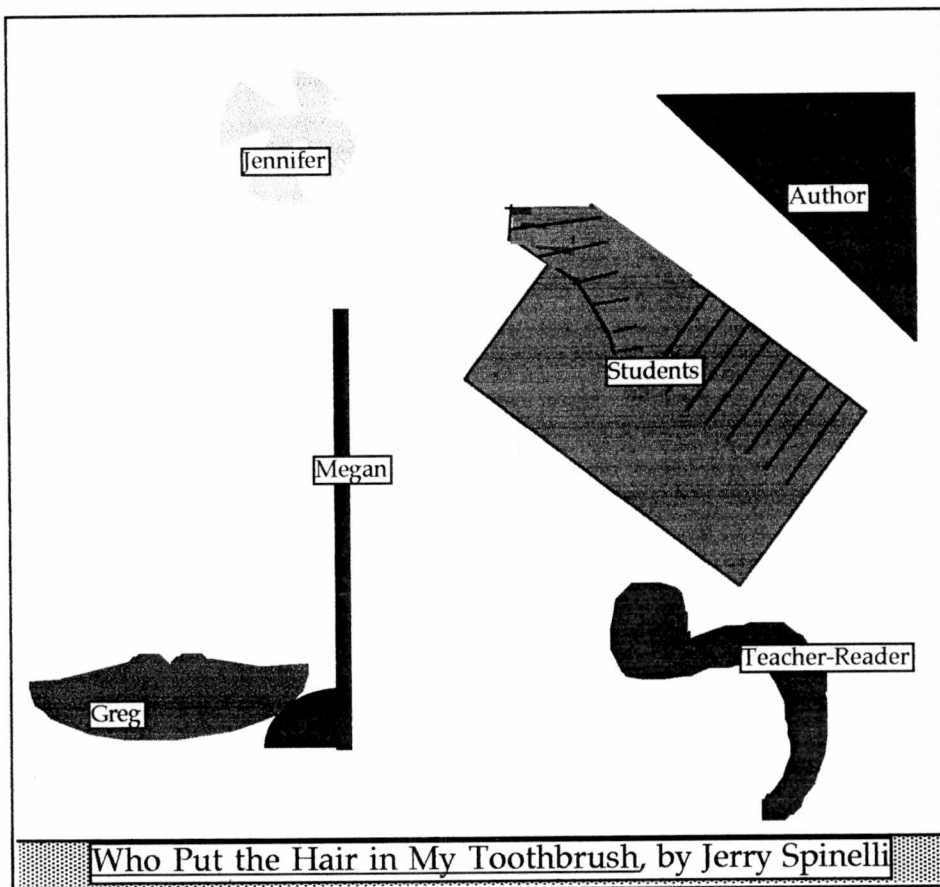


Figure 13

Sarah Belton's Positioning of Teacher-Reader &
Students During the Symbolic Representation Interview

minutes longer, longer than usual. And they are watching. They are engrossed. I can tell that by them watching me. That's gone well. That I know.

When Sarah was reading from How to Eat Like a Child and Other Lessons (Ephron, 1978) she was especially animated and, as she said, she got "warmed up" through the day as she read the humorous book to successive classes. She and the students looked at each other more often and made exaggerated faces in response to the humor in the book.

Sarah explained the multiple roles she thinks are involved in reading aloud during the SRI.

Actually that character (teacher-reader representation) goes back and forth constantly because, it's really quite a testament to your brain that you can do all these things at one time. But, I can read and sound like I am concentrating on the book, when actually, I'm going all over there (moves the teacher-reader representation around the setting).

The students reactions to the books she reads aloud are a source of pleasure and a means of assessment of her read alouds:

Especially with books I've read before, I look to see. There are places like I did here, there are sections of the book, I look to see what the kids responses are because I know from reading it myself or experience, that that is where they should be laughing. Or that is where they should be saying, "Oh, No!" or "No, no! Stop!"

Sarah enjoyed read aloud thoroughly. She liked the ways she could know her students during read aloud. She liked seeing their appreciation of this event she gave them. She especially enjoyed suspense books and her

students' responses to them.

Sarah's Read Alouds

Throughout the year, Sarah did as she typically did every year, she read several novels and rotated the readings so that she did not read from the same book twice in one day. That way, she didn't "get bored." The year of this study she read Experiment in Terror (Payne, 1990), The Duplicate (Sleator, 1988), The Crazy Horse Electric Game (Crutcher, 1989), Who Put the Hair in My Toothbrush? (Spinelli, 1994), Whispers from the Dead (Duncan, 1988), Putting on an Act (Killian, 1989), Locked in Time (Duncan, 1985), Abby, My Love (Irwin, 1990) and Night of the Twisters (Ruckman, 1984).

Sarah's read alouds were almost always between seven to nine minutes. From her high stool in the center front of the room, holding the book at an angle that allowed her to read and maintain eye contact with the class, Sarah read each day. She occasionally oriented with a summary sentence, but usually she began without one. She read with dramatic expression and few interruptions to comment or question the book. When read aloud was finished she sometimes commented, but rarely had discussions with the students about the book. After Sarah finished reading an especially dramatic scene, students sometimes commented with her in an exchange of eight to ten turns.

During read aloud Sarah maintained regular eye contact with students. She stayed alert to their response to the book so that she could gauge the novel's suitability for the class. There were times when the

students' reactions and her reactions mirrored each other, as when she read from How to Eat Like a Child and Other Lessons (Ephron, 1978), a humorous advice book for teenagers which contains outrageous suggestions for behavior with their families, schoolmates and teachers. During that read aloud, she and one young man exchanged looks several times and said phrases together. A few students pantomimed horror or their parent's reactions to such a "mouthy" kid, "Mrs. Belton, you know that book, you know, I counted thirty seven times I woulda got whipped."

Sarah's Student's Responses to Read Aloud

Students in Sarah's classes were overwhelmingly positive about reading aloud. Few, less than five, said they preferred to read silently. Equally few said they thought students should choose the books to read aloud. Some said they only liked read aloud if it was a book that appealed to them.

Her students described the experience of being read to in sensory terms. They used a variety of phrases to describe their mental images of the novel. Some commented that with read alouds they could "see the book" or "picture" what was happening or see the "movie" in their minds. Some said they got a better "vision" of the book. A couple commented on the auditory nature of the act, even saying they were "auditory learners," but many of them commented on the importance of the dramatic reading and voice changes, saying that "Mrs. Belton makes the characters come alive."

Sarah's students particularly liked the imagery associated with read

alouds.

I like being read to in class. I think it is good because we get to hear new books and I like it when the teacher actually talks in the mood the person is in. It makes it seem more realistic.

I like to be read to. I like to read myself, but I still love read alouds. When I am read to, it's as though I see the story from a different point of view.

When she first spoke with me about read aloud Sarah had been tentative in saying that she appreciated reading aloud because it was a quiet, calming way to start the class. The responses her students wrote about read aloud indicated that they, like her, were positive about the chance to relax. Her students used some of the same words: calming or relaxing. A few joked that they "didn't have to do any work." Many commented almost exactly as Sarah had, that after lunch it was a good way to "calm down" and "relax."

Summary

These four profiles of the teachers in this study demonstrate the particular ways read aloud took place in their particular environments. The next chapter will compare the use of resources in all four teachers' classrooms and will discuss themes found across cases.

CHAPTER V

FINDINGS ACROSS TEACHERS

Introduction

The data from all four cases were compared for similarities and contrasts. Although themes emerged within single teacher cases, when data were compared across cases, a few receded in significance and several themes which began to emerge in the single cases were made more convincing when examined across cases. Those themes across cases were related in a way that suggests a framework which might be used to explain reading aloud in these middle school classrooms. In addition to a consideration of themes, it is useful to examine the use of resources across teachers. That examination will be the first part of this chapter. The remainder of the chapter will delineate themes.

Classroom Resources: Variations in Read Aloud Environments

All four teachers, Mary Ann, Sheila, Sally and Sarah, created classroom environments in which their read alouds took place. Although they had some common characteristics, all four organized the resources of space, materials, and time in their classrooms in different ways. Elements common to each of their situations will be considered first. All four teachers had their own classrooms which included open and closed storage space as well as display space. All had school district approval and financial support

for the purchase of children's literature and young adult literature. All had four classes a day in which they read aloud (Mary Ann had an additional class, language arts, in which she did not read aloud). All had approximately the same amount of time for each class period. All committed regular time for reading aloud to their students. The following is a discussion of the variations in the ways they each used the resources of space, materials and time to create the literate environments in which their read alouds took place.

Space

The presence of dozens of children's literature and young adult literature titles was consistent across teachers. Each teacher had textbooks, though they were seldom observed in use. Novels were organized in visible ways and were available to students. Individual titles were shelved where students could get them. Large sets of novels were sometimes stored in closed storage until a teacher wanted them for a particular need, usually for a whole class or a large group reading of a single novel. For example, Sarah's class read The Devil's Arithmetic (Yolen, 1988), to themselves and then discussed it in class. Another example was when Sally had small groups in her classes read Prairie Songs (Conrad, 1985) to themselves and then discuss it in class.

As we have seen from the previous discussions in the individual cases of the use of space, all teachers honored students' response to literature through their organization of space. Mary Ann used display space for student responses to literature, as did Sarah and Mary Ann. Sally used space to store

media and props for dramatizations. Sally, Sarah and Sheila organized space to allow for collaborative work among students. For example, Sarah asked her students in each class for their preferences in table-desk arrangements for the time they would be working collaboratively on their books about "Real Eighth Graders."

Materials

The greatest evidence of materials in all four teachers' rooms was the variety and amount of children's literature and young adult literature titles available for their teaching. Book collections are an ongoing development for all the teachers. There was a time when they did not have nearly the collections they have now. Mary Ann recalled her first chance to order books for her class years ago, "It was like Christmas and kind of a responsibility. I wanted to make the best orders." The titles comprising the classroom collections included individual titles as well as sets of titles. Appendices C, D, E and F include partial lists of titles available in each teacher's classroom. These lists are only indicators of the numbers of titles available because, since the books are not managed by an exact system such as a computer bar code, they were listed by hand during the data collection period of this study. Therefore they only reflect what was available to be counted. Sheila's list was an exception. It was transcribed from a list she kept and which she said was fairly accurate. The list appeared to correlate with the books in the shelves in her classroom.

Additional books were often used in Sheila's and Sally's classrooms. During the data collection period both teachers brought in additional book

collections from the library or from Caren Warrendecker, the district supervisor who helped them with literature resources. These collections were used to help students develop work in the literature-related projects they undertook.

Additional materials used to support exploration of literature were artistic media, drama props, and computers. Specialized paper, rubber cement and paints were examples of art media observed in use in Sheila's, Sarah's and Sally's rooms. Sally kept a box of materials suitable for drama on a table in her room. Computers were occasionally used in Sheila's and Sarah's classrooms for word processing.

Time

The feasibility of particular curricular methods and variations in curricular responsibilities and influenced all four teachers' organization of time. For example, Sarah used reading logs in which she and her students wrote to each other about books they read to themselves during the term in order to develop the reading part of her curricular responsibilities. During the time of this study, Sally and Sheila did not use reading logs in this way, though they had in the past, because they decided they could not respond in writing to all of their students as well as support and extend the other literature related work they were having their students complete as part of their reading curriculum.

Differences in curricular responsibilities seem to have been related to the use of time in the classroom as well. Mary Ann had responsibility for reading only in the four classes I observed in this study. In her school

language arts was a separate class. Sarah, Sheila and Sally had responsibility for both language arts and reading.

Varying needs for the evaluation of student progress within the curriculum influenced their decisions about the use of time as well. Mary Ann decided it was necessary to directly evaluate students' reading abilities in her read alouds. Therefore, some of her classroom time was spent on testing students over the read aloud. She had only reading curriculum responsibilities. She used more time for read alouds and she used time to evaluate student progress through read alouds.

Sheila, Sally and Sarah had responsibility for both reading and language arts. They all three used less class period time for reading aloud than Mary Ann used. In terms of evaluation of student progress in the curriculum, Sheila and Sally structured their read aloud choices to maximize the possibility of students making connections between ideas in the books they were required to read silently and teacher read alouds. They expected to see more development in the projects and book responses their students were evaluated on because of their read alouds, but they did not directly evaluate their students' progress in reading abilities in their read alouds.

Sarah used an amount of class time for read alouds equivalent to Sally's and Sheila's time. She stated explicitly she was not concerned with directly evaluating student ability through read aloud. Rather, she and her eighth grade teaching peers agreed, the purpose of read alouds was to "hook" students and get them interested enough in reading to choose to read on their own.

The correlation of time with the use of read alouds for student evaluation is notable. If, as in Mary Ann's case, reading was the only

curricular responsibility and read alouds were used as a basis for evaluating student progress, then they were allotted more time relative to the other teachers. Those teachers who had responsibility for language arts as well as reading did not directly evaluate student progress on read alouds and used less class time. It appears that these curricular and evaluative demands may be linked to the use of time. Table 3 provides a comparison of the use of time across teachers. The next section will examine themes emerging from analysis of data across cases.

Themes Across Teachers

Passion

Benton (1983) described the secondary world and specified the dimensions of place, reader position and time. Later he (Benton, 1992) argued that the usefulness of the idea of the secondary world or Bruner's possible world is not to be taken so literally as to attempt monitoring and analyzing what is, after all, an invisible and instantaneous process. Instead, the idea of the secondary world is useful for considering the way the processes of evocation and response, in Rosenblatt's terms, takes place. In Rosenblatt's (1978; 1994) notion of these processes response can be efferent or aesthetic. Rosenblatt conceptualizes the emotional aspects of the reading transaction as part of the aesthetic experience of reading.

In the following examples, it can be seen that the teacher who reads aloud "begins the aesthetic process, creating a sense of a living secondary world which is both dialogic in origin and impetus, and experienced as a

Table 3: Time Use Across Teachers

Mary Ann McCarthy 6th Grade Reading	Sheila Kaufman 6th Grade Language Arts	Sally Nance 7th Grade Language Arts	Sarah Burkhardt 8th Grade Language Arts
Silent Reading Small groups go to library on different days of the week	Read Aloud or Silent Reading	Silent Reading	Silent Reading
		Read Aloud	Read Aloud
Read Aloud Activities related to the read aloud novel, including homework and testing.	Small Group Book Discussions Vocabulary Reading/Writing Projects	Language Skills (grammar, vocabulary, spelling)	Vocabulary Book Discussions
		Book Discussions Book Projects	Reading/Writing Projects and Individual Book Conferences

sensuous phenomenon whose nature, coherence, and point relate intimately to the primary world (Benton, 1992, p. 33)." To ask these teachers about reading aloud was to ask in part for classroom stories of emotion and intimacy. The emotion will be self-evident. The intimacy is implied in the experience of students and teachers together as they share responses to the secondary world.

"Don't stop there!"

Excitement! Excitement was a frequent theme of the stories and comments found in the data. Emotional response is a part of the aesthetic stance toward reading. The idea of emotional excitement is accounted for by a theoretical construct which Langer (1995) describes. She speaks of the experience of reading as the envisionment of worlds evoked by the literary text. Just as in the real world, this secondary world has an ever expanding horizon of possibilities. That horizon is indeterminate. The action of exploring possibilities is one in which the reader engages as she moves through the literary world. As the reader moves through it, she looks to the future in the literary envisionment and to what might happen. Cary (1990) referred to this mental activity as responding to the narrative pull. This mental action is one of consideration and anticipation. Teachers in the study told stories of excitement and anticipation.

Sarah spoke of reading Experiment in Terror (Payne, 1990) and how students reacted to one of the peaks in the book:

A young man in the story finds out that he is actually an alien and so are his friends who are born on the same day, seven of them and when they finally meet the alien that created them, the aliens explain how it

happened and why it happened what they want these kids to do and almost always when I get to the part where the aliens are explaining, if I slow down to quit, they'll ask me not to stop and can I read fifteen minutes which is longer than I usually read. They watch and are engrossed.

After Sarah stopped reading from The Duplicate (Sleator, 1988), students questioned her:

Michael: What happened to David?

Sarah: Well, they don't know yet. It's a flashback.

D'Andre: He said, ". . . now that they're after me."

Sarah: You don't know do you? All we know is he is in the car. He is remembering and we will catch up with him. Five friends have disappeared.

Todd: The girl wasn't with him, was she?

Mary Ann's students commented on the quality of suspense or anticipation they experienced with read alouds:

Some days, I couldn't stand waiting to see what happened next in the book.

I would wait every day, just to see what would happen in the book Mrs. McCarthy read.

Anticipation seemed to be especially appreciated by this student in Mary Ann's fourth period reading class:

When we are in the middle of a book, I sit on the edge of my chair in first, second and third period. Mrs. McCarthy, I love you.

Like the other teachers, Sheila valued the excitement of dramatic anticipation. She recalled the experience of reading aloud from The Midnight Fox (Byars, 1968):

Well, when we read The The Midnight Fox, there's the chapter -- two -- when the little boy is out with his uncle and they find the baby fox and they take the baby back, the kids just really sat. They were just wondering what the uncle was going to do, because they don't have experience with farms and with all this animal habitat. And so, you know, they just sat there, waiting, waiting to see. What was he going to do with this baby? Was he going to kill it? How was he going to deal with the mother fox?

After finishing reading from Experiment in Terror (Payne, 1990) for the day, Sarah's students, who had been watching her intently while she read, spoke. Tom exclaimed, "She killed them all, I think!" Sarah answered, "Gee, some of you are tall, dark complected, and have brown hair." To which Sonny remarked, "I'm short!"

Students commented further on the importance of anticipation in their experiences of read aloud:

What makes it good is that the teacher stops at a heart moment.

Suspense helps to keep the class focused on your reading so they won't brown out.

The read aloud books I enjoy are books that leave you hanging at the end of a chapter.

I like adventure and exciting books so it can take you off your boring life.

The Duplicate and Whispers from the Dead were the best books read aloud so far. They were suspenseful, made me want the teacher to read more.

I think that, if a book keeps you wondering what's going to happen, it is good book.

Through their comments and stories students and teachers alike demonstrated an awareness of the expanding horizon of possibilities in the

secondary world and of their responses to the narrative pull. This awareness was only possible when, though they remained in the hushed primary world of the middle school classroom, they evoked the secondary world, entered it and through emotional responses demonstrated their shared aesthetic stances within that world.

"Oh, my gosh! I'm going to cry!"

One day after school, Sarah, Sheila, Sally and I were meeting in Sheila's room. We were talking about some of the aspects we had talked about previously and some that I had observed in their classrooms when the following exchange took place:

Judith: Sally, you told me about kids crying in Lottery Rose (Hunt, 1976).

Sarah: Or us crying!

Sheila: Oh, I know.

Sally: Yes, "Oh, my gosh! I'm going to cry."

At various times, each of the teachers talked about this aspect of reading aloud, another example of emotional response in read aloud that is part of the aesthetic stance. Sheila joked about what it does to mascara. Mary Ann spoke of it being "difficult" to read certain parts. Sally said, "I'm better now, because, the ones that make me most weepy, I know where it's going to happen and I try and take a deep breath before I start that section, but I've cried with them, and that's okay."

Sometimes they remembered stories of reactions to sad parts of books that they had shared with their classes. Sheila's was this:

Probably the most powerful memory that I have is of a class that -- the kids would be --- in college now -- and this was before we had a district book list and Wilson Rawls became popular. Before Where the Red Fern Grows (Rawls, 1961) was really known and I read it aloud to a class that was a mixed level class. A nice group of kids. They were so into that book. And we just devoted time to that book. We talked about Billy and his dogs and whatever.

The kids became so wrapped up in this story. I knew, of course, that toward the end the dogs would die. And they did not know. I put tissues out on the table by me and said that it might be very difficult for me to read it without getting teary-eyed, so I would have tissues by me. And, just in case, it happens to you, feel free to come on up and get some, if you don't have your own tissues.

So, I started reading, and, of course, I started crying and I was crying and reading and blowing my nose and the next thing I knew, a couple of people came up and got tissues and I kept reading. And the next thing I heard was this boy, this darling boy. A big, luggy, you'd think -- on the outside -- Mr. Tough Guy, goes, "Forget just getting the tissues, just get the box and keep passing them up and down the row. Every person in the room was just almost sobbing. It was so moving for them. I'm almost crying thinking about it. And they just were so -- engrossed -- in the story. They felt his pain. Just like I was.

Sheila's story shows us the notion of the evocation of an aesthetic response as well as the intersection of the secondary world of Where the Red Fern Grows and the primary world of her sixth grade classroom. The power of her story is apparent as, of its own, it evokes yet another secondary world as Sheila told me the story of her reading aloud and was "almost crying, thinking about it."

These stories of sadness during read alouds were counted among the most vivid of teachers' experiences. They evoked a sense of closeness, of the teacher and students being together or being "with me" as can be seen in the story Sally recalled:

Many years ago, when I was reading Lottery Rose (Hunt, 1976), for only like the first or second time, I had one girl burst out sobbing. Scared us all to death. I mean, big dramatic sobs. It turned out that within the next year she had one of the dramatic leads in one of our school musicals. So, this is probably very normal for her, but it scared the

class half to death. Just burst out sobbing. I looked up and some other little boy had tears running down his face. So, that class, I knew was with me.

Mary Ann spoke about reading the ending of Words by Heart (Sebestyen, 1968), "It is hard to read. I get choked up." One day, when it was near the end of the reading aloud of Words by Heart, one of Mary Ann's students, Kristina, came into Mary Ann's classroom a few minutes before class started and asked, "Is it okay to cry? I cried in 'Pocahontas.'" Mary Ann answered her, "You know any genuine emotion is alright in our room. I would feel badly, if someone were not sincere."

During Mary Ann's reading of the end of Words by Heart to her classes there were many signs of sadness on the part of the students. When she read the following part, the main character, Lena, had just soothed and mounted the horse she would use to take her father back home after she had found him dying:

They went back through the brush. She understood why Papa had sent her away. This part was between him and the Lord. They didn't need her. She walked forward in her shell of numbness, parting the silence that surged around her. She could taste the pennies. At the fallen tree, she tied the horse to one of the finger roots.

The final shred of smoke from the untended fire rose up through the branches, silver in the low sunlight. Lingered. Leaving. She said, "Forgive me, Papa. I couldn't say last things (pp. 122-123)."

Before, during, and for some pages after this scene, students all over Mary Ann's classroom could be heard sniffing and seen wiping tears from their faces.

These classroom stories of sadness in reading aloud tell about several people having the same deep response, shared together with a single text.

The teacher and the students together experienced the aesthetic dimension of the secondary world which the teacher and students, through her reading and their active listening evoked together. The stories suggested the idea of closeness or community which the teachers valued.

"I just howl all the way through it."

Shared laughter was another favorite memory of all the teachers. In their classrooms, after silence and gazing at one another, it was the most common readily observed response from teachers and students. One of the first stories I heard from teachers was Sally's:

We just finished reading Avi's Who Was That Masked Man, Anyway? (Avi, 1988) which Caren (Warrendecker, district supervisor) and I started reading together when I first used it. She'd come in and I'd read a part and she'd read a part. We tried that one day. Another time she read and I didn't read at all. We had a lot of fun with that. It's all dialogue. I wasn't sure what would happen -- being all dialogue and it is a struggle sometimes -- the kids in my 9:55 class complained, saying, "This doesn't make any sense at all." I said, "If you hang in with me, I think it will." So we, each day, reviewed a little. It uses commercials and excerpts from World War II radio plays. It is a lot of fun to read and the last chapter is just -- boffo. I just love it -- I just howl all the way through it. And the kids are roaring. So, we had a good time with that.

When Sheila did the SRI with me she used a scene from the book, Summer of the Monkeys (Rawls, 1976) in which the main characters, Jay Berry, was befuddled by a chimpanzee. During the SRI she read the following section from the book:

As if he were proud of the fact that he had knocked me out of a two dollar reward, the big monkey then did something that all but caused

me to swallow my Adam's apple. Looking straight at my hiding place, he peeled his lips back, opened his mouth, and let out another one of those squalls. When he did, I got a good look at his fighting tools (p. 55).

When she read that section, she moved her representation of herself as reader into the center of the action in the SRI and commented, "Now, I would put myself here, because I remember the first time I read that, I was just cracking up. I started laughing right out loud at the thought of a chimpanzee almost besting a person."

Sarah related a story about her students' responses to a funny story that she has read more than once and the way their responses inform her of their involvement:

One time I was reading Putting on an Act (Killian, 1989). The girl, Skeeter, has lied to her penpal and now the penpal is moving to her town. So Skeeter has to ask her longtime friend to be her boyfriend, because she's written this to her penpal. It's a family friend. They've been friends for a longtime. He's over for dinner one night. Skeeter is not paying any attention, food is being passed around and her father is putting food on plates. It's chicken and she looks up and she says, "Hey, I've got two breasts!" Well, the boy, Campbell, starts snorting milk and when I read that, there's a pause. I don't pause, but there is a pause when the kids hear that line, "Hey, I've got two breasts!" They realize what I said and what the character has done. I know they have been listening because they laugh.

Sometimes laughter built throughout a reading. One time, Mary Ann was reading the scene from The Man Who Loved Clowns (Wood, 1992) where Delrita's mother and father are taking her and her uncle, Punky, to an entertainment park. Delrita, as narrator, recounted, "Punky slept most of the way. Time meant nothing to him, and even though we had explained about getting up early, he'd stayed up to salute all the flags on TV." When she read

that line, Mary Ann laughed. Several lines later Mary Ann was particularly expressive reading the part where they try to wake Punky up:

"Time to wake up."

"Wait a minute."

"Come on, sleepyhead. We're almost there."

"Wait a minute."

Upon Mary Ann's reading of the last line from Punky, there was gentle chuckling among the students. During Mary Ann's reading of this section of the book there were some spontaneous remarks from students about the developmentally delayed people they knew. One girl had a relative who worked with the developmentally delayed. Their comments were sympathetic to them and those who work with them.

In March, Sarah read from How to Eat Like a Child and Other Lessons (Ephron, 1978), an especially humorous collection of essays on such topics as "How to talk to your mother" which Sarah read one day. It is full of broad, tongue-in-cheek advice such as suggesting that when your mother curbs you for cursing, try commenting, "Where do you think I learned it?" Students laughed, gasped and rolled their eyes incredulously throughout the reading. At the end of the reading, nearly overlapping with Sarah's last words, the following comedic response took place:

Jamal: Mrs. Belton! If I ever did that to my mom -- when you read that book -- I counted thirty seven slaps!

Dan: (animatedly) No, no, here it is, (in a falsetto voice) "Wait till your father gets home."

Jamal: (taking the roll of a stern father) "If you care about your life -- You know, I gave it to you -- and I can take it back." All he'd do is this (acting out hitting with a belt) Ck-ck-ck.

(Both Jamal and Dan act out fathers pulling their arms back, getting ready to hit with a belt.)

Jamal: (animatedly in a fake high voice, taking the role of a mother)
Don't say that! You don't mean that!

Jamal and Dan's response suggests they went beyond laughter to inhabit merged worlds: those of their eighth grade classroom, their homes and the secondary world evoked by the reading Sarah had just finished.

Sheila's students laughed when, in The Summer of the Monkeys (Rawls, 1976) Jay Berry said he'd rather kiss his dog, Rowdy, than a girl. Sally's students chuckled when she read the part in The Undertaker's Gone Bananas (Zindel, 1978) where Bobby is afraid his neighbor, Mr. Hulka, is "swinging like a baboon from terrace to terrace."

All of these stories of passion, whether anticipation, sadness or laughter involve a sense of shared emotional response for the teachers. These responses from readers are part of taking Rosenblatt's aesthetic stance in reading. Students might have been able to answer factual questions about the readings which would demonstrate their ability to carry away information or the ability to take the efferent stance. Indeed, Mary Ann asked such questions on her test. When Sheila asked questions that oriented students to the particulars of the story world and when any of the four teachers summarized the particulars of the story world, they called for an efferent stance from the students. They asked for factual recall or attention.

The stance and response in these examples is different. To respond emotionally required students' taking an aesthetic stance. By their emotional responses, they demonstrated the achievement of the teachers' stated aims of getting students to "come along" when they read aloud. The teachers valued these instances involving the students' observable responses as indications that they were "engaged" or "hooked or "engrossed."

Rosenblatt's Poem

One of the essential ideas of the transaction in Rosenblatt's (1978; 1994) theory of reading is that each reading event is distinct. Even the same reader reading the same text for a second time has a new transaction because it is a new reading. This was evident from the data in the study. In discussing their histories and experiences, teachers talked of favorite books and demonstrated them with stories of success with students. All four teachers said they would stop reading a book if it was not going well with their class. The shifting experience of reading aloud for these teachers could happen from period to period with different classes or it could happen from year to year with changing times.

Different readings throughout the day.

One of the dimensions specific to middle school reading aloud is that it happens several times a day. In this study, it happened four times a day with different classes. Usually the book was the same, but for each teacher, reading the same book to different classes became a different transaction. Sally explained the way this happened:

I have classes in the same book right now, but we're at a different part. I feel like I'm breaking ground with the one class that's ahead, even though I've read the book before. Later, as I read to classes that are behind that one, I'll remember, "Oh, yeah, I remember how I did this part." Plus, there is some refinement going on.

Teacher concerns for student personalities and classroom management have an effect on the reading of the same book with different classes. Sheila

described it this way:

I think it's differences in class personalities. It's skill level and it's social interaction -- whether or not that's going to get in the way. In one class there are a lot of people who are more defensive, more irritating to other people. So, when you come in, there's a tension that comes with them. Like, if somebody is going to set them off or do the wrong thing. It's like, no matter what you are reading out loud, the potential for somebody to just go off and be angry or say something wrong or interrupt is much stronger in that class than it is in any other.

In discussing these variations and how the teacher's experience is affected, Sarah explained how complex the transaction can be for a middle school teacher when she talked about one particular experience:

Sometimes, like, I think first period. It (The Crazy Horse Electric Game (Crutcher, 1989)) was where the boy got dizzy and fell off the diving board and Lori came in late, angry, and stomped over and threw her books down. It is very aggravating to me. Or when I'm reading out loud and I'm in a good part and they switch classes. And that draws attention away from me as a reader. So, I'm reading. I'm listening to that. I'm aggravated. I'm watching the kids and still trying to make the reading come alive. . .

Well, when that went on, I was thinking, "Please, Lori, don't make a big thing" and then, "Darnit, why'd you have to come in now?" Then, also, I thought -- the mind is an interesting thing -- "maybe when I retire, I'll go to work for the -- or volunteer for the radio service that reads for the blind and then I could -- I am reading aloud and I'm thinking how I could be in a little room where nobody would bother me and I could just read in a normal voice and I wouldn't have to be reading out loud LIKE THIS to be sure everybody heard me. And nobody knows what goes through your mind, but those are all the things that went through my mind when she came into the room.

In that story Sarah tells us about the complexity of the mental activities for a teacher during reading aloud. Her mind was focused on several aspects. One was the text The Crazy Horse Electric Game, on which she needed to

concentrate enough to develop her own expressive reading. Another was the classroom where she monitored her students reactions. Another was Lori's reactions coming into the classroom. Still another was Sarah's anticipation of a possible break in the class's engagement in the book. Finally, was Sarah's daydream of reading aloud in a studio for hearing impaired adolescents.

In a related sort of event, Sally talked about a reading that went badly in terms of student engagement and the possibility of sharing responses to the read aloud:

Jason torpedoed my discussion before we got started. It was at the high point in Rain of Fire (Bauer, 1983) and we were at the description of the bodies and how awful it was for the brother who was at war. I didn't know this because I was on the book, looking straight at it . . . It is more of a difficult read aloud because of some of the sentence structure. And (when I finished reading) here comes this, "What about Weasel (DeFelice, 1991)?" It was -- woosh. It was so far away from the book. I was just devastated, because this is such a powerful few pages where they have this neat discussion. This would be the jumping off point.

Sometimes, even when the whole reading aloud has gone well with previous classes and with current classes, even when students seem capable and cooperative, even when there are no classes changing in the hall and no angry Lori's throwing books down, each reading throughout the day can be a distinctly different experience. Sheila remembered one:

A couple of years ago I started reading aloud a book I love, The Gammage Cup (Kendall, 1959). I loved it and was reading it to all four classes. I had done this a few years before and we did the map and studied where the memphins, the mushroom people, were hiding in the mountains and everything. And three of the classes loved it and couldn't wait to get to the end of it and find out what happened to Curly Green and all those characters.

Well, the accelerated class that year just -- yawned! And usually, the fantasy, you know the different levels, like the discrimination against the characters who are thrown out of town and have to be self-

sufficient, before, when I had read it, if we had an accelerated group, they were the ones who identified with all that. They really saw the different levels in the writing. And that group two years ago -- zz-zz-zz-zz-zz, "Do we have to read that again?" It was a total disaster. So I quit.

It just didn't feel right at all and I hated it. You know. I'd hate -- and it was not just one or two people -- I mean, maybe three people wanted to borrow it and read it, finish it and see how it turned out. The rest just thought, "No. It's just not our style. So, I quit!" I thought I had this great thing going and they were -- "Do we have to read that book again, today?" So, we went on. I don't know what I picked at that point, but that was the total opposite experience. It was, just, they couldn't stand it!

For each middle school reading aloud there was a unique and complex variety of factors: in the text, in the students, in the teacher, even in the school hallways. All had an influence on each read aloud, making each reading a distinct transaction. While most of the teachers' experiences of read aloud were at least pleasant, "relaxing" and often passionately satisfying, they could be otherwise as well. Even with a book that had been successful with many other classes of similar descriptions, it was possible to read a book aloud and have students who were not responsive. Such readings may have been "aggravating," or even an experience a teacher, "just hates." These could vary from class to class throughout the day, even with the same book. It all depended on the circumstances of each reading, each evocation of the poem.

Different readings throughout the years.

Sally, Mary Ann, Sheila, and Sarah all referred to their extensive experiences with reading aloud with students as a part of their aims and rationale in reading aloud. They found that books that had provided good

read aloud experiences could not necessarily be relied on indefinitely. Things change and what may once have been a reliably successful read aloud may no longer be so. Mary Ann talked about this dimension of reading aloud:

The reading aloud of humorous books is one that I've really had to watch. People will say, "Oh, children are so different today." Well, I am one of those few people who will say, "I don't know that I have noticed that they are so different. The world is." Children seem about the same. They seem to want the same things, react lots of times the same way.

But, the world is different, so one of the things that kind of took me by surprise the first time this happened was when I realized that books that previous groups of children thought were funny were no longer funny. The humor was escaping the group that was listening to it. It was dated humor, so I have had to constantly watch. It kind of makes me sad.

Mary Ann specifically described experiences with different books and reactions from successive years of classes of students:

Beverly Cleary books. I was able to read those books for years and I even did it some over here in middle school. One of our favorites was Otis Spofford. A rascal of a boy who came to school and got in trouble. It was just a really good way to start the year.

I began to realize as I was doing that here in middle school, reading it out loud to my homeroom class, that they were being polite and nice and they smiled and all, but they didn't get the big kick out of it that previous classes had.

There is a book that I've started the year with since then, The Kid in the Red Jacket (Park, 1985), which is a delightful book about a boy who moved to a new school and he has a desperate time fitting in. I am beginning to realize over the last year or so that it is getting to be somewhat dated.

Sheila and Sally talked about the dimension of humor changing over time. They were both struck by James Howe's comments in a newspaper interview and at a children's literature conference about the loss of imagination in children. They thought they saw this same loss in their read

alouds and commented:

Sheila: (James Howe) said we are dumbing down the children of America and I truly believe it . . . I'm reading Bunnicula (Howe, 1979) at home with Alex . . . So, Alex was laughing along with the little puns and the witticisms and the jokes and I'm thinking, "I have many sixth graders who wouldn't get the humor in this sentence anymore. And that's not -- when I started here sixteen years ago, I would not have said that.

Sally: That was what I saw in the article in the paper. I looked at Bob and said, "This is so true."

Sally found that her experience of the sadness in Lottery Rose was different in different years, depending on what she brought to the reading from her own life:

Before my kids were born I cried when the little boy died. When he fell in the water and died. I cried then. But, after I was a parent, I cried at the cemetery when Georgie brings some roses and says, "He'll need this to be his friend." My son was about a year old and I was just a mess.

Mary Ann was troubled by changes in students' responses to one particular book over the years. She thought it was another indicator of the way the world has changed and may make it seem that the students have changed:

In The Forgotten Door (Key, 1963), a boy is found by the side of the road and a young family drives by. I always stop and ask students, "What do you think that family thought when they saw this boy by the side of the road?" For years, for years, and I've read this book several times -- to my son when he was in my class and he's 32 -- when they see him, they thought that he'd gotten lost hiking or that his car has swerved around or gone into the ditch. He's lost -- gotten off the trail or his family lost him -- something of that sort of sense. Now, they always say, "He's been thrown out of the car," or "He was kidnapped." "And abandoned." "His parents don't want him anymore." That comes up all the time and I say, "This is upsetting me. Why do you think this?"

"Well, because it's on television."

For Sarah, Sally, Sheila and Mary Ann each read aloud was unique. They had to watch the way every reading went with their students in order to gauge whether or not the read aloud was meeting their aims. The same book that is greeted with passionate enthusiasm with some classes may evoke boredom, or tolerance, or resistance in other classes. Whether reading a book at different times with different classes throughout the day or reading a book in different years with successive classes, the read aloud may be a distinctly different experience. Each reading was a distinct poem, as in Roseblatt's The Reader, the Text and the Poem (1978). For these teachers it seemed to be a distinct poem within a complex relationship that could be titled, "The Reader, the Students, the Text and the Poem."

In the following section the data revealed themes that could be characterized as elements of drama. Students commented on expressive reading in particular. There were other aspects that can be thought of as dramatic characteristics as well. A demonstration of this theme follows.

Drama: Evoking the Secondary World

He who reads aloud exposes himself absolutely. If he doesn't understand what he's reading, he betrays himself out loud. It's a shame, and you can hear it. If he's not as one with his book, the words will die on his tongue and leave a taste. If he bullies the book with his voice, the author retreats; the performance becomes a pantomime, and you can see it. He who reads aloud exposes himself to whoever hears him.

If he really reads, if he adds all his understanding to the act and masters his pleasure, if his reading becomes an act of empathy with the audience and the book and its author, if he can communicate the necessity of writing by touching our deepest need for stories, then books will open doors, and those who felt excluded from reading will follow

him inside (Pennac, 1994, p. 204).

"That depends on how the person reads it."

Sarah: Yes, they like it when I change voices. They like to hear the different characters.

All the teachers, Sally, Sarah, Mary Ann and Sheila, read expressively and changed voices for character parts. They spoke of stopping at exciting parts and watching for student response to dramatic elements. Mary Ann made sound effects when she read from The Man Who Loved Clowns (Wood, 1992). Sheila made a face like Grandpa when she read from The Summer of the Monkeys (Rawls, 1976). Sarah made a stern parent face when she read from How to Eat Like a Child and Other Lessons (Ephron, 1978). Mary Ann rapped the desk when it was an appropriate sound effect for the book.

Students were overwhelmingly enthusiastic about teachers' expressive voices during read aloud:

Reading aloud is best when the reader uses emotion and different tones of voice, which Mrs. Belton does. By doing that, it really makes the book come alive.

I think the way you make a book more interesting is to put excitement in your reading and exaggerate on feelings and how things would be said.

I like how you get into a book instead of just reading l-i-k-e y-o-u'-r-e d-e-a-d.

Maybe it was because you could identify the feelings of the character, and I feel that, when that is touched, your voice and actions relate to the words and it brings a whole new life to the listeners.

I really like it when Mrs. Nance reads aloud because she does really good voices of characters and she pronounces her words so we can understand. She also finds really exciting places to stop so you don't get bored.

You are a good reader. You use a different voice and expressions. Also the change of your voice when different things happen. I've had other people read to me like a robot. That's what I don't like.

I like being read to this year by Mrs. McCarthy because she really puts feeling into the books we read.

I thought you were a very good entertainer to the class in reading to us. You did sound effects, emphasis, etc.

Mrs. Nance, I liked the way you read aloud in class because you have the voice that makes it sound like the books you read are really happening. Thank you for reading aloud to our class.

You are a great reader. You get dramatic and expressive. For example, you laugh when it's a funny part or get kinda sad on a sad part.

When Mrs. Belton reads to us she does it like she is one of the characters. I think when a teacher reads out loud, it makes the book good when they read it as if they were one of the characters.

I enjoy when Mrs. Belton reads out loud, because the books seem more appealing. I also like when she used different voices and "gets" into the book.

I wouldn't like it so much if it wasn't for Mrs. McCarthy, who reads with so much enthusiasm.

I like how Mrs. Belton does the voices because you really feel you're into the book.

I don't care how good a book is, if it's read in a monotone, I'm not listening to it, which is why I like to listen to people who like to read. That way, it doesn't seem like you're pulling their teeth to read it to you.

I like the way your read aloud because you make the characters come alive with your voice changes and expression in reading.

The best part about being read to by Mrs. Belton is the enthusiasm she

puts into characters. She makes us feel that we're in the book, like we're one of the characters. She does an excellent job of holding our attention while she is reading.

If the teacher has feeling voices, it's like the story comes ALIVE, and you're watching it happen!

I like teacher read aloud because Mrs. McCarthy puts the right kind of enthusiasm in her words.

I think it's funny when people read and make different sounds for each character. Not funny ha-ha, funny interesting.

The way Mrs. Belton makes a book really good is because she takes the character's role and acts it out.

I haven't liked it in the past because the teacher didn't make the voice changes like Mrs. McCarthy.

One of the things I like best about a read aloud story is when the characters in the book have different voices. It's important in a book to help us remember who is talking and what they're like, the tone and pitch they have in their voice. It really brings the book alive, at least for me.

From the amount, variety and distinctiveness of the above sample of students' comments on teacher read aloud it is clear the aesthetic qualities of the read aloud experience are of critical importance to students. The dramatic aspect of vocal expression and variation is important to their appreciation of the read aloud. They notice it, they comment extensively and they can name particular facets: accents, pitch, tone, emotionally appropriate changes.

Staging

One of the aspects of the read aloud process for teachers was illuminated in the SRI. As we have seen, all the teachers used expressive voices when reading aloud. This implies an understanding of character

which would include motives and actions. During the SRI all the teachers demonstrated specific conceptions of the characters and of their actual movements in the secondary world. In fact, those moves were the most prevalent moves during the SRI. The SRI was not controlled by type of scene or length of text because it was used with each teacher's choice of a favorite read aloud book. Therefore, there was no attempt made to have the same texts read, nor even similar texts, such as all action scenes or all conversational/emotional scenes. Nevertheless, the preponderance of teacher movement of characters suggests a consciousness of the visual aspects of the secondary world in terms of character movement. A discussion of the teachers' use of the SRI and the way they represented staging in the SRI follows.

Sheila, Sarah, Mary Ann and Sally had varying degrees of comfort with the SRI as an interview technique. Sheila thought it would be interesting to use it with students to "tell a story to someone." She found the technique comfortable, but thought it might not be so if she were not so familiar with the book. "This way, because I like that scene and I know it gets a really positive reaction from the kids, I feel like I'm right in it. I feel like I'm right in that tree with them waiting for that chimpanzee."

Sarah could see the point of the SRI, but thought it was cumbersome to have to move the representations around. She said, "Mostly I think of the characters that I am reading about, because I become one of them and the other, I like to see how the kids are reacting."

Mary Ann said she enjoyed the SRI. "The symbols were easy" and "It came out very easily" and "I was awkward in doing so, but I was doing it just as I picture it in my mind."

Sally found the SRI "really awkward" for demonstrating the experience of reading aloud, because she was "just staging the scene." She explained, "It's like we weren't engaged. But that's not accurate. We are engaged." She spoke further, "It's almost like I have to draw lines, little flow lines. It's like there's nothing there when they are. We are engaged."

In discussing this aspect Sally found it more appropriate to her experience of read aloud to demonstrate this phenomenon by moving the author, the students and herself as teacher reader into the center of the setting, indicating that silence can be the most significant time, in terms of engagement. Clearly, she could do a staging, but felt the important aspect was not so much the movement of the characters, but finding a way to demonstrate the sense of engagement she felt during a read aloud of this scene.

Sheila chose a scene from The Summer of the Monkeys (Rawls, 1976) for her SRI. The scene involves a setting that is a fairly large space, an outdoor area around a significant tree. It also involved several characters, Jay Berry, Rowdy the dog, and Grandpa as a mental presence to Jay Berry, Jimbo the chimpanzee, and several monkeys. Finally, it involved two different props. When Sheila completed the SRI, she made many movements of the characters and the objects. Out of 25 different positioning of representations she moved characters 18 times. Of the 25 different positionings of representations, she moved the students or the author or herself as teacher-reader 14 times. Some of her repositionings involved moving characters as well as the students, the author and the teacher-reader representations.

Sarah used the Book, Who Put That Hair in My Toothbrush (Spinelli, 1994), for her SRI. She demonstrated action between the characters, Greg, and

sister, Megan, and girl Greg hoped would be his girlfriend, Jennifer. She did not use objects. In 12 different positionings of representations of the characters, Sarah moved characters five times. She moved the representations of the author, the students or herself as teacher-reader seven times.

Sally's choice of reading for the SRI was a scene from My Daniel (Conrad, 1989). She demonstrated action between the characters, Louisa, Jarvis, Hump and Pa. She used one object, a gun. Before she began reading for the SRI she positioned herself as teacher-reader, her students and the author representations around the perimeter of setting. She made seven repositionings during the reading. All of them were to move characters.

Mary Ann's choice of reading for the SRI was a scene from Words By Heart (Sebestyen, 1968). To demonstrate positioning she used one object representation and three character representations: Papa, Tater, and Lena. She made 15 different repositionings during her SRI. Fourteen involved movement of characters. One involved positioning the characters on the perimeter of the setting.

Because the teachers demonstrated the staging of character movements and because they used such phrases as, "I feel like I'm right in it" or "because I become one of them" or "just as I picture it in my mind" or "just staging the scene" it is reasonable to assert that reading aloud for them was a dramatic process that included more than voice inflections. Though, it seems of little significance to the teachers, they did demonstrate staging moves. I contend that this is part of the process may be quite implicit and unconscious for them, but that they go through it mentally in order to have appropriate voice expression.

Sally's concern that she was "just staging the scene" addresses another important aspect. She said, "There's that silence, when I know they just realized what was just read and they're stunned or I'm stunned." Sally's explanation led the way to an examination of the next important theme in the findings, one that is also significant in terms of drama.

"You could have heard a pin drop."

During many, many moments in the classrooms throughout the study there was only the expressive voice of the teacher and the silence of the students. Dozens of data cards indicate one or two students might have been writing or looking at another book, but they were the exception among the classroom full of students. Day after day, class after class, students could be observed looking at some point not apparent to the observer. When this occurred, it was presumed the students were mentally seeing the secondary world and their reflections on reading aloud corroborate this. There was another sort of silence. It was the silence Sally referred to which may be explained in drama theory. Peter Brook (Brook, 1968), discusses the phenomenon of silence in dramatizations:

There is the climax of celebration in which our participation explodes in stamping and cheering, shouts of hurrah and the roar of hands, or else, at the other end of the stick, the climax of silence -- another form of recognition and appreciation for an experience shared. We have largely forgotten silence. It even embarrasses us; we clap our hands mechanically because we do not know what else to do, and we are unaware that silence is also permitted, that silence also is good (p. 47).

Sally spoke of the stunned silence after Daniel's unexpected death in My Daniel (Conrad, 1989). When Sheila read the scene from Summer of the

Monkeys (Rawls, 1976) where Jay Berry's little sister first sees the hair ribbons Jay Berry bought for her hanging all over the oak tree where the monkeys had hung them, the room is quieter than ever. When Mary Ann read from Words by Heart (Sebesteyen, 1968) the last three paragraphs before Lena is about to find her wounded father, my notes read, "All students' eyes are on the copies of books at their desks. A cough stands in sharp relief to the silence. At the last word, many pages turn at once." When Sally read the scene from Rain of Fire (Bauer, 1983), where Matthew describes what he saw at Hiroshima when the bomb dropped, it was absolutely silent in the classroom. This phenomenon, so explicitly valued by Sally may be illuminated by drama theory. Again, Brook offers an explanation:

When one reaches the eventual audience, the great barometer is the level of silence. If one listens carefully one can learn everything about a performance from the degree of silence it creates. Sometimes a certain emotion ripples through the audience and the quality of the silence is transformed. A few seconds later and one can be in a completely different silence, and so on, passing from moment of great intensity to a moment less intense, when the silence will inevitably weaken (Brook, 1995, p. 42).

Silence, which all four of the teachers required from their students before they began reading aloud and throughout read aloud, was a practical condition. It was as if they knew, "In order for anything of quality to take place, an empty space needs to be created (Brook, 1995, p. 1)." It was important as a requirement from teachers, but also, silence could become the signal of deep response from the students, just as Sally stressed .

"I love to have their eyes on me."

When the silence in the classrooms at moments of great tension seemed palpable as when Mary Ann read the death scene from Words by Heart, it was not unusual to see students looking intently at her face. The classroom observation that students were looking at the teacher during read alouds was the second most common observation, after silence. Again, drama theory may explain the phenomenon:

The eye of the audience is the first element which helps. If one feels this scrutiny as a true expectation which demands at every moment that nothing be gratuitous, that nothing can come from limpness, but all from alertness, one understands then that the audience does not have a passive function. It does not need to intervene or manifest itself in order to participate. It is a constant participant through its awakened presence. This presence must be felt as a positive challenge, like a magnet before which one cannot allow oneself to be "any-old how." In the theatre, "any-old-how" is the great and subtle enemy (Brook, 1995, p. 6).

In contrast to some accounts of reading aloud with young children (Hade, 1989; Hickman, 1981; Wolf and Heath, 1992) in which the young children are vocally and physically responsive to read alouds, the process of reading aloud at the middle school seemed to be lacking in activity on the part of the students. Silence and looking at the teacher were so ubiquitous as to be nearly unavailable to observation. The teachers spoke of it as an affective element of their experience, but did not explicitly state they planned to gain these responses from students.

"It relaxes you and you can picture."

They were somewhat tentative about saying so, but teachers liked read aloud because it was relaxing. Interestingly, student comments about reading aloud also indicated a great deal of appreciation for the chance to relax. Both teachers and students said they liked the calm and peaceful quality of read aloud time.

I enjoy being read to in class. One reason is you can relax.

It gives you a small time to sit back, relax, and escape the busy day.

I like being read to, because it gives me a chance to relax and not think of anything but the book being read.

It takes your mind off of everything, and you become calm.

If someone else reads it gives me time to relax and listen instead of trying to read.

It settles us down after class change.

SSR and then read aloud is such an easy, quiet way to start the period.

It's a time for winding down and calmness.

I like read aloud because it calms us down and we can just rest at the first part of the period.

It's fun to sit down and not do anything while listening to a good book.

I love teacher reading aloud time because it's very relaxing and cools you off.

I kind of like it because it gave us a chance to wind down so we could think better.

The thing I like about read aloud is that I get to relax and not worry about anything.

Closely associated with the resting and calmness were metaphors of transport. Often the two were combined in one sentence. It seemed to suggest that suspending the other tasks and negotiations of the school day for read aloud meant a release from the stresses of those activities.

Transport

Students and teachers repeatedly commented on the experience of read aloud in metaphors of transport. These metaphors were used by students when describing the positive aspects of read aloud. Teachers sometimes spoke of the difficulties of read aloud in terms of not being able to “get students to come along.”

It makes you relax and puts your mind in the book, just you're there and you have the same problems.

They were really into it.

When I'm read to I really get into the book and enjoy it.

She makes us feel like we're in the book.

It's harder to bring themselves to it sometimes.

In some parts of the book you can jump right into the character.

I can just relax and feel and get more into the book.

It's hard to take them with me.

They can't stay with me quite as long.

I get a little more into the book when they read than when I read.

I felt that I get very involved in the books that my teachers read and how they get into it.

In some parts of the book you can jump into the character.

It puts your mind in the book, just like you're there and you have the same problems.

When I'm read to I really get into the story and enjoy it.

The transport metaphors suggest the idea of entering the secondary world. Notably, some students associated identifying with characters as part of "being there." Identifying with characters is one of the means of engagement reported by Enciso (1991). Closely related to comments about transport were comments about enjoyment of imagery during read aloud.

Imagery

Imagery played a large role in students' experience of read aloud. They often used metaphors such as "It's almost like a movie." Some comments indicated an appreciation of the impression of different characters because of being able to hear different voices. Many comments indicated the students' enjoyment of the ability to see whole scenes or stagings.

It sort of lets you imagine the scene.

I can hear the different people in the book.

It gives me a better picture of the story.

I can see the story going on in my mind.

It's like the story comes alive and you're watching it.

I like teacher read aloud because you can picture what's going on.

I like it better than reading yourself because it gives you a chance to picture what's happening, because, if you have the book in front of you,

you have to concentrate on the words.

I like teacher read aloud better than silent reading because you can just visualize what is happening.

I like it when someone reads to me because I can picture the story easier.

I can understand the book better and see the book in my mind.

One reason I like being read to is because it's relaxing and I picture the characters and all the actions in my head.

I think when the teacher reads to you it makes it easier to visualize the story in your head.

It's nice to listen to a book. You can spend the whole time painting a picture in your head instead of stumbling over unfamiliar words.

When I'm read to, it's easier to visualize the scene because you don't have to read and be creative at the same time.

It gives you a chance to visualize and really take in the book.

It makes the scenes in your head more like a movie than a photograph.

It was apparent from the evidence that students thought read aloud made it easier for them to experience imagery during reading. They commented positively on the imagery aspect of listening to teacher read aloud indicating this was an important and enjoyable part of read aloud. They may have thought it should be a part of all reading since they sometimes compared their perceived relative lack of ability to have imaginal qualities in their silent reading negatively to their ability to perceive imagery during read aloud.

Summary

This chapter demonstrated the findings across teachers. It displayed the use of space, time and materials across teachers. It revealed similarities and differences in the ways teachers structured the classrooms and the class periods within which they enacted read alouds. The most notable materials were children's and young adult literature. The teachers used space for display of student work and sometimes for collaborative work. Their use of time was predictable and may have been constrained by curricular responsibilities for student evaluation as well as by competing curricular demands for time.

Themes emerging from the data across cases revealed aspects of the read aloud that correlate with a transactional view of reading. Students and teachers demonstrated their reading was primarily from the aesthetic stance. Teachers experienced different readings, depending on the circumstances of the reading, even with the same novel. Students and teachers participated in read aloud as a drama event. The final chapter will discuss conclusions and implications of this study.

CHAPTER VI

CONCLUSIONS AND DISCUSSION: THE NATURE OF MIDDLE SCHOOL TEACHER READ ALOUD

The very question "What is the nature of middle school read aloud?" implies an understanding of reading that extends beyond the limits of information processing. The development of reader response research and theories throughout the seventies and eighties has been part of an ever expanding view of reading. In the sixties reading was considered a linear process in which graphic symbols on the page were decoded into an oral code and readers "listened" to the sounds in their minds so comprehension was simply a transfer of information from the page to the reader (Pearson and Stephens, 1994). From that linear notion the view of reading has changed to allow for the interplay between reader and text and to consider the contexts for reading. Considering the contexts for reading in this study meant widening the lens used to observe middle school read alouds so that the view would include the classroom contexts as well as the teachers and students as co-constructors of reading experiences through which meaning is generated in an ongoing dynamic stream.

Major Findings

This investigation explored the nature of read aloud at the middle school through examination of naturalistic data and the generation of

case studies of four middle school teachers' practices.

Data collection took place in schools over a period of five months. Data were gathered from observation, interviews, and classroom artifacts. Analysis of data generated themes which connected to create a picture of read aloud at the middle school level.

This picture showed that read aloud involved teachers who were highly committed to the use of literature in their classrooms and, through the use of classroom rituals and aspects of drama, provided students with regular pleasurable opportunities to engage fully in the secondary world of text.

The teachers experiences with reading aloud to middle school students and the literate environments they provided for students created the conditions for the experience of middle school read aloud. Specific findings follow.

1. Teachers rooted their decisions about read aloud in their own literacy histories, especially their histories of sharing literature with students.
2. Teachers were convinced of the positive power of read aloud to change their lives in the classroom with students, and to affect their students' reading habits.
3. Teachers reported they felt a sense of closeness to their students during read alouds and were possessive of the experience of read aloud with their students.
4. Teachers organized time, space and materials to create a literate context for read alouds.
5. Teachers used time and space in ways that created predictable

rituals which surrounded classroom experiences of read aloud.

6. Read aloud events were typically quiet and still.
7. Read aloud events involved peak moments when teachers and students shared emotional responses to literature.
8. Teachers strove to read dramatically, which involved balancing attention to the text and monitoring student response during read aloud.
9. Students were overwhelmingly positive about teacher read aloud.
10. Students particularly appreciated teachers' dramatization of read alouds.
11. Students indicated engagement during read alouds through affective responses and through written reflections on the visual and transport aspects of read aloud.
12. Both teachers and students appreciated read aloud as a chance to relax. This response from students was often associated with their appreciation of the imaginal qualities of read aloud.

These findings relate to each other in a manner that creates an understanding of the middle school read aloud process as a whole. An explanation of the way the process works follows.

A Tentative Model of Middle School Read Alouds

Teacher read aloud in these four classrooms was a predictable process that supported student engagement. It involved teacher autonomy and students' response to literature. The following two sections will discuss that process. The first section will discuss the process

as it was observed and described during the data collection phase. The second section offers a theoretical explanation of the process.

The Appearance of the Wood Between the Worlds

For Sally, Sarah, Mary Ann the read aloud process began with their decisions to read aloud and those decisions were rooted in their previous experiences of reading aloud. Sally began reading aloud to students in both elementary and middle school when she was completing her teacher education program. During her years in teacher education she had mentors at the elementary level and the middle school level whom she valued highly and they modeled reading aloud to students of both ages. Sally never considered not reading aloud to middle school students. Her first job was at the middle school and, just as she did during her years of preparation for teaching, she read aloud from the first days of her teaching career.

In contrast, Sheila, Sarah and Mary Ann began their teaching careers at the elementary level where they read aloud to students without question. However, when they came to middle school they stopped the practice. The time constraints built into the middle school organization of the day and the departmentalized nature of the curriculum seemed to disallow teacher read aloud. All three missed the experience of reading aloud. Sarah and Mary Ann especially remembered the calm of reading aloud after recess. All three longed for the pleasure of reading aloud to their classes and each found a way to begin reading aloud at the middle school level, just as they had in elementary. They were all happy to find

that read aloud at middle school was a positive experience in much the same way it had been at the elementary school level.

All four teachers developed a history of positive experiences with reading aloud during their careers as middle school teachers. The nature of these positive experiences was largely aesthetic. They virtually never recounted measures of student achievement related to read aloud when asked about their experiences. They talked about images and affect. These aesthetic experiences were composed of interwoven strands: the student's responses and their own experiences of the book. In a series of loosely connected stories about reading aloud in their classrooms each warmly recalled specific books, specific characters, and specific students. In a manner that highlighted by contrast the importance of their positive experiences they also recalled unpleasant experiences with read aloud books and how they changed their practices in order to recapture the positive experiences with students.

All four teachers wanted to share their love of literature and the positive experience of reading literature with students. They hoped students would also love literature. They wanted to "hook" students and hoped their students would leave them wanting to read more literature. Implicitly, they hoped they were influencing students to become lifelong readers.

Sheila and Sarah talked about those instances when their reading aloud practice was somehow threatened, like the time their school underwent a curriculum reorganization. In their teaching histories the possibility of giving up read aloud was raised more than once. Each time, they remained firm about keeping the practice. Mary Ann was similarly

firm about retaining the practice of reading aloud. She thought she was taking a risk to structure her teaching with reading aloud and did not believe reading aloud would be rated highly by the instruments her state department of education used to rank teachers, still she chose to continue reading aloud to her students.

Sarah, Sally, Mary Ann and Sheila did not allow substitute teachers to read aloud the book they were reading when they missed school and a substitute took over their classes. Their students invariably complained about the lack of quality in the reading when substitutes read aloud. Sarah thought it was better not to let the substitute read because, "it broke the flow" of the story. Additionally, they were insistent that substitutes not read aloud because they wanted to be the one who did the reading. Sally said she did not allow substitutes to read aloud the book she was reading "...because I look forward to it and I want to share that with them. . . I'm giving them a gift." Sheila agreed that reading aloud was a gift to students. Sarah affirmed Sally's and Sheila's insistence that substitutes not read the read aloud, "Sure, the relationship you have with the kids is a part of why I don't want to stop . . . I'm not good at sharing!"

Because they hoped students would go on to become readers who chose to read themselves as a result of enjoyable read aloud experiences in their classrooms, one of the most satisfying experiences recounted was that of having former students talk to them about books they heard the teacher read aloud when they were in her class. Sarah had former students visit her and mention read alouds a couple of times. Mary Ann and Sheila told a number of such stories like the time Mary Ann was in the cafeteria and a student asked, "Oh, Mrs. McCarthy, do you still read

Night of the Twisters (Ruckman, 1984)? I just love that book. And did you see it on television?" Mary Ann captured the spirit of satisfaction all four of the teachers felt when she remarked on the way she evaluated the success of her read aloud practices, "When we finish a read aloud they will ask, 'What are we going to read next?' I've never once had that happen with a textbook."

In their aims for read aloud there was no higher priority for these teachers than student enjoyment. They all stated other important aims in their read alouds, particularly in their book choices. They wanted books that were likely to engage students; whether they were suspenseful like The Duplicate (Sleator, 1988) or funny like Summer of the Monkeys (Rawls, 1976) or compassionate and suspenseful like My Daniel (Conrad, 1989). They wanted books that gave students hope through a model of young people persevering like Del Rita in The Man Who Loved Clowns (Wood, 1992). They wanted books that were challenging, that stretched the students, for their read alouds.

They had a number of expectations for their read alouds. However, of all their aims, failure to achieve only one of them constituted grounds for discontinuing a read aloud: failure to gain the students' enjoyment of the book. Sarah, Sally, Sheila and Mary Ann sometimes decided not to read a book again if the character seemed to no longer provide a model for students as Mary Ann decided with Otis Spofford. They sometimes decided not to read a book again if it did not seem challenging enough as Sally decided with Betsy Byars's books. But only when students did not like a book did they stop reading it before it was finished. They were serious about enjoyment of books.

This rich history of enjoyment of particular books with different classes formed the basis on which Mary Ann, Sheila, Sally and Sarah made the decision to read aloud. It also supported their conversations with other colleagues and their search for new books. Once the decision to read aloud was made the process of reading aloud with a class could begin. The process of reading aloud to students unfolded uniquely with each class but that process was framed in a structure which allowed for the intricacies of each individual read aloud event. The structure involved the teachers' use of space and time as well as the expectations they carried for read aloud.

Each of the teachers set clear and explicit expectations for behavior during read alouds. Sarah told students exactly the sort of posture she expected early in the year. Mary Ann was specific about whether or not students should read along with her. Sheila reminded students that there was to be no completing homework or otherwise attending to tasks when she read aloud. Sally expected silence and no involvement with other school materials, whether another novel or writing tools.

Though it seldom happened, all of the teachers paused almost imperceptibly and gazed at students who did not appear to be listening until the student stopped attending to other materials or other students and resumed a posture of silent listening. Only once or twice during the time of the study did any one of the teachers speak to students about behavior during read alouds. Mary Ann's comment to Jenni, a girl in her fourth period class, was typical, "Jenni, put the hairbrush away." When students were addressed this way they always appeared to do as they were directed.

Though Sarah, Sally, Sheila and Mary Ann all talked about the way they set expectations for read aloud in the interviews we completed, explicit discussion of expectations was virtually never taken up during class time with the students. With only an occasional gaze or the unusual word to one or two students throughout a day from the teacher, students behaved as they were expected to during read alouds. Students began the behavior expected of them during read aloud when the teachers signaled it was read aloud time.

For each teacher, this signal was invariant, brief and quiet. Every time any of the teachers read aloud a novel the read aloud followed a predictable use of time and space and began with the teacher's signal. For Sally, Sarah and Mary Ann read aloud came after silent reading. Sally picked up the novel she was reading aloud and, if she was not already there, she walked over and sat on the stool in the center front of the room. Mary Ann picked up the book she was reading aloud and, if she was not already there, walked over and sat in the student arm-style desk in the front center of the room. Sarah picked up the novel she was reading aloud and, if she was not already there, she walked over and sat on the stool in the front center of her room.

Sheila's students, as noted before, did not have silent reading before she read a novel aloud. She completed short tasks as students got settled in their seats at the beginning of the class period. When it was time for her to read aloud Sheila picked up the book she was reading aloud and usually walked over and sat on the stool in the front center of the room, though she sometimes stood within ten feet of the stool, still in the front center of the room.

At the end of silent reading when it was time for read aloud Sally, Mary Ann and Sarah almost always said, "Put your book away" or "Put a bookmark in your book" while, book in hand, they moved to the the place they sat for read aloud. While scanning the faces of the students and simultaneously scanning the pages in the book they sometimes made brief summary statements about the previous section of the book, but at least as often they began reading with no summary statement. Sheila began with similar physical moves, though she almost always summarized and occasionally asked students to summarize. Sally, Mary Ann and Sarah took seconds to summarize. Sheila took more time, about a minute, to summarize. They each began read aloud with the same brief rituals of picking the book up and moving to their stool or desk in the front center of the room while directing and summarizing briefly. When they performed these rituals, students put away their books, put pencils down and kept notebooks closed. When the teachers and students completed these rituals the actual read aloud began.

In general, during read alouds, it was nearly silent and the students were quite still in their desks. The only sound was that of the teacher's expressive voice. Close observation showed students were periodically looking at the teacher who kept her eyes on both the book and the students by alternately focusing on both. During dramatically high points in the book, whether suspenseful, funny or sad, the students and the teacher sometimes responded visibly and/or audibly, but most of the time reading aloud was a still, quiet time.

When read aloud was finished for the class period Sheila often commented on the book and sometimes led the students in recitation of

points she wanted them to notice in the read aloud or discussed their impressions of the book. Mary Ann usually stopped reading and handed out papers or sent the students off to their next class. Sarah and Sally most frequently put the book down while picking up new work for students and sometimes commented on the reading for the day.

Mary Ann tested her students over the books she read aloud at the end of the book. Those tests indicated the students listened because they demonstrated awareness of characters, knowledge of vocabulary and an understanding of the implied information in the novels. From all four teachers' classes the students' reflections on teacher read aloud demonstrated that, during read alouds the classroom appeared to be a place of silence and stillness, but it, like C.S. Lewis's "Wood Between the Worlds," was "a *rich* place, as rich as plumcake (1955)." The students' enthusiastic approval of read aloud suggests that they were, indeed, listening to the read aloud. Their responses to points of high drama in the read alouds indicate they were listening enough to understand the dramatic tensions. Their comments about the book "coming alive" and being able to "see" as if they were "there" indicated they were engaged during the read aloud. Teachers' comments about students' reactions indicated an intuitive sense of the student's engagement and a keen appreciation of the quality of silence in the classroom.

At the end of a novel the teachers chose another novel for read aloud and the process began again. This process which began in the teacher's appreciation for the read aloud was recursive. It was regenerative. Each successful read aloud created a longer, richer history of enjoyment for each teacher which led to a new decision to pursue another

read aloud experience, monitoring student responses for enjoyment until there was another enjoyable read aloud and so on in an ascending spiral. This ascending spiral contributed to teachers' commitment to reading aloud and to their knowledge of literature that was a likely candidate for a successful read aloud.

Teachers and students took different parts in the read aloud events transacted in their classrooms. The following sections will describe the different roles the teachers and the students took for the read aloud process.

The Teachers' Roles

The teachers in this study respected their own histories as literacy educators. They treasured particular books because of the emotionally positive experiences they had with them and students together. All four of the teachers valued particular positive experiences they had with particular books. They acted on the value of those particular books by continuing to provide them for students to read independently or by continuing to read them aloud to students.

They valued literature for its own sake. In order to continue searching for positive experiences with students and books they created environments where they and the students could have more positive experiences with books. They read aloud to their students as a gift to the students. They used the resources of their own time, classroom space, classroom time, their own money, and school district money to provide a variety of books that they and the students could readily access and

appreciate.

They respected students as constructors of meaning. They treated them as fellow readers whose enjoyment of literature was equal to, perhaps greater than, the significance of their own enjoyment. They allowed for choice of novels for students' independent reading. They gauged students' responses to the books they read aloud in order to accommodate students' choices in read aloud titles.

By way of implementing their aims they consistently provided reading opportunities for students in which the sole aim was the students' engagement. The two major opportunities were silent reading and teacher read aloud. They demonstrated their own value for this engagement by protecting the time for silent reading and read aloud and by participating in those activities alongside the students.

Their reading aloud was a unique opportunity for student engagement in literary texts. By their ways of structuring read aloud they created the conditions that allowed for student engagement in the secondary world of the novel. The nature of the read aloud time was distinct and separate from the rest of the class time.

The teachers took on the complex task of dramatizing the read alouds which involved awareness of characters and narrator functions as well as awareness of students as audience. They maintained awareness of students reactions through attention to silence and to student's eyes as well as to the more visible and audible signs of response.

Teachers varied in their use of evaluation of students participation in read aloud. Usually, during and after a read aloud event, teachers only concern was assessing student engagement. Two teachers assessed

student links to other learning. One teacher evaluated students' reading abilities through formal testing.

The Students' Roles

During read aloud students' roles were restricted. They could only choose to give the appearance of engaging in the secondary world. The students demonstrated an appreciation for literature. Students influenced read aloud by their responses. If they did not respond positively, a book would be set aside for another one, in an attempt to find a read aloud that was engaging.

During read aloud they sometimes responded affectively at peak moments in the book implied they had entered the secondary world. They occasionally demonstrated appreciation for read aloud by asking for other books by the same author and by getting copies of the book for their parents to read at home. Sometimes they wrote to their teacher about the book she was reading aloud. Most frequently students expressed involvement through a particular silence and by looking at the teachers as they read aloud.

Students expressed a keen appreciation of the engagement dimension of reading during read aloud. They indicated appreciation of dramatic abilities in teachers. They also said that they recognized and appreciated particular aspects of engagement: transport into the secondary world and the visual aspects of reading.

The Nature of the Wood Between the Worlds

The process of middle school teacher read aloud for these teachers can be explained in part by transactional theory, response theory, and engagement theory, but more is needed to account for all the phenomenon. I propose the use of drama theory and social theory to explain some of the dimensions of the phenomenon.

Teachers' stories of their experiences of read aloud can be explained by transactional theory since they are readers in this distinct reading event. "At any moment the reader draws on a residue of past literary and life experiences (Rosenblatt, 1995, p. 350)." As readers, the teachers bring their own histories of enjoyable reading experiences to the read aloud transaction. That history includes experiences of engagement (Enciso, 1991) in reading that allow them to take up the roles of characters and to dramatize voices. The history also includes memories of shared pleasant experiences with other students during read aloud. One important and ongoing pleasant experience in their histories is that of watching students' positive responses including silence and eye contact (Brook, 1995).

Before beginning each read aloud the teachers let the students know it was time for read aloud with the same signal: picking up the read aloud book and moving to the desk or stool where they read. When this took place there was a distinct change in the classroom. It became a time and space apart. At the point of the teachers' signal students knew they should put down the ordinary symbols of their student status. They should not take notes. They should not read textbooks. They should not do homework. This special time when students were restricted from

performing their usual student work had distinct qualities and can be described by social theory.

Turner (1982) names this sort of time apart from the norm liminoid phenomenon. The liminoid is a time when the usual social structures and roles are suspended in some way. In modern society the liminoid is influenced by the division of work and leisure. Liminoid phenomenon have the qualities of play and choice. They allow for creativity and the invention of the new. Artists perform and create in conditions that are liminoid phenomenon. People renew themselves through experiencing the liminoid.

Those who participate in liminoid phenomenon may have what Csikszentmihalyi (cited in Turner, 1982) has described as flow experience. The flow experience includes a sense of merging action and awareness when one loses self-awareness and one's consciousness is focused on a limited stimulus field. "A person in flow finds himself in control of his actions and of the environment (p. 57)" Flow "seems to need no goals or rewards outside itself (p. 58)"

These ideas of the liminoid and of flow experience seem to be descriptive of what happens when the teachers read aloud. During that time the students reported they "relax" and it is like they are in "another world." Cary (1990) in describing engaged reading for her participants referred to it as a fugue state. These ideas help explained the altered nature of the classroom during read aloud.

There was purpose to the creation of this liminoid or flow experience. When the teachers signaled the beginning of this time apart by picking up their books and moving to their desks or stools they

initiated a phenomenon Brook calls "the empty space (1968)." In the theater the "empty space" is the performance space. It is a special performance space delineated by agreement of the actors who may use such simple devices as a carpet or lines drawn in the dirt to indicate the performance space.

In the empty space theater takes place. The empty space can be anywhere, but it has to be devoid of props and settings like those found in movies. "In the theatre, the imagination fills the space, whereas the cinema screen represents the whole, demanding that everything in the frame be linked in a logically coherent manner (Brook, 1995, p. 32)." The empty space is any space that people agree will have dramatic reality. The only thing that counts there is the transactions between human beings.

The empty space is shared: "it is the same space for everyone who is present (p. 6)." Within that space the teacher takes on the roles of director or narrator, and characters. She is all. To do this she must, as Rosenblatt's reader does, draw on her inner self for understanding of the characters in the text. During read aloud she is "permanently forced to struggle to discover and maintain this triple relationship; to one's self, to the other(s) and to the audience (p. 40)" She recognizes this, she knows from experience and has practiced, trained, "but the balance is to be found or lost each time (s)he steps on the stage (reads aloud) (p. 40)." During read aloud, as in the theater, the teacher, as actor, may hear a silence, "but everyone is paying attention (p. 17)" As the teacher reads aloud she monitors students, especially their eyes. In read aloud, just as in drama,

The eye of the audience is the first element which helps. If one feels this scrutiny as a true expectation which demands at every moment that nothing be gratuitous, that nothing can come from

limpness, but all from alertness, one understands then that the audience does not have a passive function. It does not need to intervene or manifest itself in order to participate. It is a constant participant through its awakened presence.

When the read aloud begins in this empty space, students are freed from the usual structures of being a student. They are freed to become a participant in the secondary world. When the teacher begins to read aloud she takes up the role of characters as she dramatizes voices and in Pennac's way of speaking, the students follow her inside (p. 205). Because they are free to in the empty space, the students go into the secondary world. The teachers and the students experience within the secondary world.

In the empty space, the teacher is performer and the students are audience. The teacher can monitor students' engagement by observing them. In addition to students' vocal, facial and postural responses, the students' eyes and the quality of silence in the room are means of teachers' gauging students' responses.

Through their structuring of the class period to include the empty space, the liminoid phenomenon, the teachers created the conditions for students' entry into the secondary world, for their engagement. As they dramatized the books, by entering the secondary world themselves and taking a position, they made possible the realization of the secondary world for students. They regularly created a time and space where students could participate in the secondary world of text and could enjoy the aesthetic pleasures of text.

Just as Digory and Polly used the colored rings to move in and out of the "Wood Between the Worlds" teachers signaled the end of read

aloud and the return to the world of the ordinary classroom where students were working students who took wrote, read, took notes and otherwise performed in the ordinary world. The teachers, by putting down their books and announcing the next task or summarizing the book, signaled the transition from the liminoid, the empty space, to the classroom and other curricular concerns.

The next day in the classroom teachers initiated the empty space again and the experience of read aloud was repeated. These repeated experiences created ongoing opportunities for students to develop histories of experiences in the secondary world. It gave students and teachers the opportunity to share experiences together in the primary world of the classroom and in the secondary world of the text.

This study was limited to four cases. Much more needs to be known to develop a schematic that could claim to accurately display the process of middle school read aloud. A tentative sketch of the process is offered here to give a visual means of understanding the findings of this study. Figure 14 displays the sketch of the process. An explanation of the sketch follows.

The process is ongoing from the teacher's read aloud experiences. When the teacher decides to read a book to a class, it is a new book for her and that class. With the signals meaningful to her class, the teacher indicates the beginning of read aloud and evokes the empty space. When the teacher begins the read aloud she monitors students reactions.

If the read aloud is unsuccessful, the students will resist entering the secondary world and the empty space is not instantiated. The characters do not come to life and there is no sense of closeness. In that

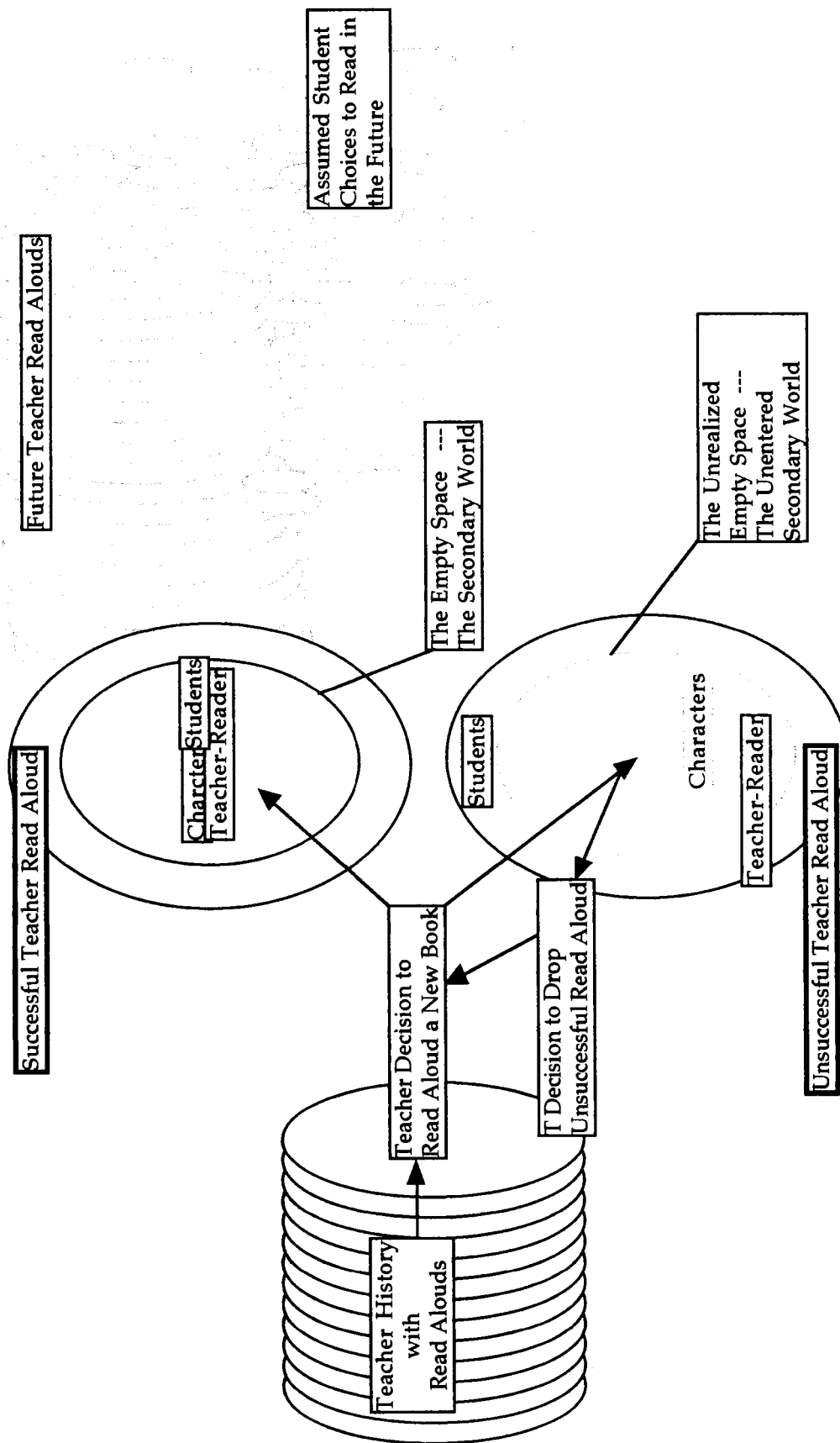


Figure 14: A Tentative Model of Middle School Teacher Read Aloud

case, the teacher will decide to stop reading the book and try another one and the process begins again.

If they seem to have joined her in the empty space, the secondary world is instantiated. Characters come alive for the teacher and the student. Students and teachers experience the secondary world. The successful read aloud builds the teachers' history of read aloud and the basis for making a decision to read aloud. There may be student decisions to read that arise partially from the experience of read aloud.

This tentative model may serve to understand the process of read aloud in these classrooms. It is not intended to describe middle school read aloud in any other settings. Discussion of the possible applications of this study follow.

Transferability

The results of this study are intended to be descriptive and are not expected to generalize. It was based on a purposive sample and involved collection of data from sources and times approved by the participants. This study may be useful for examining and designing qualitative aspects of middle school classrooms as literacy environments, including the physical dimensions of classrooms and the actions of the teachers and students in those classrooms.

Implications for Further Research

Extent and nature of middle school read aloud

Qualitative studies of what is meant by read aloud to different teachers would be important to be certain of what is counted as read aloud. In the search for participants for this study I met people who counted reading directions from worksheets and reading demonstration paragraphs from grammar books as read aloud. When a teacher says he or she reads aloud, it is important to know what is meant by the term. Beers (1990) found that students specified teachers read aloud an "entire book" as a positive reading activity.

Although there are a number of sources of recommended practice for middle school literacy environments, There are extremely few studies of actual read aloud practices at the middle school level. It would be useful to have information on the status of middle school read aloud in a large statistical sample. An understanding of the extent of read aloud as a middle school practice could help teachers formulate rationale for using the practice.

Middle school literacy environments

The traditional middle school day is divided into class periods in such a way that the teacher may have four or more classes a day. An understanding of the ways middle school teachers organize their environments to support such activities as read aloud could inform

teachers who want to enhance the quality of their classroom environments.

The availability of books to students is an indicator of the value the school is able to place on students' potential engagement with books. The provision of space for materials, especially books, that support student choice sends a message to students. It communicates whether or not their choices are valued. It can be that the school believes the students can and want to be readers or not. Surveys that estimate the numbers of young adolescent literature titles in classrooms would help assess the current status of literature instruction. Related surveys could enumerate the most prevalent titles.

Student engagement during read aloud

This study examined the nature of read aloud across four cases primarily from the perspective of the teachers. Investigation of the students engagement processes could illuminate in more explicit ways some of the strategies implied by the students in this study.

The use of transport and imagery metaphors in the students' and teachers' comments certainly indicate a rich avenue for exploration of engagement. Use of a version of the SRI which students could manipulate during read aloud could reveal more details of students' means of engagement during read aloud.

The uses of drama in the middle school classroom

Drama aspects are so prevalent in this study that they invite further examination. The use of drama techniques in classrooms could form the basis for a number of investigations. Specific qualities of reader response such as stance taking and means of participation in the secondary world could be examined with drama activities. Wilhelm (1995) has investigated the uses of drama techniques in his middle school classroom and found several positive outcomes. This study corroborates the strength of drama aspects of reading and supports further study in that area.

Implications for Classroom Practice

The results of this study indicate that the students in this study at all three levels of middle school found great enjoyment in teacher read aloud. Their use of drama metaphors to comment on the experience of teacher read aloud indicated a possible high degree of engagement. The teachers in this study wanted very much to keep the possibilities of aesthetic involvement in literature open for students. For this reason most of them did not evaluate student performance related to read alouds. That concern is well taken. It is perhaps inextricably linked to their determination that read aloud be enjoyable for their students.

They also were interested in more feedback from students on their read alouds. In light of both aims it might be feasible to allow students some occasional opportunities to respond silently through writing or

drawing during read aloud. Teachers might make this activity optional in order to protect the aesthetic and enjoyment properties of the read aloud. The addition of work to the teachers' current load of approximately 120 students would serve no good, so they might want to structure ways to display students differing responses that would require no more management from them, but would allow for class sharing of the different ways students responded to the read aloud.

These teachers balanced many demands to create the read aloud experiences they gave to students. Any efforts to change the practice of read aloud should be taken carefully so that the essential aims of enjoyment are not compromised. Including students in planned changes might increase the chance that they were successful.

Teachers may find an understanding of the elements of reader response theory can help them to make decisions in their practice that could increase student response and engagement. From this study, it seems teachers would appreciate the opportunity to refine and elaborate their efforts to make reading enjoyable for students.

Final Thoughts

I would like to close by saying this study does indicate that we can trust time spent in read aloud at middle school is not an inactive time when students are doing nothing. The multiplicity of their overwhelmingly positive responses indicate they were mentally busy during teacher read aloud. It seems doubtful that middle school students would have passed up the chance to let adults know they were bored

when they wrote their reflections on read aloud. In fact, their behavior and their comments tell us they are anything but bored. They are engaged responders in the complex dramatic transactions that take place during teacher read aloud.

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APPENDICES

Appendix A: Explanation of Research Letter to Teacher

Judith A.C.M. Neff
Street Address
Knoxville, Tennessee 37000

Teacher
Address
City, State Zip Code

Dear Teacher

Thank you for considering participation in this doctoral dissertation research project, "A naturalistic investigation of intermediate and middle school teachers' read aloud experiences." The intent of this letter is to inform you of the purposes and extent of the research I will be pursuing and to ask for your written consent indicating that you will participate in the research. The time for observing in your classroom will be approximately 10 hours. The time for interviewing you will be approximately six hours. The following is a description of the project:

The purpose of this research project is to increase understanding of teachers' experiences with reading aloud to students in fifth through eighth grades. In order to understand your approaches and experiences I am interested in your suggestions for times and focus of data collection. To begin, I propose the following schedule:

1. Interview you two separate times for approximately thirty minutes at a time and place designated by you before I come to your classroom for observations of reading aloud.
2. At your invitation, observe you and take field notes at least four times in your classroom as you read aloud to your class.
3. Interview you at a time and place of your designation on tape four different times for less than one hour.
4. At your invitation, observe you and take field notes at times you judge to be related to reading aloud in your classroom.
5. Interview you two separate times for approximately thirty minutes at a time and place of your designation after I have finished collecting data in your classroom.
6. Observe and/or interview you further, if you decide there are more significant areas to investigate and if it is mutually feasible.

A pseudonym will be used in the reporting of this research. Copies of all notes and transcribed interviews will be available to you when you wish. Your verification of drafts of this report is requested.

Your participation in this study is entirely voluntary and you may withdraw from participation at any time and/or refuse to answer specific questions without incurring any penalty. There are no known risks involved. The benefits to you may be in the process of reflecting and responding to the research questions and may also be in the knowledge gained from the project's findings.

Sincerely,

Judith Neff

Appendix B: Teacher Consent Form

TEACHER PARTICIPATION CONSENT FORM

I understand that the purpose of this doctoral dissertation study, "A naturalistic investigation of intermediate and middle school teachers' read aloud experiences" is to learn about the nature of teacher read aloud experiences and that my participation involves being observed in my classroom and school setting during the school year as well as participating in conversations and interviews with the principal investigator during this time.

I understand that all of my responses and actions will be held in confidence by the investigator, with pseudonyms used instead of real names to identify me or other persons in the school, unless my explicit permission is obtained along with permission of the research supervisor in my school system.

I understand that my participation in this study is entirely voluntary and that I may withdraw from participation at any time and/or refuse to answer specific questions without incurring any penalty. There are no risks involved. The benefits to me may be in the process of reflecting and responding to the research questions and may also be in the knowledge gained from the project's findings.

I understand that I may contact the investigator, Judith Neff, at any time if I have further questions about the project or about my participation in it at 999-999-9999.

Name (Please Print)_____

Signature_____

Date_____

Appendix C: Mary Ann McCarthy's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Alexander, The High King
Avi, Who Stole the Wizard of Oz?
Baum, L. Frank, The Life and Adventures of Santa Claus
Blume, Judy, Are You There, God, It's Me, Margaret
Brightfield, Richard, The Young Indiana Jones Chronicles: Revolution in
Russia
Clapp, Patricia, Jane Emily
Cleary, Beverly, Ellen Tebbits
Cleary, Beverly, Ramona, the Brave
Collier, James Lincoln & Collier, Christopher, My Brother Sam is Dead
Conly, Jane Leslie, Crazy Lady
Conrad, Pam, Pedro's Journal
Cooper, Susan, The Boggart (30)
Davis, Ossie, Just Like Martin
Eckert, Allan W., Incident at Hawk's Hill
Enright, Elizabeth, Gone Away Lake
Farley, Walter, The Back Stallion and the Girl
Fritz, Jean, And Then What Happened, Paul Revere?
Furlong, Monica, Wise Child
Gardiner, John Reynolds, Stone Fox
Gardner, Jeanne Lemonnier, Mary Jemison Indian Captive
Gelman, Rita Golden, Benji at Work
George, Jean Craighead, My Side of the Mountain
George, Jean Craighead, The Talking Earth
Gibson, Jo, Scream: The Crush
Gilson, Jamie, Hobie Hanson, You're Weird
Haas, Dorothy, Peanut Butter and Jelly
Hahn, Mary Downing, Following the Mystery Man
Haskins, Jim, One More River to Cross: The Stories of Twelve Black
Americans
Haskins, Jim, Get on Board: The Story of the Underground Railroad
Hays, Daniel, The Trouble with Lemons
Hobbs, Will, The Big Wander
Holman, Felice, The Cricket Winter
Hunt, Irene, Across Five Aprils
Junior Great Books, Volume Six
Larrick, Nancy, Piping Down the Valleys Wild
Levine, Ellen (Ed.), Freedom's Children: Young Civil Rights Activists Tell
Their Own Stories
Lewis, C.S., The Last Battle
Lewis, C.S., The Silver Chair
Lewis, C.S., The Voyage of the "Dawntreader"

Appendix C: Mary Ann McCarthy's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Lowry, Lois, Rabble Starkey
Martin, Ann M., The Babysitters Club: Claudia and the Great Search,
Martin, Ann M., The Babysitters Club: Dawn and the Big Sleepover
Martin, Ann M., The Babysitters Club: Kristy and the Baby Parade
Marzollo, Jean, The Best Friends Club: 39 Kids on the Block
McInerney, Judith Whitelock, Judge Benjamin: The Superdog Secret
McCaffrey, Anne, Dragondrums
Moberg, Vilhelm, The Emigrants
Montgomery, L.M., Anne of Ingleside
Montgomery, L.M., Anne of Windy Poplars
Montgomery, L.M., Chronicles of Avonlea
Myers, Walter Dean, Scorpions
Myers, Walter Dean, Somewhere in the Darkness
Norton, Andre, Octagon Magic
O'Dell, Scott & Hall, Elizabeth, Thunder Rolling in the Mountains
Park, Barbara, The Kid in the Red Jacket
Park, Barbara, My Mother Got Married (30)
Pascal, Francine, Sweet Valley High: Teacher Crush
Pascal, Francine, Sweet Valley Twins: Buried Treasure
Pascal, Francine, Sweet Valley Twins: Sneaking Out
Paterson, Katherine, The Great Gilly Hopkins
Paulsen, Gary, The Island (30)
Peck, Richard, Blossom Cup and the Sleep of Death
Ransom, Candice F., Going on Twelve (2)
Raskin, Ellen, The Westing Game
Robinson, Nancy K., Mom, You're Fired
Roth, Arthur, Avalanche
Ruckman, Ivy, Night of the Twisters (30)
St. John, Wyllie, The Ghost Next Door
Savitz, Harriet, Swimmer
Sebesteyen, Ouida, Words by Heart (30)
Sharmat, Marjorie Weinman, The Lancelot Closes at Five
Shyer, Marlene Fanta, Welcome Home Jellybean
Siegel, Robert, Whalesong
Speare, Elizabeth George, Calico Captive
Spyri, Johanna, Heidi
Sullivan, Mary, Bluegrass Iggy
Taylor, Mildred, Mississippi Bridge
Ullman, James Ramsey, Banner in the Sky
Voight, Cynthia, Sons From Afar
Warner, Gertrude, The Boxcar Children, #1
Wood, June Rae, The Man Who Loved Clowns (30)

Appendix D: Sheila Kaufman's Classroom Book Collection

(all titles single copies unless noted in parentheses)

FANTASY

Alexander, Lloyd, *The Black Cauldron* (2)
Baum, L. Frank, *The Wizard of Oz*
Babbitt, Natalie, *The Eyes of the Amaryllis*
Banks, Lynne Reid, *The Farthest Away Mountain*
Banks, Lynne Reid, *The Return of the Indian*
Banks, Lynne Reid, *The Secret of the Indian*
Brittain, Bill, *The Wish Giver* (2)
Collodi, C., *The Adventures of Pinocchio*
Conrad, Pam, *Stonewords: A Ghost Story*
Cooper, Susan, *The Dark is Rising*
Cooper, Susan, *Over Sea, Under Stone*
Coville, Bruce, *The Dinosaur that Followed Me Home*
Coville, Bruce, *The Dragonslayers*
Curry, Jane Louise, *Parsley, Sage, Rosemary & Time*
Dahl, Roald, *Charlie and the Chocolate Factory*
Dahl, Roald, *The Witches* (2)
Doyle, Debra, *Circle of Magic: Tournament and Tower*
Doyle, Debra, *Circle of Magic: The High King's Daughter*
Eager, Edward, *Half Magic*
Engdahl, Sylvia Louise, *Enchantress from the Stars* (2)
Evslin, Bernard, *The Trojan War*
Evslin, Bernard, *Heroes and Monsters of Greek Myth*
Evslin, Bernard, *The Greek Gods*
Fleischman, Paul, *Graven Images*
Finger, Charles J., *Tales from Silver Lands*
Follet, Ken, *The Power Twins*
Howe, James, *Howliday Inn*
Howe, James, *Nighty Nightmare*
Hurwood, Bernhardt J., *Vampires, Werewolves and Other Demons*
Jacques, Brian, *Mariel of Redwall*
James, Mary, *Shoebag*
Juster, Norton, *The Phantom Tollbooth*
Langton, Jane, *The Fledgling*
L'Engle, Madeleine, *A Wrinkle in Time* (2)
L'Engle, Madeleine, *Many Waters*
Lewis, C.S., *The Lion, the Witch and the Wardrobe*
Lewis, C.S., *Prince Caspian*
Naylor, Phyllis Reynolds, *Shadows on the Wall* (2)
Naylor, Phyllis Reynolds, *Faces in the Water*
Naylor, Phyllis Reynolds, *Footprints at the Window*

Appendix D: Sheila Kaufman's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Norton, Mary, *The Borrowers Afloat*
O'Brien, Robert C., *Mrs. Frisby and the Rats of NIMH*
Paterson, Katherine, *The King's Equal*
Pinkwater, D. Manus, *Lizard Music*
Pope, Elizabeth Marie, *The Perilous Guard*
Sauer, Jullia L., *Fog Magic*
Shelley, Mary, *Frankenstein*
Snyder, Zilpha Keatley, *The Witches of Worm*
Strasser, Todd, *Help! I'm Trapped in the First Day of School*
Tolkien, J.R.R., *The Hobbit*
Tolkien, J.R.R., *The Two Towers*
Verne, Jules, *20,000 Leagues Under the Sea*
Verne, Jules, *Troll Classic: 20,000 Leagues Under the Sea*
Wells, H.G., *The War of the Worlds*
Winthrop, Elizabeth, *The Castle in the Attic*
Yolen, Jane, *Wizard's Hall*
Young, Diana, *Fern Gully* (2)

REALISTIC

Armstrong, Jennifer, *The Puppy Project*
Avi, *Nothing But the Truth*
Barr, Linda, *Best Friends Don't Tell Lies* (2)
Barr, Linda, *The Wrong Way Out*
Bawden, Nina, *The Robbers*
Blume, Judy, *Are You There, God? It's Me, Margaret*
Blume, Judy, *Blubber*
Blume, Judy, *Just as Long as We're Together* (2)
Blume, Judy, *Otherwise Known as Sheila the Great*
Blume, Judy, *Starring Sally J. Freedman as Herself*
Brooks, Bruce, *Everywhere*
Brooks, Bruce, *What Hearts*
Bunting, Eve, *Sharing Susan*
Byars, Betsy, *The Burning Questions of Bingo Brown* (2)
Byars, Betsy, *Bingo Brown's Guide to Romance*
Byars, Betsy, *The Eighteenth Emergency*
Byars, Betsy, *The Midnight Fox*
Byars, Betsy, *The Pinballs*
Christopher, Matt, *Dirt Bike Runaway*
Christopher, Matt, *Tough to Tackle*
Clark, Catherine, *What's So Funny About Ninth Grade?*
Cleary, Beverly, *Dear Mr. Henshaw* (2)

Appendix D: Sheila Kaufman's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Cleary, Beverly, Strider
Cooney, Caroline B., The Face on the Milk Carton
Danziger, Paula, The Divorce Express
DeClements, Barthe, Sixth Grade Can Really Kill You (2)
Filichia, Peter, What's in a Name?
Garfield, James B., Follow My Leader (2)
Grove, Vicki, Good-bye, My Wishing Star (2)
Grove, Vicki, Junglerama
Guccione, Leslie Davis, Tell Me How the Wind Sounds
Hahn, Mary Downing, Daphne's Book
Hamilton, Virginia, Cousins, (4)
Henkes, Kevin, Words of Stone
Hinton, S.E., The Outsiders (2)
Hinton, S.E., That was Then, This is Now
Kassem, Lou, Middle School Blues
Kent, Deborah, Why Me?
Koertge, Ron, Mariposa Blues
Levy, Elizabeth, Team Trouble
Lipsyte, Robert, One Fat Summer
Lowry, Lois, Anastasia at this Address
Lowry, Lois, Anastasia's Chosen Career
Lowry, Lois, Find a Stranger, Say Good-bye
Mann, Peggy, My Dad Lives in a Downtown Hotel
Martin, Ann M., Claudia and the Phantom Phone Calls
Martin, Ann M., Karen's Prize
Martin, Ann M., The Truth about Stacey
Martin, Ann M., Yours Truly, Shirley
Mathis, Sharon Bell, The Hundred Penny Box
Mazer, Harry, When the Phone Rang
Mazer, Norma Fox, B., My Name is Bunny
Mazer, Norma Fox, B., Silver
McDaniel, Lurlene, All the Days of Her Life
McDaniel, Lurlene, I Want to Live
McDaniel, Lurlene, Please, Don't Die
McDaniel, Lurlene, Somewhere Between Life and Death
McDaniel, Lurlene, Time to Let Go
McDaniel, Lurlene, Mourning Song
Montgomery, Robert, Grand Slam
Myers, Walter Dean, The Mouse Rap
Myers, Walter Dean, Won't Know Till I Get There
Myers, Walter Dean, The Young Landlords
Myers, Walter Dean, Somewhere in the Darkness

Appendix D: Sheila Kaufman's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Neville, Emily, *It's Like This, Cat*
Okimoto, Jean D., *Molly by Any Other Name*
Paterson, Katherine, *Jacob Have I Loved*
Paterson, Katherine, *Park's Quest*
Paulsen, Gary, *Dancing Carl*
Paulsen, Gary, *The Monument* (2)
Paulsen, Gary, *Popcorn Days and Buttermilk Nights*
Paulsen, Gary, *Tracker*
Paulsen, Gary, *The Winter Room* (2)
Paulsen, Gary, *The Night the White Deer Died* (2)
Pfeffer, Susan Beth, *What Do You do When Your Mouth Won't Open?*
Pfeffer, Susan Beth, *The Year without Michael*
Rylant, Cynthia, *Missing May*
Slote, Alfred, *Finding Buck McHenry*
Slote, Alfred, *Hang Tough*, Paul Mather
Smith, Doris Buchanan, *A Taste of Blackberries*
Thompson, Joan, *The Mudpack and Me*
Voight, Cynthia, *Building Blocks*
Voight, Cynthia, *Dicey's Song*
Voight, Cynthia, *Homecoming* (2)
Voight, Cynthia, *A Solitary Blue*
Wier, Ester, *The Loner*
Yarbrough, Camille, *The Shimmershine Queens*

HISTORIC FICTION

Alcott, Louisa May, *Little Women*
Alcott, Louisa May, *Under the Lilacs*
Anderson, Margaret J., *Journey of the Shadow Bairns*
Avi, *The True Confessions of Charlotte Doyle* (2)
Blos, Joan W., *A Gathering of Days* (2)
Brink, Carol Ryrie, *Caddie Woodlawn*
Burnett, Frances H., *Little Lord Fauntleroy*
Burnett, Frances H., *Sarah Crewe*
Burnett, Frances H., *The Secret Garden*
Caudill, Rebecca, *Tree of Freedom* (Revolutionary War)
Carrick, Carol, *The Elephant in the Dark*
Choi, Sook Nyui, *Year of Impossible Goodbyes* (Korea, WWII)
Conrad, Pam, *My Daniel*
Conrad, Pam, *Pedro's Journal* (2)
Conrad, Pam, *Prairie Songs*
Eckert, Allan W., *Incident at Hawk's Hill*

Appendix D: Sheila Kaufman's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Enright, Elizabeth, Thimble Summer (1930's)
Estes, Eleanor, Ginger Pye
Field, Rachel, Calico Bush (1740's)
Fleischman, Paul, Bull Run (Civil War)
Forbes, Esther, Johnny Tremain (2)
Fox, Paula, One-Eyed Cat (1920-30)
Fox, Paula, The Slave Dancer (early slavery)
Fritz, Jean, And then What Happened, Paul Revere?
Fritz, Jean, Shh! We're Writing the Constitution
Fritz, Jean, What's the Big Idea, Ben Franklin?
Fritz, Jean, Why Don't You Get a Horse, Sam Adams?
Fritz, Jean, Where Was Patrick Henry on the 29th of May?
Gates, Doris, Blue Willow (2)
Greene, Bette, Summer of My German Soldier (WWII)
Hahn, Mary Downing, Stepping on the Cracks (WWII)
Hilton, James, Good-bye, Mr. Chips (1870's)
Hudson, Jan, Sweetgrass, (Am. Blackfoot Indians)
Hunt, Irene, Up a Road Slowly
Kassem, Lou, Listen for Rachel (Civil War)
Keehn, Sally, I am Regina (1755)
Krumgold, Joseph, And Now, Miquel
Lasky, Kathryn, Bone Wars (1860's)
Latham, JeanLee, Carry On, Mr. Bowditch (1770's)
Lawson, Robert, Ben and Me (1780+)
Levitin, Sonia, Journey to America (1933 - WWII)
Lowry, Lois, Number the Stars (WWII)
MacBride, Roger Lea, Little Farm in the Ozarks (Pioneer)
MacBride, Roger Lea, Little House on Rocky Ridge (Pioneer)
Matas, Carol, Daniel's Story (WWII)
McGraw, Eloise Jarvis, The Moccasin Trail (2)
McLachlan, Patricia, Sarah, Plain and Tall
Montgomery, L.M., Anne of Avonlea
Montgomery, L.M., Anne of Green Gables (2)
Morpurgo, Michael, Why the Whales Came
Nixon, Joan Lowery, Land of Hope (immigration)
O'Dell, Scott, Sarah Bishop (Revolutionary War)
O'Dell, Scott, Sing Down the Moon (1860's)
Paterson, Katherine, Lyddie (1840's)
Rawls, Wilson, The Summer of the Monkeys
Rawls, Wilson, Where the Red Fern Grows (2)
Richter, Conrad, The Light in the Forest (frontier)
Sebestyen, Ouida, Words by Heart (1900)

Appendix D: Sheila Kaufman's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Shirra, Michael, The Killer Angels (Civil War)
Sorensen, Virginia, Miracles on Maple Hill
Speare, Elizabeth G., The Sign of the Beaver
Stoltz, Mary, The Noonday Friends
Taylor, Mildred D., Mississippi Bridge
Taylor, Mildred D., Roll of Thunder, Hear My Cry
Terris, Susan, Nell's Quilt (1980's)
Twain, Mark, The Adventures of Tom Sawyer (2)
Warner, Gertrude Chandler, The Boxcar Children #1
Wilder, Laura Ingalls, Little House on the Prairie

HUMOR

Angell, Judie, Don't Rent My Room
Atwater, Richard and Florence, Mr. Popper's Penguins
Avi, Who Was That Masked Man Anyway? (2)
Burch, Robert, Ida Early Comes Over the Mountain (2)
Cleary, Beverly, Ralph S. Mouse
Cleary, Beverly, The Mouse and the Motorcycle
Cleary, Beverly, Ramona Forever
Dahl, Roald, Esio Trot
Dahl, Roald, The Giraffe and the Pelly and Me
Emerson, Caroline, Father's Big Improvement
Hurwitz, Johanna, Aldo Ice Cream
McCloskey, Robert, Homer Price
Manes, Stephen, Be a Perfect Person in Just Three Days
Manes, Stephen, It's New! It's Improved! It's Terrible!
Park, Barbara, Don't Make Me Smile (2)
Paulsen, Gary, The Boy Who Owned the School
Peck, Robert Newton, Soup and Me
Sachar, Louis, Sideways Arithmetic from Wayside School
Sachar, Louis, There's a Boy in the Girl's Bathroom
Scieszka, Jon, Knights of the Kitchen Table
Scieszka, Jon, The Not So Jolly Roger
Smith, Robert Kimmel, Chocolate Fever
Spinelli, Jerry, There's a Girl in My Hamerlock
Spinelli, Jerry, Who Put That Hair in My Toothbrush?

CULTURES

Buff, Mary and Conrad, The Apple and the Arrow (Wm. Tell,
Switzerland)

Appendix D: Sheila Kaufman's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Clark, Ann Nolan, *Secret of the Andes* (Peru)
Dodge, Mary Mapes, *Hans Brinker and the Silver Skates* (Holland)
Hesse, Karen, *Letters from Rifka* (Russian)
Naidoo, Beverly, *Journey to Jo'burg* (South Africa)
Paterson, Katherine, *The Master Puppeteer* (Japan)
Root, Phylis, *The Listening Silence* (Native American)
Staples, Suzanne Fisher, *Shabanu, Daughter of the Wind* (Pakistan)
Spyri, Johanna, *Heidi* (Switzerland)
Wojciechowska, Maia, *Shadow of a Bull* (Spain)

ADVENTURE

Avi, *Windcatcher*
Bauer, Marion Dane, *Face to Face*
David, Peter, *Worf's First Adventure*
Day, Voeonique, *Landslide*
Hutchens, Paul, *Adventures in an Indian Cemetery*
Kipling, Rudyard, *Captain's Courageous*
Konigsburg, E.L., *From the Mixed-up Files of Mrs. Basil E. Frankweiler*
London, Jack, *Jack London's Stories of the North*
London, Jack, *White Fang*
O'Dell, Scott, *The Black Pearl*
O'Dell, Scott, *Black Star, Bright Dream*
O'Dell, Scott, *Island of the Blue Dolphins*
Paulsen, Gary, *Canyons*
Paulsen, Gary, *Dogsong*
Paulsen, Gary, *The Haymeadow*
Paulsen, Gary, *The River*
Paulsen, Gary, *Woodsong* (2)
Sperry, Armstrong, *Call It Courage* (2)
Stevenson, Robert Louis, *Treasure Island*
Taylor, Theodore, *The Cay*
Taylor, Theodore, *Timothy of the Cay*
Verne, Jules, *Around the World in Eighty Days*
Wyss, Johann, *The Swiss Family Robinson*

POETRY

Baldwin, Neil, *The Poetry Writing Handbook*
Cole, Wm., *Poem Stew*
Dunning, Stephen, *Reflections on a Gift of Watermelon Pickle*
Frost, Robert, *You Come, Too*

Appendix D: Sheila Kaufman's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Larrick Nancy, *More Poetry for Holidays*
Molloy, Paul (ed.), *100 Plus American Poems*
Poe, Edgar Allen, *The Raven and Other Poems*
Soto, Gary, *A Fire in My Hands*
Soto, Gary, *Neighborhood Odes*

PLAY

Gibson, William, *The Miracle Worker*

SHORT STORY COLLECTIONS

Hurwood, Bernhardt J., *Chilling Ghost Stories*
Rudin, Ellen (ed.), *Young Authors of America, Vol 5*
Rylant, Cynthia, *Every Living Thing*
Watermill, *Best Loved Short Stories*

CHRISTMAS

Dickens, Charles, *A Christmas Carol* (2)
Goudge, Elizabeth, *I Saw Three Ships*
Miller, Lynn, *Ten Tales of Christmas*
Patterson, Nancy Ruth, *The Christmas Cup*
Wiggin, Kate Douglas, *The Bird's Christmas Carol*

BIOGRAPHY

Clara Barton, *Boylston*, Helen Dore
Daniel Boone, *Wilkie*, Katharine E.
Louis Braille, *Davidson*, Margaret
Laura Bridgman: *Child of the Silent Night*, Hunter, Edith Fisher
Anthony Burns, *Hamilton*, Virginia
Solomon Butcher: *Prairie Visions*, Conrad, Pam
George Washington Carver, *Moore*, Eva
Johnny Appleseed (Chapman), *Moore*, Eva
Christopher Columbus, *McGovern*, Ann
Amelia Earhart: *Lost Star*, Lauber, Patricia
Thomas Alva Edison, *Inventor*, Davidson, Margaret
Zlata's Diary, *Filipovic*, Zlata
Adolph Hitler: *Rise and Fall*, Shirer, William L.
Julius Irving, Dr. J., *Gutman*, Bill
Martin Luther King, Jr., *The Life and Words of*, Peck, Ira

Appendix D: Sheila Kaufman's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Bo Jackson, Gutman, Bill

John F. Kennedy, The Life and Words of, Wood, James Playsted

Poon Lim, Sole Survivor (WWII), McCunn, Ruthanne

Florence Nightingale, Faithful Friend, Siegel, Beatrice

Colin Powell, Haskins, Jim

Theodore Roosevelt, Bully for You, Teddy Roosevelt!, Fritz, Jean

Isaiah Thomas, Charles Barkley, Deutsch, Jordan

Sojourner Truth, Ain't I A Woman?, McCissack

Harriet Tubman, Freedom Train, Sterling, Dorothy

Harriet Tubman, Wanted Dead or Alive, McGovern, Ann

George Washington, The Man Who Would Not Be King, Davidson,
Margaret

George Washington, The Adventures of, Davidson, Margaret

Laura Ingalls Wilder, Pioneer Girl, Stine, Megan

Wright Brothers at Kitty Hawk, Sobol, Donald

COLLECTIVE BIOGRAPHIES

They Led the Way: Fourteen American Women, Johnston, Johanna

Spies of the Revolution, Bakeless, Katherine and John

Young Olympic Champions, Gelman, Steve

Indian Chiefs, Freedman, Russell

A Place to Hide (Holocaust Rescues), Pettit, Jayne

SUSPENSE

Avi, Something Upstairs

Bodnenburg-Sommer, Angela, If You Want to Scare Yourself to Death

Duncan, Lois, Don't Look Behind You

Duncan, Lois, I know What You Did Last Summer (3)

Duncan, Lois, The Third Eye (2)

Harrell, Janice, Murder Game

Kehret, Peg, Nightmare Mountain

Kehret, Peg, Terror at the Zoo

Maxwell, Edith, Just Dial a Number

Mazer, Harry and Norma Fox, Heartbeat

Mazer, Norma Fox, Taking Terri Mueller

Nixon, Joan Lowery, The Dark and Deadly Pool

Roberts, Willo Davis, Scared Stiff

Shusterman, Neal, Speeding Bullet

Stine, R.L., Broken Hearts (2)

Stine, R.L., The Girls Who Cried Monster

Appendix D: Sheila Kaufman's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Stine, R.L., The Hitchhiker
Stine, R.L., The Secret Bedroom
Weinberg, Larry, Shivers and Shakes (2)
Wells, H.G., The Invisible Man
Westfall, Robert, The Promise

MYSTERY

Arthur, Robert, The Mystery of the Stuttering Parrot
Christie, Agatha, And then There Were None
Clifford, Eth, Scared Silly
Corbett, Scott, The Hangman's Ghost Trick
Corbett, Scott, The Disappearing Dog Trick
Coville, Bruce, The Ghost Wore Gray
Cresswell, Helen, The White Sea Horse
Dixon, Franklin W., Hardy Boys: The Crowning Terror
Doyle, Sir Arthur Conan, The Adventures of Sherlock Holmes
Doyle, Sir Arthur Conan, The Hound of the Baskervilles
Doyle, Sir Arthur Conan, The Final Problem
Enright, Elizabeth, Gone-Away Lake
Fleischman, Sid, The Ghost in the Noonday Sun
Hahn, Mary Downing, The Doll in the Garden (2)
Heimann, Rolf, For Eagle Eyes Only
Key, Alexander, The Forgotten Door
Lee, Bevrelly Haskell, The Secret of Van Rink's Cellar
Littledale, Freyd (ed.), Thirteen Ghostly Tales
McGregor, Ellen, Miss Picherell and the Geiger Counter
Martin, Ann M., Stacey and the Missing Ring
Naylor, Phyllis Reynolds, Night Cry
Poe, Edgar Allan, Ten Great Mysteries by Edgar Allan Poe
Raskin, Ellen, Figgs and Phantoms
Raskin, Ellen, The Westing Game (2)
Roberts, Willo Davis, Megan's Island
Snyder, Zilpha Keatley, The Velvet Room
Sobol, Donald J., Encyclopedia Brown Saves the Day
Sobol, Donald J., The Case of the Exploding Plumbing
Sobol, Donald J., Encyclopedia Brown Sets the Pace
Sobol, Donald J., Two Minute Mysteries
Steward, Linda, Sam, the Cat Detective
Twain, Mark, Tom Sawyer, Detective (2)
Voight, Cynthia, The Vandemark Dummy
Watermill, Great Detective Mysteries

Appendix D: Sheila Kaufman's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Wells, Rosemary, When No One Was Looking
Wilde, Nicholas, Into the Dark
Williams, Joy, Danny Dunn, Scientific Detective
Yeo, Wilma, The Girl in the Window

ANIMALS

Adamson, Joy, Living Free
Armstrong, William H., Sounder
Bagnold, Enid, National Velvet
Balch, Glenn, The Stallion King
Bulla, Clyde Robert, Star of Wild Horse Canyon
Cavanna, Betty, Banner Year
Ellis, Mel, Wild Horse Killer
Farley, Walter, The Black Stallion
Gipson, Fred, Old Yeller
Henry, Marguerite, Justin Morgan Had a Horse
Henry, Marguerite, King of the Wind (3)
Knight, Eric, Lassie Come Home
Leslie, Robert Franklin, The Bears and I
Parker, Richard, The Midnight Beast
Sewall, Anna, Black Beauty
Steinbeck, John, The Red Pony
Taylor, Theodore, The Hostage
Tuyl, Barbara Van, Sunbonnet: Filly of the Year

Appendix E: Sally Nance's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Aiken, Joan. Nightbirds on Nantucket.
Aiken, Joan. Black Hearts in Battersea.
Aiken, Joan. Whispering Mountain, The.
Aiken, Joan. Wolves of Willoughby Chase, The.
Alcott, Louisa May. Little Women. (3)
Avis, True. Confessions of Charlotte Doyle, The.
Alexander, Lloyd. Black Cauldron, The. (3)
Alexander, Lloyd. High King, The. (2)
Alexander, Lloyd. Taran, the Wanderer.
Anderson, C.W. Blind Connemara, The.
Armstrong, W.H. Souther.
Arnothy, Christine. I Am Fifteen -- and I Don't Want to Die.
Babbitt, Natalie. Search for Delicious, The.
Babbitt, Natalie. Tuck Everlasting.
Bach, Alice. They'll Never Make a Movie Starring Me.
Banks, Lynn Reid. Indian in the Cupboard, The.
Banks, Lynn Reid. Secret of the Indian, The.
Bauer, Marion Dane. Face to Face.
Bauer, Marion Dane. Taste of Smoke, A.
Bauer, Marion Dane. On My Honor. (2)
Beatty, Patricia. Jayhawker. (60)
Beatty, Patricia. Who Comes with Cannons. (52)
Blume, Judy. Are You There, God? It's Me, Margaret. (2)
Blume, Judy. Just as Long as We're Together.
Blume, Judy. Here's to You, Rachel Robinson.
Blume, Judy. Otherwise Known as Sheila the Great.
Blume, Judy. Starring Sally J. Freedman as Herself.
Blume, Judy. Superfudge. (2)
Blume, Judy. Tales of a Fourth Grade Nothing.
Bonham, Frank. Missing Persons League, The.
Bonham, Frank. Durango Street.
Bowden, Nina. Carrie's War.
Bowden, Nina. Rebel on a Rock.
Bunting, Eve. Our Sixth Grade Sugar-Babies.
Burnett, Frances Hodgson. Secret Garden, The. (4)
Burnford, Sheila. Incredible Journey, The. (4)
Butterworth, Emma Macalik. As the Waltz Was Ending.
Byars, Betsy. Cracker Jackson. (2)
Byars, Betsy. Midnight Fox, The.
Byars, Betsy. Pinballs, The.
Byars, Betsy. Summer of the Swans.
Cameron, Eleanor. Wonderful Flight to the Mushroom Planet, The.

Appendix E: Sally Nance's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Cleary, Beverly. Fifteen.
Cleary, Beverly. Henry Huggins.
Cleary, Beverly. Jean and Johnny.
Christie, Agatha. Ten Little Indians.
Chrisie, Agatha. Halloween Party.
Christopher, John. City of Gold and Lead, The.
Christopher, John. Sword of the Spirits, The.
Christopher, John. When the Tripods Came.
Christopher, John. White Mountains, The. (2)
Christopher, John. Pool of Fire, The.
Christopher, Matt. Johnny Long Legs. (2)
Christopher, Matt. Kid Who Only Hit Homers, The.
Christopher, Matt. Soccer Halfback.
Coleridge, Ann. Stranded.
Collier, James Lincoln, & Collier, Christopher. My Brother Sam is Dead.
(2)
Collier, James Lincoln, & Collier, Christopher. Winter Hero, The.
Conrad, Joseph. Heart of Darkness.
Conrad, Pam. Prairie Songs. (2)
Conrad, Pam. Stonewords: A Ghost Story.
Cooper, Susan. Dark is Rising, The.
Cooper, Susan. Greenwitch.
Cooper, Susan. Grey King, The.
Cormier, Robert. Other Bells for Us to Ring.
Coville, Bruce. My Teacher Flunked the Planet.
Coville, Bruce. My Teacher Fried My Brains.
Coville, Bruce. My Teacher is an Alien.
Cushman, Karen. Catherine, Called Birdy. (2)
Dahl, Roald. Boy.
Dahl, Roald. Essio Trot.
Dahl, Roald. Going Solo.
Dahl, Roald. Matilda.
Dahl, Roald. Witches, The.
Danziger, Paula. Divorce Express, The.
Danziger, Paula. Not for a Billion Gazillion Dollars.
Danziger, Paula. Pistachio Prescription, The.
DeClements, Barth. Sixth Grade Can Really Kill You.
DeClements, Barthe. How Do You Lose Those Ninth Grade Blues?
DeJong, Meinert. House of Sixty Fathers, The.
Dickens, Charles. Christmas Carol, A.
Dickens, Charles. Great Expectations.
Dixon, Franklin. Mystery of Cabin Island, The: The Hardy Boys Mysteries.

Appendix E: Sally Nance's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Dorris, Michael. Morning Girl.
Doyle, Arthur Conan. Hound of the Baskervilles, The. (2)
Dubois, William Pene. Twenty One Balloons, The.
Duncan, Lois. I Know What You Did Last Summer.
Duncan, Lois. Locked in Time.
Dygaard, Thomas. Winning Kicker.
Eckert, Allan W. Incident at Hawk's Hill.
Eliot, George. Silas Marner.
Ellis, Mel. Flight of the White Wolf.
Estes, Eleanor. Moffats, The. (2)
Estes, Rose. Return to Brookmere. (2°)
Estes, Rose. Revenge of the Rainbow Dragons.
Etchemendy, Nancy. Stranger from the Stars.
Farley, Walter. Black Stallion, The.
Farley, Walter. Black Stallion's Ghost, The.
Filipovic, Zlata. Zlata's Diary. (2)
Fleisschman, Sid. Midnight Horse, The.
Forbes, Kathryn. Mama's Bank Account.
Fox, Paula. Lilly and the Lost Boy.
Fox, Paula. Place Apart, A.
Fox, Paula. Portrait of Ivan.
Fox, Paula. Slave Dancer, The.
Fox, Paula. Village by the Sea, The.
Fox, Paula. Western Wind.
Fritz, Jean. Brady.
Gipson, Fred. Old Yeller.
Green, Bette. Philip Hall Likes Me, I Reckon, Maybe.
Gunther, John. Death Be Not Proud.
Greene, Bette. Summer of My German Soldier.
Gipson, Fred. Savage Sam.
Grahame, Kenneth. Wind in the Willows, The.
George, Jean Craighead. My Side of the Mountain. (20)
George, Jean Craighead. On the Far Side of the Mountain.
George, Jean Craighead. Julie of the Wolves. (5)
George, Jean Craighead. Shark Beneath the Reef. (3)
Gibson, William. Miracle Worker, The.
Giff, Patricia Reilly. Gift of the Pirate Queen, The.
Gerbers, Teresa. Laughing Willows, The.
Hall, Barbara. Dixie Storms.
Hall, Lynn. Horse Trader, The.
Hall, Lynn. Leaving, The.
Hamilton, Virginia. Arilla Sun Down.

Appendix E: Sally Nance's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Hamilton, Virginia. M.C. Higgins, the Great.
Haynes, Betsy. Her Honor, Katie Shannon.
Haynes, Betsy. Kissing Disaster, The.
Haynes, Betsy. Parent Game, The.
Haynes, Betsy. Runaway Crisis, The.
Halvorson, Marilyn. Dare.
Henry, Marguerite. Black Gold.
Henry, Marguerite. Justin Morgan Had a Horse.
Henry, Marguerite. King of the Wind.
Hickman, Janet. Thunderpup, The.
Hinton, S.E. Outsiders, The.
Hinton, S.E. Tex.
Hunt, Irene. Across Five Aprils.
Hunt, Irene. Up A Road Slowly.
Hunt, Irene. William.
Hunter, Edith Fisher. Child of the Silent Night.
Hunter, Molly. Stranger Came Ashore, A.
Hesse, Karen. Letters from Rifka.
Irving, Washington. Legend of Sleepy Hollow, The.
Jacobs, Paul Samuel. Born into the Light.
Jacques, Brian. Martin the Warrior.
Joseph, Michael. Charles: The Story of a Friendship.
Keehn, Sally M. I am Regina.
Keller, Helen. Story of My Life, The.
Kerr, M.E. I'll Love You When.
Kerr, M.E. Son of Someone Famous, The.
King-Smith, Dick. Martin's Mice.
Kjelgaard, Jim. Big Red.
Kjelgaard, Jim. Irish Red.
Kjelgaard, Jim. Haunt Fox.
Kjelgaard, Jim. Outlaw Red.
Klass, David. California Blue.
Klein, Norma. Mom, the Wolf Man and Me.
Klein, Norma. Taking Sides.
Knudson, R.R. Fox Running.
Konigsburg, E.L. From the Mixed Up Files of Mrs. Basil E. Frankwiler.
Knowles, John. A Separate Peace.
Langton, Jane. Fragile Flag, The.
Lee, Mildred. Skating Rink, The.
LeGuin, Ursula K. Very Far Away from Anywhere.
L'Engle, Madeleine. And Both Were Young.
L'Engle, Madeleine. Arm of the Starfish, The.

Appendix E: Sally Nance's Classroom Book Collection

(all titles single copies unless noted in parentheses)

L'Engle, Madeleine. Moon by Night, The.
L'Engle, Madeleine. Swiftly Tilting Planet, A.
L'Engle, Madeleine. Troubling a Star.
L'Engle, Madeleine. Wrinkle in Time, A.
L'Engle, Madeleine. Young Unicorns, The.
Lester, Julius. To Be a Slave. (31)
Lewis, C. S. Lion, the Witch and the Wardrobe, The.
Lewis, C. S. Prince Caspian.
Lewis, C. S. Voyage of the Dawn Treader, The. (4)
Lowry, Lois. Autumn Street.
Lowry, Lois. Rabble Starkey.
Lowry, Lois. Number the Stars.
Lowry, Lois. Summer to Die, A.
MacLachlan, Patricia. Facts and Fictions of Minna Pratt, The.
MacLachlan, Patricia. Journey.
MacLachlan, Patricia. Sarah, Plain and Tall.
Mahy, Margaret. Haunting, The.
Mazer, Harry. Last Mission, The.
Mazer, Harry. Snow Bound.
Mazer, Harry. City Light.
Mazer, Harry. Island Keeper, The. (6)
Mazer, Norma Fox. After the Rain.
Mazer, Norma Fox. Figure of Speech.
Mazer, Norma Fox. Silver.
Mazer, Norma Fox. When We First Met.
Mazer, Norma Fox. Mrs. Fish, Ape, and Me, The Dump Queen.
McGraw, Eloise Jarvis. Moccasin Trail.
McKinley, Robin. Hero and the Crown, The.
McKissack, P. & McKissack, F. Jr. Black Diamond.
McKissack, P. The Dark-Thirty: Southern Tales Supernatural.
Miklovitz, Goria. After the Bombing.
Miles, Betty. Real Me, The.
Moeri, Loise. Horse for X.Y.Z., A.
Montgomery, L.M. Anne of Avonlea.
Montgomery, L.M. Anne of Green Gables.
Montgomery, L.M. Jane of Lantern Hill.
Mowat, Farley. Dog Who Wouldn't Be, The.
Mowat, Farley. Tales of a Dead King.
Mowat, Farley. Two Against the North.
Mowat, Farley. Never Cry North.
Mowat, Farley. Owls in the Family.
Mowat, Farley. Whale for the Killing, A. (2)

Appendix E: Sally Nance's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Myers, Anna. Red Dirt Jesse.
Myers, Walter Dean. Legend of Tarik, The.
Naylor, Phyllis Reynolds. Ghosts of Now, The.
Myers, Walter Dean. Somewhere in the Darkness.
Naylor, Phyllis Reynolds. Josie's Troubles.
Naylor, Phyllis Reynolds. Shiloh.
Naylor, Phyllis Reynolds. Witch's Eye, The.
Neville, Emily. It's Like This, Cat.
Neufeld, John. Twink. (2)
Nixon, Joan Lowery. Dark and Deadly Pool, The.
Nixon, Joan Lowery. Ghosts of Now, The.
Nixon, Joan Lowery. The Orphan Train Adventures: A Dangerous Promise.
Nordstrom, Ursula. Secret Language, The.
Norton, Andre. Fur Magic.
O'Brien, Robert. Silver Crown, The.
O'Dell, Scott. Island of the Blue Dolphins. (5)
O'Dell, Scott. Sing Down the Moon.
O'Dell, Scott. My Name is Not Angelica.
O'Dell, Scott. Sarah Bishop. (3)
O'Dell, Scott & Hall, Elizabeth. Thunder Rolling in the Mountains.
Pascal, Francine. Sweet Valley High: Crash Landing.
Pascal, , Francine. Sweet Valley High: Spring Break.
Pascal, Francine. Sweet Valley High: Second Chance.
Pascal, Francine. Sweet Valley High: Playing with Fire.
Pascal, , Francine. Sweet Valley High: Broken Hearted.
Paterson, Katherine. Jacob Have I Loved. (3)
Paterson, Katherine. Great Gilly Hopkins, The. (3)
Paterson, Katherine. Park's Quest. (3)
Paterson, Katherine. Bridge to Terabithia. (4)
Paterson, Katherine. Lyddie. (2)
Paterson, Katherine. Come Sing Jimmy Jo.
Paterson, Katherine. Flip-Flop Girl.
Paulsen, Gary. Haymeadow, The . (3)
Paulsen, Gary. River, The .
Paulsen, Gary. Voyage of the Frog, The . (3)
Paulsen, Gary. Dogsong. (20)
Paulsen, Gary. Monument, The.
Paulsen, Gary. Foxman, The.
Paulsen, Gary. Mr. Tucket.
Peck, Robert Newton. Day No Pigs Would Die, A.
Peck, Richard, E. Something for Joey.

Appendix E: Sally Nance's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Pfeffer, Susan Beth. Year Without Michael, The.
Raskin, Ellen. Westing Game, The. (3)
Raskin, Ellen. Mysterious Disappearance of Leon (I mean Noel), The.
Raskin, Ellen. Figgs & Phantoms. (2)
Rawls, Wilson. Summer of the Monkeys.
Rawls, Wilson. Where the Red Fern Grows. (2)
Ready, Cooper. Her Father's Daughter.
Rinaldi, Ann. Stitch in Time, A.
Robertson, Keith. Henry Red's Baby-Sittig Service.
Robinson, Barbara. Best Christmas Pageant Ever, The.
Ruckman, Ivy. Night of the Twisters. (2)
Rylant, Cynthia. Missing May.
St. John, Wyly Folk. Secrets of Hidden Creek.
Salisbury, Graham. Under the Blood-Red Sun. (2)
Salten, Felix. Fifteen Rabbits.
Savitz, Harriet May. Run, Don't Walk.
Savitz, Harriet May. On the Move.
Schaefer, Jack. Shane.
Scieszka, Jon. Good, the Bad, and the Goofy, The. (2)
Scieszka, Jon. Not So Jolly Roger, The.
Sebestyen, Ouida. Girl in the Box, The .
Sewell, Anna. Black Beauty.
Shakespeare, William. Romeo and Juliet.
Shusterman, Neal. Shadow Club, The .
Shusterman, Neal. Speeding Bulett.
Sleator, William. Among the Dolls.
Sleator, William. Into the Dream.
Slote, Alfred. Matt Gargan's Boy.
Slote, Alfred. My Trip to Alpha.
Slote, Alfred. Hang Tough, Paul Mather.
Slote, Alfred. Stranger on the Ball Club.
Smith, Betty. Tree Grows in Brooklyn, A.
Smucker, Barbara. Susan.
Snyder, Zilpha Keatley. Headless Cupid, The.
Soto, Gary. Fire in My Hands, A.
Soto, Gary. Living up the Street.
Soto, Gary. Taking Sides.
Soto, Gary. Neighborhood Odes.
Speare, Elizabeth George. Calico Captive.
Speare, Eizabeth George. Sign of the Beaver, The.
Spinelli, Jerry. Maniac Magee.
Spyri, Joanna. Heidi.

Appendix E: Sally Nance's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Steele, Mary. Journey Outside.
Stevenson, R.L. Black Arrow, The.
Stevenson, R.L. Kidnapped.
Stockton, Frank. Lady or the Tiger, The.
Stolz, M.S. Dog on Barkham Street, A.
Stolz, Mary. And Love Replied.
Stolz, Mary. In a Mirror.
Stolz, Mary. Ready or Not.
Swift, Jonathan. Gulliver's Travels.
Taylor, Mildred. Friendship and the Gold Cadillac, The.
Taylor, Mildred. Let the Circle Be Unbroken. (2)
Taylor, Mildred. Mississippi Bridge. (2)
Taylor, Mildred. Road to Memphis, The. (3)
Taylor, Mildred. Roll of Thunder, Hear My Cry.
Taylor, Mildred. Song of the Trees.
Taylor, Theodore. Cay, The.
Taylor, Theodore. Weirdo, The.
Thomas, Joyce Carol. Journey. (3)
Thurber, James. 13 Clocks, The.
Tolkien, J.R.R. Hobbit, The.
Townsend, John Rowe. Cloudy-Bright.
Tunis, John, R. Kid from Tomkinsville, The.
Twain, Mark. Adventures of Tom Sawyer, The.
Twain, Mark. Prince and the Pauper, The.
Ullman, James Ramsey. Banner in the Sky.
Van Leeuwen, Jean. Dear Mom, You're Ruining My Life.
Verne, Jules. Journey to the Center of the Earth, A. (2)
Verne, Jules. Twenty Thousand Leagues Under the Sea.
Voigt, Cynthia. Building Blocks. (2)
Voigt, Cynthia. Callendar Papers, The. (2)
Voigt, Cynthia. Dicey's Song.
Voigt, Cynthia. Homecoming.
Voigt, Cynthia. Runner, The.
Voigt, Cynthia. Solitary Blue, A.
Voigt, Cynthia. Tree by Leaf.
Waugh, Evelyn. Loved One, The.
Webster, Jean. Daddy-Long Legs.
Wells, H.G. Time Machine, The.
Wells, H.G. War of the Worlds.
Westall, Robert. Ghost Abbey.
White, Sarah Gardiner. Like Father, Like Son.
Wilder, Laura Ingalls. Long Winter, The.

Appendix E: Sally Nance's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Winthrop, Elizabeth. *Battle for the Castle, The*.
Wolff, Virginia Euwer. *Mozart Season, The*.
Wolff, Virginia Euwer. *Probably Still Nick Swansen*.
Woolfolk, Dorothy. *Abbey is Missing*.
Wood, Phyllis Anderson. *I Think This is Where We Came In*.
Wood, Phyllis Anderson. *Win Me and You Lose*.
Wrede, Patricia. *Dealing with Dragons*.
Wrede, Patricia. *Searching for Dragons*.
Wyss, Joanna. *Swiss Family Robinson*.
Wyss, Thelma Hatch. *Here at the Scenic-Vu Motel*.
Yep, Laurence. *Dragonwings*.
Yolen, Jane. *Devil's Arithmetic, The*.
York, Carol Bech. *Revenge of the Dolls*.
Zindel, Paul. *I Never Loved Your Mind*.
Zindel, Paul. *Pigman, The*.
Zolotow, Charlotte, (Ed.). *An Overpraised Season: Ten Stories of Youth*.

Appendix F: Sarah Belton's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Adoff, Arnold. Sports Pages.
Alcott, Louisa May. Little Women.
Alphin, Elaine. Ghost Cadet, The.
Arrick, Fran. Chernowitz! (97)
Avi. Nothing but the Truth
Avi. Who Was That Masked Man, Anyway?
Avi. Wolf Rider. (73)
Bauer, Marion Dane. On My Honor.
Bennett, Jay. Executioner, The. (74)
Bethancourt, Earnest. Great Computer Dating Caper, The.
Bradbury, Ray. Fahrenheit 451. (20)
Brooks, Bruce. Moves Make the Man, The. (31)
Clark, Mary Higgins. Cradle Will Fall, The. (16)
Cleary, Beverly. Ribsy.
Cooney, Caroline B. Face on the Milk Carton, The. (30)
Corcoran, Barbara. Face the Music.
Crutcher, Chris. Crazy Horse Electric Game, The. (2)
Cushman, Karen. Catherine, Called Birdy.
Danziger, Paula. Remember Me to Harold Square. (28)
Dumas, Alexander. Three Musketeers.
Duncan, Lois. I Know What You Did Last Summer. (60)
Duncan, Lois. Locked in Time.
Duncan, Lois. Third Eye, The.
Favors, Jean. Fifteen: #3 Tough Choices.
Finnis, A., (Ed. by). Bonemeal: Seven More Tales of Terror.
Fleschman, Paul. Joyful Noise.
Hamilton, Virginia. Arilla Sun Down.
Hawks, Robert. Summer's End.
Hinton, S.A. Outsiders, The. (100)
Hunt, Irene. No Promises in the Wind. (29)
Irwin, Hadley. Abby, My Love.
Kent, Deborah. Why Me?
Kent, Zachary. Triangle Factory Fire, The.
Kerr, M.E. Gentlehands.
Killian, Christi. Putting on an Act.
Klass, Sheila Solomon. Rhino.
Lowry, Lois. Find a Stranger, Say Goodbye. (13)
Lowry, Lois. Giver, The. (31)
Lowry, Lois. Rabble Starkey.
Mazer, Harry. Snow Bound. (79)
Magorian, Michelle. Goodnight, Mr. Tom. (30)
Major, Kevin. Hold Fast. (113)

Appendix F: Sarah Belton's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Mahar, Ardath. Place of Silver Silence.
McDaniels, Lurlene. No Time to Die.
McKinley, Robin. Hero and the Crown, The. (15)
Miklowitz, Gloria. Goodbye Tomorrow.
Morpurgo, Michael. Waiting for Anya.
Moore, Elizabeth. Dark Moon II: Dreams of Revenge.
Murphy, Jim. Boys War, The.
Myers, Walter Dean. Fallen Angels. (31)
Myers, Walter Dean. Scorpions. (71)
Myers, Walter Dean. Somewhere in the Darkness.
Neufeld, John. Lisa, Bright and Dark. (14)
Nixon, Joan Lowry. Dark and Deadly Pool, The. (63)
Nixon, Joan Lowry. Weekend Was Murder, The. (6)
Nixon, Joan Lowry. Whispers from the Dead.
Paulsen, Gary. Hatchet. (88)
Paulsen, Gary. Night John.
Payne, Jr, Bernal. Experiment in Terror.
Peck, Richard. Remembering the Good Times. (29)
Pfeffer, Susan Beth. Year Without Michael, The. (15)
Preston, Richard. Hot Zone, The.
Rawlings, Marjorie Kinnan. Yearling, The. (15)
Richter, Conrad. Light in the Forest, The. (28)
Rinaldi, Ann. In My Father's House.
Ruckman, Ivy. Night of the Twisters.
Salassi, Otto. Jimmy D. Sidewinder and Me.
Serraillier, Ian. Escape from Warsaw.
Sleator, William. Duplicate, The. (2)
Smith, Sinclair. Second Sight.
Sobol, Donald J. Two Minute Mysteries.
Spinelli, Jerry. Who Put That Hair in My Toothbrush?
Steiner, Barbara. Spring Break.
Stine, Megan. Fifteen: #4 Dylan's Secret.
Stine, R.L. Babysitter IV, The.
Stine, R.L. Goodnight Kiss.
Stine, R.L. Second Horror, The.
Stine, R.L. Secret Bedroom, The.
Thomas, Ruth. Runaways, The.
Vos, Ida. Hide and Seek.
White, Rob. Surrender.
Wallace, Daisy (ed. by). Witch Poems.
Wolff, Virginia Euwer. Make Lemonade.
Yolen, Jane. Devil's Arithmetic, The. (96)

Appendix F: Sarah Belton's Classroom Book Collection

(all titles single copies unless noted in parentheses)

Zindel, Paul. *Pigman, The*. (15)

Ordered for next year:

Arrick, Fran. *Chernowitz*. (15)

Avi. *Wolfreider*. (15)

Carter, Jimmy. *TalkingPeace: A vision for the Next Generation*. (6)

Coleman, Penny. *Rosie the Riveter*. (4)

Hahn, Mary Downing. *December Stillness*. (60)

Hinton, S.E. *Outsiders, The*. (30)

Lindwer, Willy. *Last 7 Months of Anne Frank, The*. (4)

Laird, Christa. *But Can the Phoenix Sing?* (30)

Lawrence, Jacob & Myers, Walter D. *The Great Migration: An American Story*. (2)

Lawrence, Louise. *Patchwork People, The*. (15)

Lindwer, Willy. *Last Seven Months of Anne Frank, The*. (4)

McCloud, Bill. *What Should We Tell Our Children About Vietnam?* (4)

McKissack, P. & McKissack, F. *Redtail Angels: The Story of the Tuskegee Airman*. (4)

Spiegelman, A. *Maus: A Survivor's Tale I*. (60)

Spiegelman, A. *Maus: II*. (60)

Staton, Robin. *Casey Over There*. (2)

Stanley, Jerry. *Children of the Dustbowl*. (60)

Yep, Lawrence. *Hiroshima*. (29)

VITA

Judith Neff taught children from the ages of three to eleven in private and public schools in Ohio for sixteen years. Twelve of those years were with second through fifth graders at Highland Park Elementary in Grove City, Ohio. During her years at Highland Park she mentored twelve preservice teachers in the teacher education program at Ohio State University known as the EPIC (Educating Professionals for Informal Classrooms) Program. In addition she cooperated with university students who completed doctoral dissertation and graduate level research in her classroom.

In 1990 Judith Neff served on committees at Ohio State University and Highland Park Elementary to design and implement the Professional Development School which succeeded EPIC and was part of the first group of Professional Development Schools designed through the Holmes Group. In 1991 she was awarded a Master of Arts for her studies in Policy and Leadership through the College of Education at the Ohio State University. In 1992 she received an award for excellence from the Ohio State for her mentoring of preservice teachers.

In 1993 Judith Neff began doctoral studies at the University of Tennessee. From 1993 through 1997 she worked with schools and preservice teachers as they completed their internships in the public schools. She taught research methods in 1993 and 1994. From 1994 through 1997 she taught literacy methods to preservice teachers in the Urban/Multicultural Teacher Education program at the University of Tennessee, Knoxville.

Judith Neff received her doctorate in education in May of 1997 from the University of Tennessee and was awarded recognition as the outstanding doctoral candidate in literacy education. She is an adjunct professor at the University of Tennessee and a literacy consultant in east Tennessee.

Publications

Neff, J. A. C. M. (1995). Book review, *The need for story: Cultural diversity in classroom and community* edited by Anne Haas Dyson and Celia Genishi. International journal of qualitative studies in education, 8(2), PP. 213-216.