VARIATION AND CONSISTENCY IN
INTERACTIVE READ-ALOUD STYLE ACROSS AGE GROUPS

Melissa Kobelin
Senior Thesis--Linguistics
Swarthmore College
3/25/00
Reading aloud to children is about much more than the text at hand. Reading aloud to children is about text and about interaction. When a parent sits down to read with a child or a teacher calls together a class full of kids to share a story, he or she also shares knowledge about what it means to be literate, shares attitudes about books, and shares skills and strategies for reading. Read-alouds are learning situations even if direct instruction is not involved. The lessons children learn from session to session, of course, vary to a wide extent, due in part to differences in the reader's own interactive style. Individuals are thought to have unique and consistent read-aloud styles which may be somewhat dependent on culture, social class, and literacy level. Style may also be related in part to the age of the child or children involved. Since adult reading style has the potential to affect a child's future engagement with literacy and schooling, it seems particularly important to understand style thoroughly. This study aims to examine the variations and consistencies in a teacher's individual read-aloud style as she interacts with groups of children from different age cohorts.  

READ-ALOUDS ARE GOOD, BUT WHY?

In classrooms across America there are read-alouds. Pick a school, any school, and chances are that somewhere in that building there is a teacher who shares stories with his or her

---

1 A debt of gratitude is owed to Loretta Zaklad of the School in Rose Valley who graciously allowed for the observation and recording of the read-aloud sessions examined in this paper, to the Rose Valley children who enthusiastically agreed to the recording, and to Diane Anderson, Ted Fernald, Julie Patton, Sam Prouty, and Amy White for their comments and insights. I alone, however, am responsible for any errors or oversights that may remain.
students by reading aloud. Perhaps a pair of preschoolers have cozied up to a teacher with a book; maybe the kindergartners have gathered on the rug for a story. Even classrooms full of older children occasionally may pause to hear the next installment of a chapter book. There seems to be a sort of common understanding that reading aloud to kids is good for them. Consequently, a great many teachers and parents can be found reading aloud to children.

The claim that read-alouds are good for kids is supported by several decades worth of research. A whole slew of studies correlate children’s reading skills with their read-aloud experience. It is thought that read-alouds produce cognitive benefits (Ninio, 1980, Snow, 1983), allow children to acquire important socio-linguistic skills (Heath, 1982, 1983, Goldfield and Snow, 1984) and encourage them to love books (Taylor, 1983).

This research, however, is composed mostly of correlational studies. Such studies indicate only that there is a relationship between being read to and literacy/language skills. They do not address the question “Why?” Why does reading to children allow them to develop certain skills and competencies? What are the mechanisms at work? Teale (1981), intent on developing an answer to the “why” question, suggests that careful descriptions of book reading events might provide pertinent information.

Researchers who have done as Teale suggests, examining read-aloud events, have discovered that read-alouds are usually composed of much more than oral renderings of the book. A great deal of talk about the text goes on, both in homes and classrooms. Ninio and Bruner (1978) observed a mother reading to her infant and found that ritualized discussion sequences occurred. The mother labeled and talked about the pictures, asked her non-verbal child questions
about the book, and then supplied answers. Heath (1982, 1983), too, has found that read-alouds may involve social interaction such as labeling and questioning, recounting and predicting, while Kerr and Mason (1994) point out that adults also paraphrase and interpret text as needed. It is thought that the adult and child(ren) work together to negotiate the meaning of the text. (Teale, Martinez, & Glass, 1989) Read-alouds which include talk related to text before, during, and after the story, are know as “Interactive” and are thought to be most beneficial for children. (Bloome, 1985, Flood, 1977)

ADULT READERS SCAFFOLD SKILLS AND STRATEGIES FOR CHILDREN

The interactive read-aloud involves conversation between the adult and child (or group of children) during a story reading event. Often this conversation is scaffolded: the child does what he or she can and the adult does the rest. Soon the child picks up the behaviors modelled by the adult. As the child’s abilities grow, the adult’s help is gradually withdrawn. (Cazden, 1988) Thanks to adult scaffolding, even young, non-verbal children are able to participate in interactive read-alouds. Ninio and Bruner (1978) found that not only would the mother reading to her infant answer her own questions, she would interpret the child’s babbling, reaching, and pointing as requesting or providing labels. The routine tends to be very conversational, containing a turn-taking structure, even though the child may not be speaking. A common sequence includes

2 The term scaffold comes from the work of Bruner (1978), and it refers to the steps taken to reduce the degrees of freedom in carrying out a task, so that the learner can concentrate on the acquisition of a difficult skill or strategy. As used here, it may be best understood in light of Vygotsky’s notion of learning through social interaction. (1978)
directing attention (e.g., "look"), questioning (e.g., "What's that?"), labeling (e.g., "It’s a ____"), and providing feedback (e.g., "Yes."). The adult reader provides the child with enough help to participate in the read-aloud event and serves as a model for the child’s future participation.

Scaffolding and modelling may be used by teachers with groups of students participating in read-alouds as well. By asking appropriate questions and providing relevant commentary throughout, teachers are able not only to enhance student understanding but also allow students to work through the meaning-making process for themselves. (Barrentine, 1996) The scaffolding which adults provide for children in interactive read-alouds allows an infant to later ask for and suggest labels independently, or a child to later make sense of a text read without help. Martinez and Teale (1993) believe that it is the scaffolding and modelling which occurs during read-alouds that enables children to become strong independent readers:

> The discourse processing strategies, literary responses, and ways of constructing meaning that are consistently modeled and scaffolded by the literate adult in the storybook interaction therefore can become the reading strategies, literary responses, and ways of constructing meaning internalized by the child, especially if teachers engage in these behaviors on a consistent basis.

It is appropriate, high-quality scaffolding and modelling which allows children to benefit from interactive read-alouds.

**VARIATION IN READ-ALOUD STYLE**

Of course, all scaffolding and modelling are not equal. Research shows that adults, both
parents and teachers, vary in the styles of interaction used during read-alouds. The major work done regarding read-aloud style variation is by Teale and Martinez. They have found differences between two kindergarten teachers in the structural aspects of the stories on which they focused when asking questions (e.g. setting, characters) and in the kinds of information they elicited (1986). Martinez and Teale (1993) have also described in detail the storybook reading styles of six kindergarten teachers. To determine read-aloud style, they examine the following aspects of discussion during read-alouds:

- **Total amount of conversation**
- **Focus**
  - important or unimportant story information
- **Type of Information**
  - textually explicit, pictorially explicit, background, text-based inference, reader-based inference, summary inference, evaluative inference, predictive inference, personal association, identification, meta
- **Instructional Strategies**
  - eliciting, informing, inviting, reviewing, recapitulating, elicits reading, responds to text

They have found individual teacher read-aloud style to be consistent across readings of the same storybooks. Dickinson and Keebler (1989) have determined that there are consistencies in teacher’s styles that can be detected despite variation caused by factors such as the type and length of the book being read. To determine individual style, they consider the use of:

- labeling-describing
- direct instruction
- discussion of book mechanics
- summary
- prediction
Prevalence of certain markers has allowed them to characterize the styles of their readers. It would seem that, in general, style may be understood through the consideration of selected features.

Style variation is not an entirely individual thing, however. In fact, certain types of variation can be attributed to a number of factors, including, but surely not limited to, culture, social class, and adult literacy level. Instances of cultural variation are documented by Heath, an ethnographer in the Piedmont regions of the Carolinas, who describes the literacy practices of three communities--one poor/working class and black, one poor/working class and white, one "mainstream" and multiracial. She has found that parents reading to children in the mainstream community tend to ask for "what-explanations" followed by "reason-explanations" and commentaries, while parents in the lower class white community tend to ask only "what"-questions. Parents in the lower-class black community, scaffolding storytelling, ask their children to think metaphorically and to recreate scenes orally, but do not call either for "what-explanations" or critical commentaries. (Heath, 1982, 1983) Scaffolding style variation according to social class is documented by Ninio (1980), who has found that mothers of a low-income group asked their children more "what-questions" and fewer "where-questions" when reading than did mothers of a higher income group and that mothers of a lower income group focused more on imitation, while higher income mothers encouraged production of new vocabulary. Snow
and Ninio (1986), have also shown that mothers of lower socio-economic class are less effective than middle-class mothers at eliciting active labeling. Parental literacy level may also contribute to read-aloud style variation as is evidenced by Anderson, Teale, and Estrada (1980), who have shown that adults of low literacy levels engage in discussion with their children about text in a less thorough and perhaps less familiar way than do adults with greater literacy skills. Variation in read-aloud style may be attributed to the adult reader’s culture, social class, or literacy level.

It seems likely that read-aloud scaffolding style variations affect the way children engage text. Flood (1977) has found a relationship between parental style in reading and children’s test scores, while Beck, Omanson, and McKeown (1982) have determined that the number, timing, and organization of questions may affect story comprehension. It has also been determined that variation in the extent to which teachers help children activate background knowledge prior to reading can affect comprehension (Au and Jordan, 1981). Heath (1982, 1983), too contends that read-aloud style differences can contribute to differences in school performance. Mainstream children go on to succeed in school, as the type of literary conversation they have practiced at home is the type of conversation encountered in school. Children from outside the mainstream may experience difficulty in school due to lack of experience with the type of literary engagement required. A teacher’s or parent’s reading style appears to impact not only a child’s comprehension of a single story, but a child’s general literacy and classroom skills. Read-aloud scaffolding style may contribute to a child’s future successes and failures.

DEVELOPING A MORE THOROUGH UNDERSTANDING OF READ-ALOUD STYLE
There are studies which suggest that individuals have their own unique and consistent read-aloud styles, and there are studies which suggest that styles correlate with the reader's culture, social class, and literacy level. There is also evidence to suggest that style may affect both children's immediate engagement with text and more general classroom experience. For this reason, it seems most important to understand read-aloud style as thoroughly as possible, to understand what skills and strategies different styles foster, and to understand what factors contribute to style differences.

**DOES INDIVIDUAL STYLE VARY WHEN READING TO CHILDREN OF DIFFERENT AGES?**

In an attempt to explore individual read-aloud style more fully, this study aims to consider whether style shifting occurs in accordance with the developmental level of the child or children involved, or whether individuals may maintain unique styles when reading to children from different age groups. Obviously, as children's skills improve, adults must adjust the level of scaffolding provided, but does this call for a shift in style? Such variation is not by any means thoroughly documented. Adults engaged in read-alouds are thought to be aware of children's developmental levels and capable of providing appropriate scaffolding. (Morrow, 1988, Teale and Sulzby, 1987) Little has been written, though, about what appropriate scaffolding for children of different ages might entail. The research on read-alouds tends to focus on mothers and
their infants or teachers and preschool-/kindergarten-aged children, but has not extensively
described interactive read-alouds involving older children. As such, little is known about whether
or not appropriate scaffolding for children of different ages calls for changes in individual reading
style. Dickinson and Keebler's (1989) assumptions that use of labeling and of analysis are
characteristics of style might suggest instances of variation when considered in light of Snow and
Goldfield's (1983) findings which have shown that as children mature, read-aloud interactions
progress beyond the one-word and simple labeling stage to discussion about sequencing, motives,
consequences, and cause and effect. Application of labeling and analysis as style markers might
demonstrate variation in adult reading style across age groups. Teale and Martinez's (1986)
assumption that total amount of conversation is a consistent style marker may prove variation
related to age group in light of Heath's (1983) data which suggests that within a mainstream
multiracial community and a white working-class community, adults engage in more talk about
text with infants than with preschool-aged children. As these children get older, there seem to be
greater expectations from teachers and parents that children sit quietly and listen when books are
read. As such, it would seem that adults engage text differently with children of different ages
and that some of the read aloud style markers proposed in previous research may be seen shifting
as the ages of the children involved vary. Here the style markings present in read-aloud
interactions between a teacher and groups of children of different ages are examined in order to
determine something about style variations and consistencies across age groups.

SUBJECTS
The subjects of this study were approximately seventy children and their reading teacher/librarian at the School in Rose Valley, a private, progressive elementary school with a child-centered philosophy of active/inquiry-based learning located in Rose Valley, PA. The children were members of two preschool classes (one half-day class, one full-day class), two multi-age kindergarten/first grade (K-I) classes, and two multi-age third/fourth grade (3-4) classes. The teacher is a well-educated white woman who has been teaching for a number of years, and members of the school community, although somewhat diverse, would most likely be characterized by Heath’s term. “mainstream.”

DATA COLLECTION PROCEDURES

The basic data collection procedure for the study involved audiotaping six read-aloud sessions, one for each group. Each of the recordings happened in the school library with the exception of the half-day preschool group which was visited in their own room. Children in the half-day preschool sat on an area rug with their classroom teachers while the reading teacher sat on a rocking chair, facing the group. Children in the full-day preschool sat on the floor in the library with their classroom teacher in a semi-circle facing the reading teacher, who also sat on the floor. Children in the K-I and 3-4 classes sat on chairs set in a semi-circle facing the reading teacher who sat in a rocking chair. The reading teacher selected the books, which were: *Time to Sleep* by Denise Fleming for the preschoolers, *Down the Road* by Alice Schertle for the K-1s, and
ANALYSIS

All sessions were transcribed and broken into numbered units based on speaker and topic. Dividing the transcriptions into these speaker/content units allows close examination of the read-aloud events, and for some simple numerical analysis. They are useful in describing the differences and similarities in the teacher's reading style across age groups, and in determining the extent to which certain aspects of style are emphasized. Word counts of text and conversation were also performed.

The teacher's individual style is understood here through use of a scheme inspired by previous research (Dickinson and Keebler, 1989, Heath, 1985, Martinez and Teale, 1993, Snow, 1983, Teale and Martinez, 1986) and examination of the read-aloud transcriptions (Appendices B-G). Factors considered include:

- Proportion of conversation to text
- Providing of background information
- Providing and eliciting of summary information
- Elicitation of personal connection
- Elicitation of personal response
- Drawing attention to textual and pictorial features
- Elicitation of sound effects
- Elicitation of text predictions
- Elicitation of plot predictions
- Elicitation of inferences

Transcription units are characterized using this scheme as instances focused on background
information, summary information, personal connections, etc. These elements are not necessarily elements thought to be beneficial by the educational establishment or by educational theorists, although certainly some would contend that tapping into prior knowledge via personal connection or making predictions and inferences are beneficial behaviors for the child participants. These factors are chosen as style markers due to their presence in the transcriptions and their consideration in previous research on style. The proportion of conversation to text is reported numerically, while the patterns of other markers are observed and described in order to provide an understanding of teacher style variations and consistencies across age groups.

**PROPORTION OF CONVERSATION TO TEXT**

The amount of conversation encouraged by a teacher is probably one of the most obvious and important markings of read-aloud style. Some teachers consistently engage in more talk about text than others. (Martinez and Teale, 1993) As discussed previously, Heath's (1983) data indicates that the amount of conversation occurring during read-alouds might be one of the style features most likely to vary according to age group. Her findings would suggest that conversation in proportion to text read aloud decreases with age. The transcriptions examined here do indicate that some variation exists in the proportional amount of discussion compared to amount of text read aloud from age group to age group.

When the transcription units were counted for each session, the number of units of text
read aloud remained relatively close for all age groups:

### UNITS OF TEXT READ ALOUD

<table>
<thead>
<tr>
<th></th>
<th>PS</th>
<th>K-1</th>
<th>3-4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group 1</td>
<td>14</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td>Group 2</td>
<td>13</td>
<td>15</td>
<td>18</td>
</tr>
</tbody>
</table>

The preschool sessions included thirteen and fourteen units of text read aloud, the K-1 sessions included twenty-one and fifteen units of text, and the 3-4 sessions included twenty-two and eighteen units of text. Very limited differences exist. Increases in the units of text read to older students might be attributed to the fact that they heard longer passages overall. It would seem that the number of text units read by the teacher— the number of units into she divided the book or passage while reading, and therefore the number of pauses between text units made by the teacher, remain somewhat similar across age groups. Despite the fact that passages read to older students were decidedly longer, the teacher breaks each text into a similar number of chunks.

The length of these units does, however, vary with the age groups. The older children are read longer units of text between conversation breaks. A word count of the text units allows for the determination of average number of words per text unit which is greater for the K-1s than for the preschoolers, and greater for the 3-4s than for the K-1s:
AVERAGE NUMBER OF WORDS / TEXT UNIT

<table>
<thead>
<tr>
<th></th>
<th>PS</th>
<th>K-1</th>
<th>3-4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group 1</td>
<td>30.9</td>
<td>65.8</td>
<td>142.9</td>
</tr>
<tr>
<td>Group 2</td>
<td>32.0</td>
<td>93.7</td>
<td>156.3</td>
</tr>
</tbody>
</table>

Just as the amount of text read between breaks increases as the students get older, the amount of conversation occurring in those breaks seems to increase with age as can be determined by the total number of conversation units.

TOTAL UNITS OF CONVERSATION

<table>
<thead>
<tr>
<th></th>
<th>PS</th>
<th>K-1</th>
<th>3-4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group 1</td>
<td>99</td>
<td>130</td>
<td>206</td>
</tr>
<tr>
<td>Group 2</td>
<td>52</td>
<td>116</td>
<td>224</td>
</tr>
</tbody>
</table>

The 3-4 sessions included more units of conversation than the K-1 sessions, which included more units of conversation than the preschool sessions. Since the number of conversational units
increases from age group to age group, but the number of text units remains fairly steady, it would seem that as the age of the children increases, the teacher engages in more conversation at each text break. Although the older children have more conversation than the younger children, comparison of total words of conversation to total words of text reveals that the proportion of conversation to text read-aloud decreases with age:

<table>
<thead>
<tr>
<th></th>
<th>PS</th>
<th>K-1</th>
<th>3-4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group 1</td>
<td>59%-41%</td>
<td>47%-53%</td>
<td>35%-65%</td>
</tr>
<tr>
<td>Group 2</td>
<td>48%-52%</td>
<td>43%-57%</td>
<td>42%-58%</td>
</tr>
</tbody>
</table>

The younger children have a greater proportional amount of conversation in comparison to text than the older children. It would seem that the younger children engage in proportionally more talk about the book than do older children. Consequently, it might be possible to propose that this teacher's read-aloud style does vary with age when it comes to the amount conversation compared to the amount of text read-aloud.

PROVIDING BACKGROUND INFORMATION

In order to facilitate story comprehension, a teacher may at times provide students with
pertinent background information relating to new concepts or vocabulary. (Martinez and Teale, 1993) The teacher observed here does not provide extensive amounts of background information. In fact, discussion of background information is often child-initiated. Nonetheless, she does discuss new ideas and words on several occasions. With the preschool groups she makes sure to discuss migration and hibernation. (Appendices B and C) With the K-1s she engages in discussion about several unfamiliar words--obstacles, dilly-dally, and foxtails. (Appendices D and E) The 3-4s also discuss some new vocabulary--predicament, priggish, calf eyes, and consarn' it. (Appendices F and G) Background information is discussed with all of the groups, but it does not appear to be the teacher's main focus with any group.

PROVIDING AND ELICITING SUMMARY INFORMATION

Another marker of teacher read-aloud style is thought to be attention to story summary, the reiteration of textually and pictorially explicit information. (Martinez and Teale, 1993, Dickinson and Keebler, 1989) The teacher studied here provides summarization at all levels. To the a group of preschoolers, the teacher reads “BEAR WAS SOFTLY SNORING IN HER CAVE.” and then makes the summary statement “She was already snoring.” (Appendix B) To the K-1s, the teacher reads that Hettie enters “MR. BIRDIE’S EMPORIUM AND DRY GOODS STORE.” After a short divergent discussion, the teacher summarizes, “And now, Mr. Birdie is the store keeper.” (Appendix D) With the 3-4s, the teacher makes summary statements about what has happened in the previous chapter: “she lives in a great big mansion. And she
doesn't just serve the tea, she says it's expensive tea and 'be careful with the china.'” (Appendix F) Every group receives summary information provided by the teacher, but they are not all asked to produce their own summaries. Only with the 3-4 groups does the teacher elicits summary statements from students. She asks the 3-4s questions such as, “Could someone tell briefly, not, we don’t need explanation from the beginning, but what has just happened?” (Appendix G) and “Okay, what’s the book about?” (Appendix F) With all of the children, the teacher produces summary statements; with the older children, she also elicits summary from them. Summarizing is most likely a consistent element of her personal reading style, but it is a marker which varies in usage across age groups.

ELICITATION AND CONTRIBUTION OF PERSONAL CONNECTION

Another style marker is a teacher’s attention to personal connection. (Martinez and Teale, 1993, Dickinson and Keebler, 1989) Requests or attempts to relate prior personal experiences to textual information are encouraged by the teacher studied through extended conversations with children at each age level. She contributes her own personal connections several times, telling preschoolers about a bear she had seen in a news story while they read a book about a bear (Appendix C), pointing out to the K-1s that the unfamiliar word obstacles appears in a song that they sing (Appendix D), and volunteering to the 3-4s that just as the book character vents frustrations by yelling into a hollow tree, she, herself, vents frustrations by baking bread. She also elicits the students’ connections. The preschool groups are read a story
about animals getting ready for winter, migrating, and hibernating. Appropriately, one of the
preschool groups discusses their own visits to Florida where it is warm in the winter (Appendix
B), while the other details their own experiences involving bears (Appendix C). The K-1 groups
are read a story in which a little girl walks to the store for the first time by herself. The teacher
asks these students “Did you ever want to do something all by yourself and you weren’t
allowed? Maybe could you put your hand up if you have something you want to tell about and
then maybe you want to tell about a time you were, first time you were allowed to do
something.” (Appendix D) The 3-4s who are read about a character who vents frustrations engage
in a lengthy conversation about ways to deal with anger, (Appendix G) and after reading about an
untrustworthy salesman, the group discusses their dealings with salespeople. In response to a
child who talks about “getting ripped off,” she comments, “I think you’ve had a lot of experience
with that.” (Appendix G) Attention to personal connection seems characteristic of this teacher
when reading to children of all age levels.

ELICITATION OF PERSONAL RESPONSE

Attention to personal response, opinions or feelings about text at any level (plot,
characters, word choice, etc.) may be considered another aspect of teacher read-aloud style. The
teacher studied here elicits personal response from students at all age levels. “What did you
like?” she asks a group of preschoolers. (Appendix B) “I particularly like these pictures so tell
me what you think.” she says to one group of K-1s. (Appendix D) “How did you like this
book?" she asks the other group, "Did you like this book or was there something about it you didn’t like?" (Appendix E) "You don’t like them?" she asks the 3-4s as they respond negatively to some characters. (Appendix F) This teacher encourages the children to make personal responses to the books at all age levels, perhaps a style feature which may be considered consistent.

DRAWING ATTENTION TO TEXTUAL AND PICTORIAL FEATURES

Some teachers point out aspects of book mechanics, writing format, or artistic techniques during read-alouds, which may be considered yet another style marker. (Dickinson and Keebler, 1989) The teacher examined here does point out a number of textual and pictorial features. With both groups of preschoolers, she makes a point to mention that the book’s pictures were made by cutting and pasting. (Appendices B and C) With both groups of K-1s, she points out that the pictures are watercolors (Appendices D and E). With both the preschoolers (Appendices B and C) and the K-1s (Appendices D and E) she comments on relative sizes of characters portrayed in the illustrations. With the 3-4s, she points out that an item of text is printed in italics (Appendix F) and that the writer is using a great many adjectives. (Appendix G) It might be suggested that the teacher finds it more appropriate to point out pictorial features to the younger children and textual features to the older children, but that with all ages the teacher may on occasion point out something of a book’s technical aspects.
ELICITATION OF SOUND EFFECTS

A feature common to all of the read-alouds by the teacher examined here is the elicitation of child participation through the use of sound effects. No matter what the age of the children, the teacher encourages the students to make sounds—snoring noises for a sleeping character, squeaking noises for the opening of a door, bullfrog sounds for a character who is cursed to croak like a frog. These elicitations are at times overt sound requests in which the teacher explains exactly what sound the students should produce, for example:

(14) Teacher: BEAR SNIFFED ONCE
(15) Help Bear sniff.
(16) All: [sniffing noises] (Appendix C)

Other times, the elicitations are requests for sound, but neglect to specify what the sound should be like:

(67) Teacher: ...AND HETTIE SAID HER WALKING WORDS.
(68) Help me.
(69) Teacher and some children: DOWN THE ROAD ONE AND
(70) All: TWO. (Appendix E)

Since the students here are familiar with the sounds expected, a simple request for “help” and a modelling of the appropriate sounds by the teacher is all that is needed in the way of sound effect elicitation. Sound effects which are truly familiar and expected may be signalled even less overtly by use of a pause:

(97) Teacher: ... SHE SHOUTED WITH JOY--
Here the teacher merely pauses and the students chime in with the correct sound effect. None of the literature reviewed for this study describes adult elicitation of sound effects in read-alouds. It would appear to be a feature somewhat unique to this particular teacher's read-alouds, and certainly might be considered a style-marker. The elicitation of sound-effects is a style-marker which appears consistently. The types of elicitation, however, do vary. In the preschool sessions, the elicitations seem quite overt. In the K-1 sessions, the elicitations seem at times extremely overt and at times rather subtle. In the 3-4 sessions, the elicitations are made only through use of pauses. There is a consistency in the use of sound effects across age groups; there may be variation, however, in the manner in which the sound effects are elicited.

It seems particularly useful to understand the distinction between the overt elicitation of sound effects, and those elicited through modelling or pauses. Not only are those sound effects elicited less overtly more expected or more familiar to the students, they appear to be based on sound effects which appear as actual text in the story. The "walking words" recited in the K-1 example above are written out in the text, as are at least some of the "jug-a-rums" produced in the 3-4 example. Sounds which are themselves written out in the book seem to require less in the way of overt elicitation. They are chances to "fill in the blank," and in this way are different from overtly elicited sound effects which are not textually specified. This difference may very well qualify "fill in the blank" sound effects as instances of text prediction, which is a separate style feature.
A style marker often considered in research is a teacher's attention to predictive inferences. (Martinez and Teale, 1993, Dickinson and Keebler, 1989) Using the text as a base, the teacher may elicit predictions about what's coming next, on either a word or plot level. The teacher considered in this study might be characterized by her elicitation of predictions. She plays a "fill in the blank" text prediction game with all of the groups. A pause in the reading here indicates that the students should predict the next word of text. For example:

(86) Teacher: Mama's skirt, Papa's pockets, and Hettie's basket were full of--
(87) All: Apples. (Appendix D)

The children produce the next word or text without reading it. Instead, they use their knowledge of the story context to predict an appropriate word. Some instances of "fill in the blank" sound effects probably also qualify as instances of text prediction. If this is so, the transcripts examined here suggest that "fill-in-the-blank" predictions are used by a teacher in sessions with children from each age group, and might, therefore, be a marking of style which remains consistent across age groups.

ELICITATION OF PLOT PREDICTIONS

Instances of prediction in these sessions do not, however, all fit into the "fill-in-the blank" text variety. Prediction, in a number of cases, focuses instead on plot. Plot prediction elicitations occur only in the transcripts of the 3-4 sessions and include "Does anybody have any
predictions?”, “I would like somebody to predict what she's going to wish”, and “[Predict] what you think might go wrong this time.” (Appendix F) The teacher pauses in the text to ask the older students to think about what actions might happen next in the story. She does not do this with either of the younger sets. With the K-I students, the teacher does ask some plot prediction type questions, but she holds them until the end of the story. During discussion following the story, the teacher asks “When her Papa showed up, the picture of him is nice and big, what did you think was going to happen?” (Appendix E) and “did you think she was going to get in trouble?” (Appendix D). These children are asked to consider what they thought was going to happen next, after having already discovered the answer. With the K-1s, the teacher does not ask for predictions in the middle of the text. Instead, she asks the students to consider predictions made in the past. The teacher studied here certainly asks students to think about plot predictions, but perhaps there is some variation as to her use of plot predictions across age groups.

ELICITATION OF OTHER INFERENCE

When making a prediction, the reader or listener uses what they know about a text thus far to make inferences about what will probably happen next. Stories often call for the making of a variety of other inferences regarding actions, settings, motives, or feelings. Teacher elicitation of such inferences may be another style feature. (Martinez and Teale, 1993) In the story read to the preschoolers, winter is coming and the geese are honking goodbye. The teacher asks, “Where
are the geese going? Do you know?” (Appendix B) While the author does not say explicitly, the children are asked to infer that they’re migrating south. In the story read to the K-1s, a little girl walks down a dusty road, through a field of apple trees, and across a stream to get eggs for her family at Mr. Birdie’s Emporium and Dry Goods Store. The K-1s are asked “Where does Hettie live? Does she live in the big city? Where does she live?” (Appendix D) Again, the author does not state this information specifically; the children must infer that she lives in the country. The 3-4s story includes a pair of haughty girls who condescend to the main character. With the 3-4s the teacher asks “How did Polly feel about the two girls after that tea party?” (Appendix G) Here again, the students are asked to make an inference. Each group is asked some such questions, which suggests that the elicitation of inferences is a style feature appearing with some consistency across age groups.

CONCLUSIONS

Read-alouds are far more than oral renditions of text. Book reading involves interactions between adults and children—interactions in which adults scaffold and model reading skills and strategies for children. As such, read-alouds are learning situations which impact children’s future literacy and schooling. Research suggests that individual parents and teachers have their own unique and consistent interactive read-aloud styles, correlating to a certain degree with the reader’s culture, social class, and literacy level. Different read-aloud styles are thought to affect differently children’s engagement with texts and with school. The key point of this pilot study
is to suggest that another factor contributing to style differences may be the age of the child or children involved in the read-aloud session.

The observations made in this study regarding teacher style markers identified during sessions with children from three different age cohorts would suggest that there is both some variation and consistency of style across age groups. Style markers found consistently across age groups include discussion of background information, provision of summary information, provision and elicitation of personal connection, provision and elicitation of personal response, attention to textual and pictorial features, elicitation of sound effects, elicitation of text prediction, and elicitation of other inferences. Instances of each of these elements could be identified in the transcriptions of read-aloud sessions with preschoolers, K-1 children, and 3-4 children. Style markers which appeared to varied extents included amount of conversation in relation to text, elicitation of summary, and elicitation of plot predictions. It seems that with the 3-4 children, the teacher engages in more conversation at each text break than with the K-1 children, and that with the K-1 children, the teacher engages in more conversation than with the preschool children, but that the younger children engage in a larger amount of conversation in proportion to the amount of text read-aloud than the older children do. Proportional amount of conversation to text appears to decrease alongside the age of the children. It also seems that the teacher elicits both summary information and plot predictions from the groups of 3-4 children but not from the younger groups. These instances of variation in teacher style markers across age groups might suggest that style is not entirely consistent across age groups, although certainly, it might also seem that the markers used to identify read-aloud style if altered could point to
This study consists merely of observations made regarding six read-aloud sessions, and thus makes no claims about the true relationship between style and child age or the generalizability of the findings to other contexts. Nonetheless, the observations made here might suggest it worthwhile to further pursue examination of read-aloud style's relationship with child age. Future work might include larger samplings and allow for statistical examination of style markers in read-aloud transcriptions. It might be examined in light of those variables already identified as contributing to stylistic differences such as culture, social class, and literacy level. Future research might also account for the possibility that story structure contributes to the read-aloud experience (Martínez and Roser, 1985) and therefore examine sessions involving a variety of story books or even a variety of book genres. Further investigation should allow for a more fully realized understanding of the variations and consistencies which occur in teacher read-aloud style across age groups.

Since the interactions occurring between adults and children during read-aloud sessions are thought to have such a large impact on children's literacy and school experiences, information about the relationship between the age level of the child(ren) and the type of scaffolding and modeling typically provided during read-aloud sessions may have implications for educational practice. Teachers interested in equipping students with attitudes and strategies for reading success might be encouraged to pay attention to the developmental appropriateness of their own read-aloud interactions. Research regarding the relationship between child age and adult read-aloud style could impact the consideration educational practitioners give to the interactions they
have with children surrounding text, which in turn could help children make gains as readers and learners.
References


Rochester, NY: National Reading Conference, Inc.


Appendix A: Transcription Conventions

All capitals indicate text read-aloud.

Children are numbered as they appeared on the audio-recordings. The first child to speak in each session is Child 1, the second is Child 2, etc. If it was possible to determine that a child had spoken previously, he or she was given the same number as had been issued the first time, but if it was not possible to recognize easily whether or not a child had spoken already, a new number was assigned. For this reason many more children appear to be participating in these read-aloud events than were actually present at the time.

All transcripts are broken into numbered units based on speaker and topic. Each time a new individual speaks, it is marked as a new unit. For example:

(1) Child 1: Oh I love that story!
(2) Child 2: Me too!
(3) Teacher: I'm holding it upside down.
(4) Child 3: We read it in kindergarten! (Appendix E)

Sometimes, though, one individual holds the floor for a long period of time and covers more than one topic. For this reason it seemed prudent to mark each topic with its own numbered unit. In introducing a story with one of the preschool groups the teacher shifts topics several times:

(1) Teacher: TIME TO SLEEP--
(2) If you’re a bear--
(3) Okay?
(4) It’s written by Denise Fleming and she made the pictures. She makes the pictures by cutting and pasting.
(5) And lots of people who hear this story feel like they’d want to do some cutting and pasting.
(6) TIME TO SLEEP. Again, TIME TO SLEEP. (Appendix B)

Each unit here contains a different type of information or serves a different purpose. In unit (1), the teacher reads-aloud the book title. In unit (2), she makes a clarifying inference regarding the title. In unit (3), she calls for the students' attention and in unit (4) provides background information about the author/illustrator and her techniques. In unit (5), the teacher suggests a possible extension activity for the children to try, and in unit (6) she repeats the book title read aloud from the cover and then reads aloud the book title from the title page.

Each unit here marks new content. Passages of text read-aloud are not considered to contain content changes as any such changes may be attributed to the author and not the teacher. As such, passages of text read aloud are not divided into smaller units.
Appendix B: Transcription 10/4/99, Preschool, Group #1

(1) Teacher: TIME TO SLEEP...
(2) If you're a bear...
(3) Okay?
(4) It's written by Denise Fleming and she makes the pictures. She makes the pictures by cutting and pasting.
(5) And lots of people who hear this story feel like they'd want to do some cutting and pasting.
(6) TIME TO SLEEP. Again, TIME TO SLEEP.
(7) Child 1: Time to wake up.
(8) Teacher: BEAR SMELLS ONCE. [Sniffing noise] BEAR SMELLS TWICE. [Sniffing noise] “I SMELL WINTER IN THE AIR” SAID BEAR. “IT'S TIME TO CRAWL INTO MY CAVE AND SLEEP. BUT FIRST, I MUST TELL SNAIL.”
(9) Very hard to see the little snail.
(10) Child 2: I can't see the
(11) Child 3: I can see the snail.
(12) Teacher: Sit down.
(13) SNAIL WAS SLOWLY SLITHERING UP ONE LEAF AND DOWN ANOTHER. “SNAIL,” CALLED BEAR, “WINTER’S IN THE AIR. TIME TO SEAL YOUR SHELL AND SLEEP.”
(14) There's a better view of snail.
(15) SNAIL STOPPED SLITHERING. “YOU'RE RIGHT, BEAR,” SAID SNAIL. “THIS MORNING THERE WAS FROST ON THE GRASS. IT'S TIME TO SLEEP, BUT FIRST I MUST TELL--
(16) Who's he going to tell?
(17) Child 4: the skunk.
(18) Teacher: Jonathan? It's really nice that you like Aaron, but sit up.
(19) Child 5: I can't see.
(20) Teacher: SCRATCH, SCRITCH, SCRATCH. SKUNK WAS BUSY DIGGING GRUBS. “SKUNK, WINTER’S ON IT’S WAY,” SAID SKUNK. “IT’S TIME FOR YOU TO CURL UP IN YOUR DEN AND SLEEP.”
(21) This is Snail way over here.
(22) Child 6: I know that.
(24) All: Turtle.
TO SLEEP. BUT FIRST I MUST TELL WOODCHUCK.

(26) We can't see Woodchuck yet.

(27) TURTLE TRUDGED UP WOODCHUCK'S HILL. "WOODCHUCK," CALLED TURTLE, "WINTER IS ON IT’S WAY. IT’S TIME FOR YOU TO BURROW DOWN AND SLEEP." "THANK GOODNESS," SAID WOODCHUCK WITH A SIGH. "MY SKIN IS SO TIGHT. I'M SO FULL. I COULD NOT EAT ANOTHER BITE. I'M READY TO SLEEP, BUT FIRST I MUST TELL LADYBUG." LADYBUG WAS PERCHED HIGH ON A BRANCH IN A MAPLE TREE. "LADYBUG," CALLED WOODCHUCK, "WINTER IS ON ITS WAY." LADYBUG FLEW OVER WOODCHUCK'S HEAD. LADYBUG FLEW OVER WOODCHUCK'S HEAD. "THE LEAVES ARE FALLING FROM THE TREES," SAID WOODCHUCK. "IT’S TIME FOR YOU TO SLIP UNDER A LOG AND SLEEP." "ALL RIGHT," SAID LADYBUG. "BUT FIRST, I MUST TELL BEAR." [laughs] BEAR WAS SOFTLY SNORING IN HER CAVE.

(28) She was already snoring.

(29) “BEAR,” CRIED LADYBUG.

(30) Oh wait, let’s snore like Bear.

(31) All: [snoring noises]

(32) Teacher: “BEAR,” CRIED LADYBUG. (33) Child 7: I was dreaming of food.

(34) Teacher: Pardon me Alice?

(35) Child 7: I was dreaming of food when I was asleep like a bear.

(36) Teacher: Oh, cool.

(37) Child 7: I did this. (Licks her lips)

(38) Teacher: With your tongue? [Laughs]

(39) That’s great Alice.

(40) “BEAR,” CRIED LADYBUG. “WAKE UP, WAKE UP.” BEAR GRUMBLED AND ROLLED OVER. “THE SKY IS FULL OF GEESE HONKING GOODBYE,” CRIED LADYBUG. “WINTER IS ON ITS WAY, BEAR.”

(41) Where are the geese going? Do you know?

(42) Child 8: South.


(45) Child 11: South. (46) Child 12: South

(47) Child 13: South.

(48) Child 14: South.

(49) Teacher: You know what? First you put your hand up, and then you wait to be called.

(50) But you’re right. South. They’re flying South.

(51) Why?

(52) Child 8: Because, um, um, it’s cold in the winter, and it’s warm at South.

(53) Teacher: Wonderful. That’s exactly right.

(54) Child 15: And are people at South?

(55) Teacher: Do people live there?

(56) Sure. In Florida.
Child 15: Yeah.

Teacher: There are lots of places where it's warm

Child 16: I know about Florida. And it was very, very, very, very, warm.

Teacher: Yes.

Child 17: Yeah, and I thought it was winter. Child 18: And it's warm there.

Teacher: Michelle's turn. What were you saying Michelle?

Child 17: I thought it was winter, but it was um warmer, but it was winter when I went there with my mom.

Teacher: mm-hmm.

Child 17: It was winter.

Teacher: It was winter up here, and warm in Florida down South.

Child 17: Yeah.


Child 19: See you in the spring.

Teacher: No you won't see me in the spring, but you'll see some of those animals again in the spring. You'll see me sooner than that.

Child 20: No.

Child 21: No they don't.

Child 22: No, but I do.

Child 23: I do.

Child 24: I don't.

Child 25: I do.

Child 26: I don't.

Child 27: I do.

Teacher: Wait a minute, I want to hear from Michelle.

Child 28: I do. When I don't stay up.

Child 29: I took a nap when it was, when it was morning time.

Teacher: You do take naps during the day, yes, you take naps. But you get up and you have something to eat in between times. I think. I hope so. [Laughs]

Anybody else have something to say about that fall book?

Aaron?

Child 30: Yeah.

Teacher: What?

Child 30: Know what I really liked?
Teacher: What did you like?
Child 30: That's-- I liked the bear and the ladybug part.
Teacher: Me too, Aaron.
Child 30: That was the silliest part.
Child 31: Me too.
Teacher: I like when you put your hand up and Anna has her hand up.
Child 32: Um I like it when the lady bear comes and woodchuck and a ladybug flew over and
Teacher: Yes. Yes.
(101) Nobody should be talking now.
(102) I um I almost said Georgia, um, Beth. [Laughs]
Child 33: Um, I like the part when the bear, when the ladybug told the bear that it wasn't fall anymore.
Teacher: And the bear was already asleep.
(105) Jessie?
Child 34: Hey I was going to say that.
Child 35: Yeah, me too.
Child 36: It makes me like [inaudible]
Teacher: Say that again.
Child 36: Um It makes me like [inaudible]
(111) Teacher: It makes you like fall days?
(112) I'm having trouble hearing. Is that what you said?
(113) Yeah. Me too. Days like this are just a gift aren't they? Beautiful. The trees have started, just started around here to change their color.
Appendix C: Transcription 10/19/99, Preschool, Group #2

(1) Teacher: All right.
(2) Um, the first is a fall book.
(3) I think last time we read another Denise Fleming about taking good care of the Earth and this time we have a fall story called TIME TO SLEEP. And it's Denise Fleming again. She is the one who makes the cut-outs.
(4) TIME TO SLEEP.
(5) She cuts and pastes.
(6) Yeah?
(7) Teacher 2: I don't know if they could tell what animal was on the front, but we play a game about that animal doing just what it's doing.
(8) Child 1: Bear?
(9) Teacher: It is a bear.
(10) Teacher 2: Do you guys remember the sleeping bear game we played?
(11) Children: Yeah.
(12) Teacher: Well that's what this is all about.
(13) Let's keep listening, okay?
(14) BEAR SNIFFED ONCE.
(15) Help Bear sniff.
(16) All: [Sniffing noise]
(17) Teacher: BEAR SNIFFED TWICE.
(18) All: [Sniffing noise]
(19) Teacher: "I SMELL WINTER IN THE AIR" SAID BEAR. "IT'S TIME TO CRAWL INTO MY CAVE AND SLEEP. BUT FIRST, I MUST TELL SNAIL." SNAIL WAS SLOWLY SLITHERING UP ONE LEAF AND DOWN ANOTHER. "SNAIL," GRUMBLED BEAR, "WINTER'S IN THE AIR. IT'S TIME TO SEAL YOUR SHELL AND SLEEP."
(20) Bear's nose.
(21) SNAIL STOPPED SLITHERING. "YOU ARE RIGHT, BEAR," SAID SNAIL. "THIS MORNING THERE WAS FROST ON THE GRASS. IT'S TIME TO SLEEP, BUT FIRST I MUST TELL--"
(22) Children: Skunk
(23) Teacher: SCRITCH, SCRATCH, SCRATCH. SKUNK WAS BUSY DIGGING GRUBS. "SKUNK, WINTER'S ON IT'S WAY," SAID SKUNK. "IT'S TIME FOR YOU TO CURL UP IN YOUR DEN AND SLEEP." SKUNK LOOKED UP. THE LEAVES ON THE TREES WERE YELLOW AND RED. "ALL RIGHT," SAID SKUNK, "BUT FIRST, I MUST TELL--"
(24) Children: Turtle
(25) Teacher: TURTLE WAS OFF ON A RAMBLE. "STOP, TURTLE," CRIED SKUNK. "I HAVE NEWS. WINTER IS ON IT'S WAY." TURTLE BLINKED. "WINTER? "YES, WINTER." SAID SKUNK. "IT'S TIME FOR YOU TO DIG DOWN DEEP AND SLEEP." "THE DAYS HAVE BEEN GROWING SHORTER," MUTTERED TURTLE. "IT'S TIME
TO SLEEP. BUT FIRST I MUST TELL-- WOODCHUCK.

(26) You can’t see Woodchuck here so you can’t guess it.


(28) Teacher: [laughs]

(29) Child 3: woodchuck.

(30) Teacher: TURTLE TRUDGED UP WOODCHUCK’S HILL. “WOODCHUCK,” CALLED TURTLE, “WINTER IS ON IT’S WAY. IT’S TIME FOR YOU TO BURROW DOWN AND SLEEP.”

(31) There is Woodchuck.

(32) “THANK GOODNESS,” SAID WOODCHUCK WITH A SIGH. “MY SKIN IS SO TIGHT. I COULD NOT EAT ANOTHER BITE. I’M READY TO SLEEP, BUT FIRST I MUST TELL--

(33) Children: Ladybug.


(35) Child 2: She doesn’t know that Bear telled Snail.

(36) Teacher: Bear already knew, right?

(37) BEAR WAS SOFTLY SNORING IN HER CAVE.

(38) Can you please softly snore in your caves?

(39) All: [snoring noises]

(40) Teacher: Very good.


(42) I wouldn’t mess with a bear like that.

(43) Child 4: No. Me either. I was just

(44) Child 5: We had a turtle and we let him come on the grass and we held the bottom of the turtle and we uh it almost, it’s head and he almost came out.

(45) Teacher: Uh-huh.

(46) Child 6: And once I even saw a wild bear.

(47) Teacher: There was one, there was one on the news last night. It wasn’t dangerous they kept saying. But it couldn’t find enough to eat because of the drought. Anyway.

(48) Child 7: There was two in the city.
Child 8: I watched a bear—black bears on Wild Discovery. And one was in a garbage and there was no water to the man who was gave em a buck of water and because nobody because he was thirsty and there was no water.

Teacher: Yes.

Did you want to say something, James?

Child 9: Yeah. Did you know what? Once I saw a little baby bear. And it fell in the water and then I shot a gun pointing right towards the water.

Teacher: Oh dear. That's

Child 9: And when I shot, I shot the bear.

Teacher: That sounds really violent to me and a little bit scary.

Let's finish with this bear now, okay?


What are they going to do? Do you know the word for that?

Child 10: Sleep all winter.

Teacher: And what's it called?

Child 11: Hibernate.

Child 12: Hibernate.

Teacher: Thanks Abby. (To Teacher 2 who answered telephone)

Hibernate.

Good work.
(1) Teacher: Well, it's pouring today, but it will not be pouring on Wednesday-- we hope. When it's Apple Day. When I look out my window with-- nobody has to move-- I can look out and see apples on the apple tree. That tree right out the window there has
(2) Child 1: They're getting red.
(3) Teacher: They're very red. They're-- they're looking great.
(4) Child 1: And it smells like it's time for Apple Day.
(5) Teacher: It's just about Apple Day.
(6) If you look up on the mantle, you'll see all my Apple Day books. I'm not reading every one today-- I can't. We'd just have to sit here all day.
(7) Child 2: Well, we wish we could.
(8) Teacher: Okay. So.
(9) The first one that I'm going to read is called DOWN THE ROAD.
(10) Child 3: I know that one.
(11) Teacher: It's a very good one.
(12) Child 4: I know that one.
(13) Child 5: I know that one. We read't before.
(14) Child 6: I know that one, but I can't remember what it
(15) Teacher: It's written by Alice Schertle and the pictures were made by E.B. Lewis.
(16) We know E.B. Lewis the artist who makes these pictures. Um. And he's come to our school.
(17) I particularly like these pictures so tell me what you think.
(18) Oh, yes, FOR THE CHILDREN AT THE SCHOOL IN ROSE VALLEY. LOVE IS READING TOGETHER.
(19) I like what he has to say.
(20) DOWN THE ROAD. HETTIE LIVED IN A LITTLE GRAY HOUSE WITH A BIG STONE CHIMNEY AND A SCREEN DOOR THAT SQUEAKED IN A FRIENDLY WAY FOR COMINGS AND GOINGS.
(21) Child 7:[squeaking noise]
(22) All: [squeaking noises]
(23) Teacher: Good.
(24) All: [squeaking noises]
(25) Teacher: IN THE BACK OF THE HOUSE WAS A TIN ROOFED SHED WHERE PAPA MENDED OTHER PEOPLE'S TRUCKS AND TRACTORS AND CARS THAT WEREN'T RUNNING ANYMORE. IN FRONT OF THE HOUSE WAS A DUSTY ROAD THAT RAN THROUGH A FIELD, OVER A HILL, AND OUT OF SIGHT. SOMETIMES HETTIE WALKED WITH MAMA DOWN THE DUSTY ROAD. SOMETIMES SHE WALKED WITH PAPA. BUT HETTIE HAD NEVER, EVER, BEEN ALLOWED TO GO DOWN THAT DUSTY ROAD ALL BY HERSELF. ONE AFTERNOON MAMA SAID, MR. BIRDIE'S SPECKLED HENS ARE LAYING. WOULDN'T FRESH EGGS BE NICE FOR
TOMORROW'S BREAKFAST? SHE SIGHED AND SHOOK HER HEAD. I JUST DON'T HAVE TIME TO WALK TO MR. BIRDIE'S. IT'S TOO BAD. SCRAMBLED EGGS FOR BREAKFAST, SAID PAPA. IF ONLY I HAD THE TIME I'D GO MYSELF. I CAN DO IT SAID HETTIE. I'M BIG ENOUGH TO GO TO MR. BIRDIE'S ALL BY MYSELF. WELL, SAID MAMA. LOOK AT THIS BIG GIRL SAID PAPA. HETTIE CAN DO IT MAMA. ABSOLUTELY. PAPA GAVE HETTIE A HANDFUL OF COINS AND A WICKER BASKET. ONE DOZEN EGGS HE TOLD HER. TWELVE BIG BEAUTIES. NO CRACKS. BE SURE TO SAY THANK YOU TO MR. BIRDIE SAID MAMA. AND COME STRAIGHT HOME SAID PAPA. DON'T DILLY DALLY SAID MAMA.

(26) Okay, I need the squeak-bang noise of the screen door.
(27) All: [squeak-bang]

(28) Teacher: HETTIE WAS ON HER WAY. SHE MARCHED STRAIGHT DOWN THE DUSTY ROAD, SWINGING HER BASKET AND JIGGLING THE COINS IN HER POCKET. THIS IS WHAT IT'S LIKE TO BE GROWN-UP SHE THOUGHT: YOU HAVE MONEY IN YOUR POCKET AND YOU CAN GO DOWN THE ROAD ALL BY YOURSELF. SHE LISTENED TO HER SHOES GOING THUP THUP THUP THUP. AND SHE MADE UP SOME WALKING WORDS TO SAY AS SHE WENT ALONG. DOWN THE ROAD, ONE AND TWO. EGGS FOR BREAKFAST, HOWDY-DO. EGGS FOR BREAKFAST, CLICKETY-CLACK. EGGS FOR BREAKFAST, NOT A CRACK. BUMP WENT THE BASKET AGAINST HETTIE'S KNEES. BUMP, BUMP. WHEN THIS BASKET IS FULL OF EGGS THOUGHT HETTIE, I'LL WALK MY SMOOHEST SO THEY WON'T ROLL AROUND AND BREAK.
(29) Child 1: I can't see.
(30) Teacher: That's because I'm right handed. I show it to you after everyone else.
(31) SHE PRACTICED WALKING AS IF SHE WERE SKIMMING ACROSS A FROZEN POND ON ICE SKATES. PRETTY SOON HER WALK WAS SO SMOOTH THAT SHE BALANCED THE WICKER BASKET ON TOP OF HER HEAD AND CLIMBED ALL THE WAY TO THE TOP OF THE HILL BEFORE IT FELL OFF. WITH THE BASKET OVER HER ARM, HETTIE RACED DOWN THE OTHER SIDE, HER PIGTAILS FLYING.
(32) Child 6: [inaudible]
(33) Teacher: Say that again.
(34) Child 6: [inaudible]
(35) Teacher: Yes they do, that's E.B. Lewis. His watercolors are wonderful. He goes around asking boys and girls, in this case a little girl, He sees people on the street who he likes and he thinks they look interesting and so he asks them to sit still for a while while he paints them. First he sketches them.
(36) SHE FELT INSIDE HER POCKET TO MAKE SURE THE COINS WERE STILL THERE. THEN SHE CONTINUED DOWN THE ROAD, THROUGH A MEADOW, ACROSS A STREAM, PAST A HOUSE OR TWO, DOWN A STREET, AROUND A CORNER, UP SOME STEPS, AND INTO THE COOL SHADOWS OF MR. BIRDIE'S EMPORIUM AND DRY GOODS STORE.
(37) Where does Hettie live? Does she live in the big city? Where does she live?
(38) Child 11: Country.
(39) Teacher: She does.
(40) You’re not used to seeing stores, little stores like this that sell everything.
(41) Child 12: We live in the country.
(42) Teacher: No, but we’re in the suburbs. It feels like the country right here in Rose Valley, though, doesn’t it? It’s safe for us to go walking around. We’re allowed to walk all around at recess time.
(43) Child 12: We live in the country.
(44) Teacher: Yes. Right here. It’s safe here. And she’s allowed to do that because she lives in the country.
(45) Anyway, let’s do some more reading.
(46) And now, Mr. Birdie is the store keeper.
(47) WELL, NOW SAID MR. BIRDIE, HERE’S HETTIE ALL BY HERSELF. GOOD DAY MR. BIRDIE SAID HETTIE JUST AS MOMMA WOULD HAVE SAID. I’D LIKE A DOZEN EGGS PLEASE. SHE SLAPPED THE COINS DOWN ON THE COUNTER JUST AS PAPA WOULD HAVE DONE. TWELVE BIG BEAUTIES. NO CRACKS. WHILE MR. BIRDIE PUT TWELVE BIG BROWN EGGS INTO THE WICKER BASKET, HETTIE WALKED SLOWLY DOWN A CLUTTERED AISLE, LOOKING CLOSELY AT CANS AND CARTONS AND BOLTS OF FABRIC, JUST AS IF SHE MIGHT DECIDE TO BUY SOMETHING ELSE. BEFORE SHE LEFT SHE REMEMBERED TO SAY THANK YOU MR. BIRDIE. AROUND THE CORNER WENT HETTIE. DOWN THE STREET, PAST A HOUSE OR TWO, DOING HER SMOOTH WALK AND HOLDING THE BASKET CAREFULLY SO IT WOULDN’T BUMP AGAINST HER KNEES. WHEN SHE CAME TO THE STREAM, SHE STOPPED WITH ONE FOOT ON A FALLEN LOG. WHAT IF IT WOBBLES, THOUGHT HETTIE. WHAT IF THIS LOG WOBBLES ME OFF AND I DROP THE EGGS? SHE STEPPED DOWN INTO THE COLD WATER AND SPLASHED ACROSS THE STREAM, STRAIGHT ACROSS TO THE OTHER SIDE.
(48) In other words, she walked right through it in her sneakers.
(49) Child 7: Why couldn’t she go around?
(50) Teacher: She can’t. The stream is too long. And she didn’t want to balance on the log, did she?
(52) SHE STEPPED DOWN INTO THE COLD WATER AND SPLASHED ACROSS THE STREAM, STRAIGHT ACROSS TO THE OTHER SIDE. NO USE TAKING A CHANCE THOUGHT HETTIE. SQUISH SQUISH, WENT HETTIE’S WET SHOES ON THE DUSTY ROAD. SQUISH, SQUIISH, SQUIUSH, SQUIUSH. AND HETTIE SAID HER WALKING WORDS.
(53) If you remember them please help me...
(54) DOWN THE ROAD ONE AND
(55) All: TWO.
(56) Teacher: EGGS FOR BREAKFAST, HOWDY-DO. HETTIE WAS SO BUSY DOING
HER SMOOTH WALK AND SAYING HER WALKING WORDS AND ADMIRING THE
EGGS IN THE BASKET THAT SHE DIDN’T SEE A ROCK STICKING UP IN THE
MIDDLE OF THE ROAD. SHE WALKED ALONG, GETTING CLOSER TO THE ROCK
WITH EVERY STEP.  (57)  Help me:

(58) EGGS FOR
(59) All: BREAKFAST
(60) Teacher: CLICKETY-CLACK. EGGS FOR BREAKFAST, NOT A
(61) Children: Crack
(62) Teacher: OUCH!
(63) Teacher: HETTIE’S TOE HIT THE ROCK AND SHE STUMBLED FORWARD. SHE
HAD TO HOP AND JUMP TO KEEP FROM FALLING. INSIDE THE BASKET, THE
EGGS RATTLE TOGETHER WITH LITTLE CLINKING SOUNDS. ON NO! SAID
HETTIE. SHE KNEELD DOWN ON THE ROAD AND TOOK THE EGGS OUT OF THE
BASKET. SCARCELY BREATHING SHE EXAMINED EVERY ONE. NOT A CRACK!
SHE SAID WITH A SIGH. SHE WIPED EACH EGG OFF ON HER SHIRT AND PUT
THEM ALL BACK INSIDE.

(64) Child: Not a crack.
(65) Teacher: THEN SHE WAS ON HER WAY AGAIN. THIS TIME KEEPING A SHARP
EYE OUT FOR OBSTACLES ON THE ROAD.
(66) Child 1: What’s obstacles?
(67) Teacher: An obstacle is something in the way. Something sticking up.
(68) Child 7: Something. It’s something in the way that’s, that is, that you run into and it’s,
um, some sort of stick or something, some sort of rock or stick.
(69) Child 14: It’s, um, a log
(70) Child 7: It’s a log or a stick or a whole bunch
of rocks. Or something that you can trip over.

(71) Teacher: That’s right.
(72) Child 12: Or an obstacle course.
(73) Teacher: An obstacle course!
(74) And there’s a song we sing... I can see clearly now the rain has gone. No more obstacles in
my way.
(75) Let’s get back to it.
(76) IT SEEMED LIKE A VERY LONG ROAD. THE SUN WAS HOT, AND BY THE
TIME SHE REACHED THE MEADOW, HETTIE WAS TIRED, BUT THERE IN THE
MIDDLE OF THE MEADOW WAS A BIG WILD APPLE TREE FULL OF BRIGHT RED
APPLES. SWEET, JUICY, CRACKLY CRISPY APPLES. PAPA’S FAVORITES. MAMA’S
TOO. HETTIE HERSELF, WAS VERY FOND OF APPLES. JUST THREE, THOUGHT
HETTIE, AND THEN I’LL GO STRAIGHT HOME. SHE MADE HER WAY THROUGH
THE WEEDS, SNAGGING FOXTAILS IN HER SOCKS AND HOLDING THE EGG
BASKET CAREFULLY IN FRONT OF HER. HETTIE PICKED AN APPLE FOR MAMA.
SHE PICKED AN APPLE FOR HERSELF. NOW FOR A BIG RED PAPA SIZED APPLE.
SHE REACHED UP, UP, AND THE WICKER BASKET TIPPED JUST A LITTLE BIT.
SHE REACHED HIGHER, HIGHER. AND THE BASKET TIPPED A LITTLE MORE, A
LITTLE MORE. SPLAT! HETTIE WANTED TO CRY. SHE WANTED TO HIDE. SHE WANTED TO CLIMB UP INTO THE APPLE TREE AND NEVER, EVER COME DOWN. SHE DIDN'T WANT TO GO HOME AND TELL PAPA AND MAMA THERE WOULD BE NO EGGS FOR BREAKFAST. SHE CLIMBED RIGHT UP INTO THE OLD APPLE TREE AS HIGH AS SHE COULD GO AND THERE SHE SAT, JUST THINKING, FEELING SAD, AND NOT WANTING TO GO HOME. AFTER A LONG TIME, HETTIE SAW SOMETHING MOVING DOWN THE DUSTY ROAD.

(77) Child 14: It's her dad.
(78) Teacher: IT WAS PAPA!
(79) Teacher: HETTIE MADE HERSELF AS SMALL AS SHE COULD. PAPA, WHOSE SHARP EYES NEVER MISSED ANYTHING CAME STRIDING THROUGH THE TALL MEADOW GRASS. SO, HE SAID, THIS IS WHERE I FIND YOU. IS THIS HOW YOU BRING HOME EGGS FOR BREAKFAST? I WAS PICKING APPLES FOR US, SAID HETTIE WITH A SOB. I BROKE THE EGGS, PAPA. EVERY SINGLE ONE. PAPA NUDGED THE BASKET WITH THE TOE OF HIS FOOT. I SEE, AND YOU CLIMBED UP INTO THE TREE TO THINK IT OVER. SUDDENLY HIS FACE WRINKLED INTO A SMILE. THERE'S NO FINER PLACE THAN A TREE TO THINK THINGS OVER. AND PAPA CLIMBED UP BESIDE HER. BY THE TIME MAMA CAME THROUGH THE MEADOW GRASS, THERE WAS A PILE OF APPLE CORES UNDERNEATH THE TREE. HETTIE AND PAPA HAD CHINS STICKY WITH APPLE JUICE. MAMA NUDGED THE BASKET WITH THE TOE OF HER SHOE. I'M WAITING FOR TWELVE BEAUTIFUL EGGS, AND WHAT DO I FIND? SHELLS. I'M SORRY, MAMA, SAID HETTIE. I DROPPED THE EGGS, I WAS TRYING TO PICK SOME APPLES. FINE SWEET APPLES, SAID PAPA. MAMA STARED UP INTO THE TREE. WELL, WELL, SHE SAID. JUST LOOK AT THE TWO BIG BIRDS IN THE APPLE TREE. PAPA WHISTLED LIKE A MAGPIE.

(80) Can you do some bird whistles please?
(81) Children: [whistling]
(82) Teacher: Good.
(83) PRETTY SOON THERE WERE THREE BIG BIRDS IN THAT APPLE TREE.
(84) Child 7: black birds.
(85) Teacher: MAMA PUT HER ARM AROUND HETTIE. I'D ALMOST FORGOTTEN HOW LOVELY THE WORLD LOOKS FROM A TREE, MAMA SAID. EVERYONE SHOULD SPEND SOME TIME IN AN APPLE TREE. PAPA AGREED, ABSOLUTELY. AND WHEN THEY WALKED HOME BACK ALONG THE DUSTY ROAD, THEY HAD NOT ONE EGG AMONG THEM, BUT MAMA'S SKIRT, PAPA'S POCKETS, AND HETTIE'S BASKET WERE FULL OF--

(86) All: apples.
(87) Teacher: RED, SWEET APPLES.
(88) Child 7: Amanda's keeping her hand on my chair.
(89) Teacher: Stop it, I don't want to hear it.
(90) Child 15: I'm not.
Teacher: Stop.

AND THE NEXT MORNING THERE WAS APPLE PIE FOR BREAKFAST.

They didn’t have eggs, they had apple--

All: pie.

Child 16: Well, apple pie’s good too.

Teacher: I’ll say! I’ll say!

Child 12: Well, apple pie’s better actually.

Teacher: Better?

I have a question for you. First of all, did you ever want to do something all by yourself and you weren’t allowed? Maybe could you put your hand up if you have something you want to tell about and then maybe you want to tell about a time you were, first time you were allowed to do something.

Child 17: I couldn’t ride a big bike with training wheels.

Teacher: And then you got to? Then you were allowed.

Child 17: And now I’m so happy that I can ride it without training wheels.

Teacher: Josh?

Child 7: I wasn’t allowed to cut with a knife. And now I’m allowed to cut with knifes.

Teacher: It felt pretty good, huh? Allan, you’re next.

Child 18: Me and my friend, we wanted to walk to the post office, but my mom said we can’t.

Teacher: Good for you for being able to understand. Because we live in a place where it isn’t as safe as it is for Hettie.

Yes?

Child 19: I wasn’t allowed to ride a bike without training wheels, but now I can.

Teacher: That feels pretty good.

There’s all different ages in this group so maybe some of you can’t do that yet.

Child 20: I can do a big bike without training wheels.

Teacher: I know, but there’s different ages in this group so some of you are younger.

Child 21: I’m just learning.

Teacher: Yeah! Yeah! Good for you.

Ellie?

Child 22: Um. Um. I, um, my grandparents. They have a farm. And I really want to be able to get into the bushes because Bongo, this dog, Bongo really really likes me so it’s always like he has to come out because he knows I can’t get in the bushes, but I really really want to. One time I did, but I really hurt my ankle.

Teacher: I see.

I have another question. In this book, did you think she was going to get in trouble?

All: [mixed yes and nos]

Teacher: [laughs] Some of you did.

Child 23: I did.

Teacher: When she broke the eggs, you thought-- tell me, tell me. Tell me what you
thought, because I thought she was going to get into trouble.
(124) Where is it? When Papa comes. Wait a minute. Let me find it again. When we see him
and his picture looks nice and big doesn’t it? She didn’t come back when she was supposed to.
Here. Here.
(125) You tell. What did you think here?
(126) Child 23: I thought, I thought, she was gonna get in trouble with Papa.
(127) Teacher: Did you think he was going to yell?
(128) Child 18: No. I thought that she was going to get grounded for a week.
(129) Teacher: Someone different?
(130) Child 24: I um, didn’t think she was going to get into trouble.
(131) Teacher: Why? Was it because you have heard the book before.
(133) Teacher: [laughs] Clark?
(134) Child 12: I thought he wasn’t gonna see her.
(135) Teacher: Oh! You thought she was just going to be hidden the whole time. Very good.
(136) Child 26: Me too.
(137) Child 27: I thought she was gonna go home and someone’ll get mad at her for picking
apples, but um, I didn’t think her dad was gonna get mad.
(138) Teacher: What? Um, Jeremy, your turn.
(139) Child: I thought her dad was going to yell at her, but he didn’t.
(140) Teacher: So what kind of a family does she have?
(141) Child 12: Forgiving.
(142) Teacher: Forgiving. Good word. Good word. Understanding. They understand that it
was an accident.
(143) Ellie?
(144) Child 22: I thought that, um, um, that Papa was gonna get really really happy. Because
she was doing something for her family, but because she did something for her family, she broke
the eggs, but so he didn’t get angry.
(145) Teacher: Yes, that’s right. That’s why he didn’t get angry. And because it was an
accident.
(146) Child 28: Yeah.
(147) Teacher: Yeah?
(148) Child: Um. [inaudible]
(149) Teacher: Yes, oh yes, because she tried it all by herself. It was a brave thing that she did
and he understood that.
(150) Um, let’s stand up and stretch.
(151) You’ve been a wonderful audience.
(1) Child 1: Oh, I love that story!
(2) Child 2: Me too!
(3) Teacher: I'm holding it upside down.
(4) Child 3: We read it in kindergarten!
(5) Teacher: Yes, when it's apple time, when it's Apple Day, I tend to read the same books because I have favorites. And every year we do celebrate Apple Day.
(6) Child 1: It's um, a special time that you have once or twice a year.
(7) Teacher: You know about celebrations. You tend to read the same books over and over when you like them.
(8) Child 1: Yeah, like last year we read it.
(9) Teacher: Okay. Yup.
(10) Child 2: And I love it.
(11) Teacher: Oh, I'm glad.
(12) It's called
(13) Child 1: *Down the Road.*
(14) Teacher: All right.
(15) It's written by Alice Schertle and E.B. Lewis made the pictures.
(16) And he came to visit us, so he says, FOR THE CHILDREN AT THE SCHOOL IN ROSE VALLEY. LOVE IS READING TOGETHER.
(17) Child 4: Maybe that book was made here.
(18) Teacher: Pardon me?
(19) Child 4: Maybe that book was made here.
(20) Teacher: Um. Made here. Why do you say that?
(21) Child 4: Cause he wrote that.
(22) Teacher: Oh. No. It was. No. The man who did the pictures came here and signed it for us. He came to talk to us, to tell about the wonderful pictures.
(23) Here we go.
(24) Child 4: Teacher, I have a question. How do you know they're watercolor pictures?
(25) Teacher: Oh, I, um, this is made out of watercolor too. That's a good question. I can tell by looking, but if I didn't know that, it often tells me in the back of the book what he used. I'm not sure if this is. It looks like watercolor too. Yeah, the colors blend into each other. Uh-huh, I think this is watercolor too. I happened to pick two Apple Day books, both watercolor.
(26) Child 4: They were made by the same person.
(27) Teacher: Maybe, maybe. But they're not cause we read two different names. But there's some similarity isn't there?
(28) Child 5: Yeah.
(29) Teacher: Yes, okay. The person who made these pictures in Lesley Baker. I'll bet they know each other. That's really clever, you know, because I bet they know each other. Lesley Baker
(30) Child 4: And they have the same cover.
(31) Teacher: They both are using watercolor.
(32) And they both happen to live in Philadelphia. And I happen to know because Sarah’s grandma and Andrew’s grandma who used to teach here belongs to the same watercolor club, so they probably see each other’s work.
(33) But boy is that ever clever!
(34) HETTIE LIVED IN A LITTLE GRAY HOUSE WITH A BIG STONE CHIMNEY AND A SCREEN DOOR THAT SQUEAKED IN A FRIENDLY WAY FOR COMINGS AND GOINGS.
(35) Can you make a squeaky screen door sound?
(36) All: [squeaking noises]
(37) Teacher: Okay, stop.
(38) All: [squeaking noises]
(39) Teacher: If you can’t stop when I put the stop signal up, then I can’t ask you to do sound effects anymore. Okay?
(40) IN THE BACK OF THE HOUSE WAS A TIN ROOFED SHED WHERE PAPA MENDED OTHER PEOPLE’S TRUCKS AND TRACTORS AND CARS THAT WEREN’T RUNNING ANYMORE. IN FRONT OF THE HOUSE WAS A DUSTY ROAD THAT RAN THROUGH A FIELD, OVER A HILL, AND OUT OF SIGHT. SOMETIMES HETTIE WALKED WITH MAMA DOWN THE DUSTY ROAD. SOMETIMES SHE WALKED WITH PAPA. BUT HETTIE HAD NEVER, EVER, BEEN ALLOWED DOWN THAT ROAD ALL BY HERSELF.
(41) There she is.
(42) I think she’s a tiny bit older than you. Not much.
(43) Child 1: Like seven?
(44) Teacher: Maybe. It doesn’t say.
(45) Child 7: But what do you think she is?
(46) Child 8: Maybe about a fourth grader?
(47) Teacher: Maybe. We’ll see.
(48) Child 1: Probably seven.
(49) Teacher: I’m gonna let you decide. It doesn’t say how old she is.
(50) But let’s read it.
(51) It doesn’t say how old she is.
(52) ONE AFTERNOON MAMA SAID, MR. BIRDIE’S SPECKLED HENS ARE LAYING. WOULDN’T IT BE NICE TO HAVE FRESH EGGS FOR TOMORROW’S BREAKFAST? SHE SIGHED AND SHOOK HER HEAD. I JUST DON’T HAVE TIME TO WALK TO MR. BIRDIE’S. IT’S TOO BAD. SCRAMBLED EGGS FOR BREAKFAST, SAID PAPA. IF ONLY I HAD THE TIME I’D GO MYSELF. I CAN DO IT SAID HETTIE. I’M BIG ENOUGH TO GO TO MR. BIRDIE’S ALL BY MYSELF. WELL, SAID MAMA. LOOK AT THIS BIG GIRL SAID PAPA. HETTIE CAN DO IT MAMA. ABSOLUTELY. PAPA GAVE HETTIE A HANDFUL OF COINS AND A WICKER BASKET. ONE DOZEN EGGS
HE TOLD HER, TWELVE BIG BEAUTIES. NO CRACKS. BE SURE TO SAY THANK YOU TO MR. BIRDIE SAID MAMA. AND COME STRAIGHT HOME SAID PAPA. DON'T DILLY DALLY SAID MAMA.

(53) Child 9: What's dilly-dally?
(54) Teacher: Can somebody explain it? Elizabeth?
(55) Child 1: It doesn't mean when you hurry with things. You fool around.
(56) Teacher: You fool around. That's right.
(57) Well, now, can you make the sound of the screen door squeaking and then banging?
(58) All: [squeak-bang]
(59) Teacher: WENT THE SCREEN DOOR, AND HETTIE WAS ON HER WAY. SHE MARCHED STRAIGHT DOWN THE DUSTY ROAD, SWINGING THE BASKET AND JIGGLING THE COINS IN HER POCKET. THIS IS WHAT IT'S LIKE TO BE GROWN-UP SHE THOUGHT: YOU HAVE MONEY IN YOUR POCKET AND YOU CAN GO DOWN THE ROAD ALL BY YOURSELF. SHE LISTENED TO HER SHOES GOING THUP THUP THUP THUP. AND SHE MADE UP SOME WALKING WORDS TO SAY AS SHE WENT ALONG. DOWN THE ROAD, ONE AND TWO. EGGS FOR BREAKFAST, HOWDY-DO. EGGS FOR BREAKFAST, CLICKETY-CLACK. EGGS FOR BREAKFAST, NOT A CRACK.

(60) Child 10: Cracking. Eggs crack.
(61) Teacher: They sure do.
(62) BUMP WENT THE BASKET AGAINST HETTIE'S KNEES. BUMP, BUMP. WHEN THIS BASKET IS FULL OF EGGS THOUGHT HETTIE, I'LL WALK MY SMOOTHEST SO THEY WON'T ROLL AROUND AND BREAK. SHE PRACTICED WALKING AS IF SHE WERE SKIMMING ACROSS A FROZEN POND ON ICE SKATES. PRETTY SOON HER WALK WAS SO SMOOTH THAT SHE BALANCED THE WICKER BASKET ON HER HEAD AND CLIMBED ALL THE WAY TO THE TOP OF THE HILL BEFORE IT FELL OFF. WITH THE BASKET OVER HER ARM, HETTIE RACED DOWN THE OTHER SIDE, HER PIGTAILS FLYING. SHE FELT

(63) Child 11: Teacher. I have to use the bathroom.
(64) Teacher: You never have to ask.
(65) But Marcus, you've moved a little. Could you move a little space there? That's it. It's not your fault, it was like that. All right. Whatever. There's supposed to be a space. So we don't get disturbed.
(66) Okay.

(67) HETTIE FELT INSIDE HER POCKET TO MAKE SURE THE MONEY WAS STILL THERE. THEN SHE CONTINUED DOWN THE ROAD, THROUGH A MEADOW, ACROSS A STREAM, PAST A HOUSE OR TWO, DOWN A STREET, AROUND A CORNER, UP SOME STEPS, AND INTO THE COOL SHADOWS OF MR. BIRDIE'S EMPORIUM AND DRY GOODS STORE. IT'S AN OLD-FASHIONED KIND OF COUNTRY STORE. WE DON'T HAVE TOO MANY OF THEM AROUND HERE. WELL, NOW SAID MR. BIRDIE, HERE'S HETTIE ALL BY HERSELF. "GOOD DAY, MR.
BIRDIE “SAID HETTIE JUST AS MOMMA WOULD HAVE SAID. I’D LIKE A DOZEN EGGS PLEASE. SHE SLAPPED THE COINS DOWN ON THE COUNTER JUST AS PAPA WOULD HAVE DONE. “TWELVE BIG BEAUTIES. NO CRACKS.” WHILE MR. BIRDIE PUT TWELVE BIG BROWN EGGS INTO THE WICKER BASKET, HETTIE WALKED SLOWLY DOWN A CLUTTERED AISLE, I’M HAVING A PROBLEM READING BECAUSE YOU’RE JIGGLING. HETTIE WALKED SLOWLY DOWN THE CLUTTERED AISLE LOOKING CLOSETLY AT CANS AND CARTONS AND BOLTS OF FABRIC, JUST AS IF SHE MIGHT DECIDE TO BUY SOMETHING ELSE. BEFORE SHE LEFT SHE REMEMBERED TO SAY “THANK YOU MR. BIRDIE.” AROUND THE CORNER WENT HETTIE. DOWN THE STREET, PAST A HOUSE OR TWO, DOING HER SMOOTH WALK AND HOLDING THE BASKET CAREFULLY. WHEN SHE CAME TO THE STREAM, SHE STOPPED WITH ONE FOOT ON A FALLEN LOG. WHAT IF IT WOBBLIES, THOUGHT HETTIE. WHAT IF THIS LOG WOBBLIES ME OFF AND I DROP THE EGGS? SHE STEPPED DOWN INTO THE COLD WATER AND SPLASHED ACROSS THE STREAM, STRAIGHT ACROSS TO THE OTHER SIDE. NO USE TAKING A CHANCE THOUGHT HETTIE. SQUISH SQUISH, WENT HETTIE’S WET SHOES ON THE DUSTY ROAD. SQUISH, SQUISH, SQUISH, SQUISH. AND HETTIE SAID HER WALKING WORDS.

(68) Help me.
(69) Teacher and some children: DOWN THE ROAD ONE AND
(70) All: TWO.
(71) Teacher: EGGS FOR BREAKFAST, HOWDY-DO. HETTIE WAS SO BUSY DOING HER SMOOTH WALK AND SAYING HER WALKING WORDS CAN YOU SEE OKAY? SO BUSY SAYING HER WALKING WORDS AND ADMIRING THE EGGS IN THE BASKET THAT SHE DIDN’T SEE A ROCK STICKING UP IN THE MIDDLE OF THE ROAD. SHE WALKED ALONG, GETTING CLOSER TO THE ROCK WITH EVERY STEP. EGGS FOR BREAKFAST CLICKETY-CLACK. EGGS FOR BREAKFAST, NOT A
(72) Children: crack
(73) Teacher: OUCH!
(74) Teacher: HETTIE’S TOE HIT THE ROCK AND SHE STUMBLED FORWARD. SHE HAD TO HOP AND JUMP TO KEEP FROM FALLING. INSIDE THE BASKET, THE EGGS RATTLED TOGETHER WITH LITTLE CLINKY SOUNDS. “OH NO!” SAID HETTIE. SHE KNEELT DOWN ON THE ROAD AND TOOK THE EGGS OUT OF THE BASKET. SCARCELY BREATHING SHE EXAMINED EVERY ONE. “NOT A CRACK! SHE SAID WITH A SIGH. SHE WIPED EACH EGG OFF ON HER SHIRT AND PUT THEM ALL BACK INSIDE. THEN SHE WAS ON HER WAY AGAIN. THIS TIME KEEPING A SHARP EYE OUT FOR OBSTACLES ON THE ROAD. IT SEEMED LIKE A VERY LONG ROAD. THE SUN WAS HOT, AND BY THE TIME SHE REACHED THE MEADOW, HETTIE WAS TIRED. BUT THERE IN THE MIDDLE OF THE MEADOW WAS A BIG WILD APPLE TREE FULL OF BRIGHT RED APPLES. SWEET, JUICY, CRACKLY CRISP APPLES. PAPA’S FAVORITES. MAMA’S TOO. HETTIE HERSELF, WAS VERY FOND OF APPLES. JUST THREE, THOUGHT HETTIE, AND THEN I’LL
GO STRAIGHT HOME. SHE MADE HER WAY THROUGH THE WEEDS, SNAGGING FOXTAILS IN HER SOCKS.
(75) I call those hitchhikers, they call them foxtails.
(76) AND HOLDING THE EGG BASKET CAREFULLY IN FRONT OF HER.
(77) Child 12: What are they?
(78) Teacher: I call them hitchhikers. They stick to your. Some people call them burrs. They’re things that stick to your socks when you go hiking in the woods.
(79) Child 13: I know them. I have them in my woods.
(80) Teacher: Yes.
(81) HETTIE PICKED AN APPLE FOR MAMA. SHE PICKED AN APPLE FOR HERSELF. AND NOW FOR A BIG RED PAPA Sized APPLE. SHE REACHED UP, UP, AND THE WICKER BASKET TIPPED JUST A LITTLE BIT. SHE REACHED HIGHER, AND HIGHER, AND THE BASKET TIPPED A LITTLE MORE, A LITTLE MORE. SPLAT! HETTIE WANTED TO CRY. SHE WANTED TO HIDE. SHE WANTED TO CLIMB UP INTO THE APPLE TREE AND NEVER, EVER COME DOWN. SHE DIDN’T WANT TO GO HOME AND TELL PAPA AND MAMA THERE WOULD BE NO EGGS FOR BREAKFAST. UP SHE CLIMBED RIGHT UP INTO THE OLD APPLE TREE AS HIGH AS SHE COULD GO AND THERE SHE SAT, JUST THINKING, FEELING SAD, AND NOT WANTING TO GO HOME. AFTER A LONG TIME, HETTIE SAW SOMETHING MOVING WAY DOWN THE DUSTY ROAD. IT WAS PAPA! HETTIE MADE HERSELF AS SMALL AS SHE COULD. PAPA, WHOSE SHARP EYES NEVER MISSED A THING CAME STRIDING THROUGH THE TALL MEADOW GRASS. SO, HE SAID, THIS IS WHERE I FIND YOU. IS THIS HOW YOU BRING HOME EGGS FOR BREAKFAST? “I WAS PICKING APPLES FOR US, SAID HETTIE WITH A SOB. I BROKE THE EGGS, PAPA. EVERY SINGLE ONE.” PAPA NUDGED THE BASKET WITH THE TOE OF HIS FOOT. “I SEE, AND YOU CLIMBED UP INTO THE TREE TO THINK IT OVER.” SUDDENLY HIS FACE WRINKLED INTO A SMILE. “THERE’S NO FINER PLACE THAN A TREE TO THINK THINGS OVER.” AND PAPA CLIMBED UP BESIDE HER. BY THE TIME MAMA CAME THROUGH THE MEADOW GRASS, THERE WAS A PILE OF APPLE CORES UNDERNEATH THE TREE. HETTIE AND PAPA HAD CHINS STICKY WITH APPLE JUICE. MAMA NUDGED THE BASKET WITH THE TOE OF HER SHOE. JUST LOOK AT THIS. I’M WAITING FOR TWELVE BEAUTIFUL EGGS, AND WHAT DO I FIND? SHELLS. I’M SORRY, MAMA, SAID HETTIE. I DROPPED THE EGGS, I WAS TRYING TO PICK SOME APPLES. FINE SWEET APPLES, SAID PAPA. MAMA STARED UP INTO THE TREE. “WELL, WELL, SHE SAID. JUST LOOK AT THE TWO BIG BIRDS IN THE APPLE TREE.”
(82) Teacher: PAPA WHISTLED LIKE A MAGPIE.
(83) Can you whistle like a bird?
(84) Children: [whistling]
(85) Teacher: Beautiful.
(86) PRETTY SOON THERE WERE THREE BIG BIRDS IN THE APPLE TREE. MAMA
PUT HER ARM AROUND HETTIE. “I’D ALMOST FORGOTTEN HOW LOVELY THE WORLD LOOKS FROM A TREE,” MAMA SAID. “EVERYONE SHOULD SPEND SOME TIME IN AN APPLE TREE.” PAPA AGREED, ABSOLUTELY. AND WHEN THEY WALKED HOME BACK ALONG THE DUSTY ROAD, THEY HAD NOT ONE EGG AMONG THEM, BUT MAMA’S SKIRT, PAPA’S POCKETS, AND HETTIE’S BASKET WERE FULL OF SWEET, RED APPLES.

(87) All: APPLES.

(88) Teacher: AND THE NEXT MORNING THERE WAS APPLE PIE FOR BREAKFAST.

(89) Child 15: I want to eat that dessert.

(90) Teacher: I have a question. First of all, how did you like this book? Did you like this book or was there something about it you didn’t like? Amol?

(91) Child 16: I liked about it, it was fun. And I like this book, and I have it at home.

(92) Teacher: That’s great.

(93) Yes? Anil, right?

(94) Child 4: I noticed that both of the books are sad.

(95) And I also liked the watercolors.

(96) Teacher: Watercolors.

(97) Child 4: Uh-huh.

(98) Teacher: What was sad about Down the Road, Anil?

(99) Child 4: Um, when she went down the road, she dropped the eggs.

(100) Teacher: Jackie.


(102) Teacher: Oh, yes.

(103) Yes. Adrienne?


(105) Teacher: Sorry.

(106) Child 18: I liked both the books.

(107) Teacher: You liked both books. Okay.

(108) Um. I have a question about this book. When her Papa showed up, the picture of him is nice and big, what did you think was going to happen?

(109) I should have put a sticky, a sticky thing in there.

(110) What did you think was going to happen when her Papa showed up?

(111) Yes, Jaime?

(112) Child 19: I thought she was going to get into trouble.

(113) Teacher: A lot of people...

(114) Child 20: I thought.

(115) Teacher: Put your hands up.

(116) Hope?

(117) Child 21: I thought it was going to be okay because she has a little bit of a smile.

(118) Teacher: He has a very kind face to begin with. Okay. So you weren’t fooled by the fact that he’s looking so big in this picture. And besides, you happen to have heard it before, is that
true?
(120) Teacher: Yes, Michael? Comment? Is there something you wanted to tell us?
(121) Child 22: I don’t think I can take out a new book today.
(122) Teacher: You can take one out when you do bring your book back.
(123) Okay. Other comments? Anybody have any other ideas about this book?
(124) Let’s see. I always have a problem with.
(125) Child 4: I
(126) Teacher: You have a comment? Tell me.
(127) Child 4: These books are the same because two were the same but then one had dots, little
dots, and then the house one didn’t.
(128) Teacher: Say that slowly so I can understand it. Which one? Which one are you talking
about first? What one has spots? Take your finger out of your mouth and sit up and tell me. I’d
like to hear.
(129) Child 4: In Down the Road, you know the watercolors?
(130) Teacher: Yes?
(131) Child 4: Um. It looks like. It looks like the words on it are the same color except one’s
more maroon than the other.
(132) Teacher: Ma-roon-- What a good color word. On the front cover. Ma-roon. What a good
color word you’ve used. Yes. Wonderful.
Appendix F: Transcription 10/14/99, 3-4, Group #1

(1) Teacher: This time, I'm gonna ask you to tell a little bit of background to the story, tell from the beginning so that Melissa will know what's happening.

(2) Okay, Daniel, you start and other people will continue.

(3) Child 1: I don't, don't want to.

(4) Teacher: Okay, what's the book about?

(5) Somebody start.

(6) Yes, Louise?

(7) It's called THE WISHGIVER by the way, by Bill Brittain.

(8) Go ahead.

(9) Child 2: There was this man. Who was at, the, I think, the church social, and he had a tent that he set up and he was, he was selling things. And, and, he was selling, um, he was selling things, but he sold wishes. And, the, um, Stoobey, who I think is the main character,

(10) Teacher: Yes.

(11) Child 2: Or else Polly is.

(12) Teacher: Yes, they're both main characters.

(13) Child 2: He saw the tent and so he went inside. And there was a man there, in the tent, [inaudible] he called himself, and also, I think, the other people went there. Um, Polly and I forget the rest.

(14) Teacher: It's okay. You're going to meet them again.

(15) Child 2: But um, then they, were tricked sort of, into, buying wishes.

(16) Teacher: That's an excellent background.

(17) Did anybody want to add anything? Nope?

(18) Okay. Um.

(19) You're group B or you're group A?

(20) Children: B.

(21) Teacher: You're group B. But you come first.

(22) Child 3: And my name's at the top and my name begins with B.

(23) Teacher: Okay, Brittain. Okay.

(24) Now Polly got invited to a fancy tea party at the house of Agatha Benthorn. And um, we're right in the middle of this tea party. Polly had been wishing that she would get invited, that she would be friends, and she has been dying to be friends with these two-- Agatha and Eunice. And she's invited to a fancy tea party with really fancy biscuits at their-- at Agatha's house. And, um, it's not,

(25) Daniel you can continue. But leave your shoe alone and tell me about it.

(26) Child 1: Okay, they say they have Chinese tea, and it's a kind of tea that's really expensive, but it's not.

(27) Teacher: I think it was Rob, who's not in this section who said, 'Those two are snobs!'

(28) Child 4: What's a snob?

(29) Teacher: Okay. What's a snob? Louise?
Child 2: They, um, they sort of not-- a know-it-all who doesn’t really know anything.

Teacher: Oh, good definition, Louise.

Child 3: We call some people in my family Know-It-All-One, Know-It-All-Two, and Know-It-All-Three.

Teacher: [laughs] Don’t tell me who!

Child 3: My brothers.

Teacher: It also has to do with showing off your riches. Okay, Abby?

Child 4: [inaudible]

Teacher: Yes.

A, um, she lives in a great big mansion. And she doesn’t just serve the tea, she says it’s really expensive tea and ‘be careful with the china.’

Let’s keep reading.

Child 5: Can we lie down?

Teacher: I’d rather you didn’t. I want to hear your voices today.

Okay, they’re showing off, and we might have read a little of this, but we’ll continue.

“WE HAVE OUR FLOWERS SENT IN FROM A FLORIST,” SAID EUNICE, TOSSING HER HEAD. POLLY FOUGHT BACK THE URGE TO SAY WHAT WAS ON HER MIND. “AND WHAT DO YOU TWO DO, AFTER YOU’VE HAD YOUR TEA AND COOKIES I MEAN.” “NEEDLEPOINT.” SAID AGATHA. “AND WE PRACTICE OUR LANGUAGES” SAID EUNICE. “I CAN SPEAK FRENCH RATHER WELL.” “WE LOOK IN MAGAZINES TO SEE WHAT THE LATEST FASHIONS ARE AND WE TAKE OUR PIANO LESSONS, AND WE DO ALL THE THINGS THAT REALLY WELL-BRED GIRLS SHOULD DO.” AGATHA CONCLUDED.

Child 6: But they’re not well-bred at all.

Child 7: I know, they’re un-well-bred.

Teacher: You don’t like them?

Child 8: No.

Child 9: No. I think that they’re a little stuck-up.

Teacher: Stuck-up is the same kind of a word as snob. And that is a word that you use and you know.

Okay.

“THAT’S JUST FINE. REAL FINE,” REPLIED POLLY, “BUT DON’T YOU EVER LIKE TO GET OUT AND DO OTHER THINGS TOO?” AGATHA AND EUNICE LOOKED AT EACH OTHER IN SURPRISE. “OTHER THINGS?” “LIKE WHAT?” “WELL,” POLLY HAD TO THINK ABOUT THIS, “WHY, JUST LAST MONTH LEONORA WICKSTAFF LEARNED-- TAUGHT-- ME HOW TO TICKLE UP A TROUT.’ SHE’S TRYING TO WATCH HER GRAMMAR, ISN’T SHE? “HAVE EITHER OF YOU TRIED TO DO THAT?” EUNICE LOOKED SHOCKED. “TICKLE A TROUT?” “SURE, IT’S REAL EASY. YOU LIE DOWN AT THE EDGE OF THE WATER, RIGHT WHERE SOME BIG TROUT IS HIDING.”

Child 10: You already read that.
Teacher: Yeah, I know.

"THEN, YOU GET RIGHT DOWN ON YOUR BELLY." BOTH GIRLS WRINKLED THEIR NOSES AT THE WORD BELLY."

And we probably got to the end of this page. I think I need to repeat a little tiny bit of it because it requires comment

and there, she continues talking about fishing and they say, Agatha says, "HOW AWFUL!"

MOANED AGATHA, "HOW GROSS!" Groaned Eunice. "I THINK IT'S FUN," Said Polly, "AND LELAND WANTS TO SHOW ME HOW TO THROW A BASEBALL SO IT CURVES RIGHT IN MID-AIR. NOW THAT'S SOMETHING TO KNOW." "A REAL LADY DOESN'T CATCH FISH." Said Agatha.

Comments?

Child 11: Hmph.

Teacher: Not just humph. Keep on going.

Child 11: Not true. Definitely not true.

Teacher: Thank you.

Child 12: Girls go fishing.

Teacher: They sure do.

Child 4: My sister goes fishing, but I've never learned.

Child 5: Because they're such snobs, they never get to do anything fun.

Teacher: [laughs] Brittain?

Child 3: Well, back then, really girls didn't play outside.

Teacher: Well, they didn't do it as much. There were different classes, right? The richer people thought that girls should be ladies and they weren't allowed to run outside so much.

Child 3: Well, I don't think their parents would let 'em.

Teacher: Right.

Child 3: So they just brag about what they can do.

Teacher: Wonderful, Brittain. Wonderful thinking about it. Excellent.

Child 13: My mom plays baseball and goes fishing.

Teacher: Definitely. Thank goodness times have changed, right Brittain, right? Thank goodness.

[Child 1 gestures about his head] Teacher: Making gestures doesn't help. You need to use words.

Child 1: I think they're cuckoo.

Teacher: Right. [laughs]

Children: [cuckoo noises]

Teacher: All right. Let's get on with it.

Child 4: Cuckoo.

Teacher: "A REAL LADY DOESN'T PLAY BASEBALL," SHE SAID THE WORD AS IF IT WERE SOME KIND OF A DISEASE. POLLY JUST STARED AT THOSE TWO GIRLS, AS IF SHE WERE SEEING THEM FOR THE FIRST TIME. SHE RECALLED THE MONTHS AND YEARS WHEN SHE'D HAVE GIVEN ANYTHING FOR AN INVITATION
TO AGATHA’S HOUSE. NOW SHE WAS, AND IT WASN’T AT ALL THE PLEASANT THING SHE’D EXPECTED. IT WAS BORING. THAT’S WHAT IT WAS. ALL THAT TIME WASTED. WHEN SHE COULD HAVE BEEN MAKING LOTS OF REAL FRIENDS AND NOT TRYING TO COZY UP TO THESE TWO FRILLY DOLL-LIKE CREATURES WHO WANTED NO PART OF HER. OLIVIA HYDACKER, NOW SHE’D BE A FRIEND IF POLLY DIDN’T SCARE HER OFF HALF OF THE TIME AND JANICE PROCTOR WHO’D ENJOY SEEING THE FAIRY RING OF TOADSTOOLS IN THE WOODS, AND KAREN SHAY WHO COULD SHOOT A SLINGSHOT STRAIGHTER THAN ANY BOY, AND EVEN CHARLIE PEABODY AND ALFRED DAWES IF SHE’D GIVEN HALF A CHANCE. SUDDENLY, POLLY Wanted TO GO HOME, OR BE DOWN BY THE CRK, OR BE WALKING THROUGH TOWN, OR ALMOST ANYWHERE THAN SITTING AT A TABLE IN THE BENTHORN KITCHEN WITH TWO PRIGGISH GIRLS.

(82) Child 14: What’s priggish mean?
(83) Teacher: Now you guess because we’ve used two other--
(84) Child 14: Bratty?
(85) Child 15: Stuck-up.
(86) Child 4: That’s what I was going to say!
(87) Teacher: I know, because you said it before. That’s exactly what priggish means.
(88) Child 3: There’s a lot of not very nice words for it.
(89) Teacher: Than I’m glad you didn’t say them.
(90) Child 4: There’s a lot of words that mean stuck-up or snobby.
(91) Teacher: Yes.
(92) Okay.
(93) SHE WANTED TO BE ANYWHERE THAN SITTING AT A TABLE IN THE BENTHORN KITCHEN WITH TWO PRIGGISH GIRLS WHO THOUGHT THEY WERE BEING REAL LADIES WHEN THEY WERE REALLY THE WORLD’S WORST SNOBS. POLLY GOT TO HER FEET, “I THINK I’LL BE LEAVING NOW.” “BUT YOU CAN’T GO!” CRIED AGATHA, “NOT UNTIL WE--” “I CAN GO WHENEVER I WANT TO. THE TIME WAS, AGATHA, WHEN I’D HAVE CRAWLED TO THIS HOUSE ON HANDS AND KNEES IF I THOUGHT YOU’D INVITE ME INSIDE. BUT THAT TIME IS OVER. I’M MY OWN PERSON NOW. SO I’LL BID YOU, YOU LADIES, GOOD BYE.” WITH THAT, POLLY MARCHED TO THE FRONT DOOR WHERE MRS. BENTHORN WAS STANDING. “GOODBYE, POLLY,” SHE SAID, “PLEASE COME AGAIN.” “I DO THANK YOU FOR YOUR HOSPITALITY, MA’AM, BUT I DON’T HINK I’LL BE COMING BACK.” “WHY NOT? DIDN’T YOU HAVE A GOOD TIME?” “IT WAS--INTERESTING.”
(94) Why was she afraid to say the harsher words that are in her mind?
(95) Daniel?
(97) Child 16: Jug-a-rum
(98) Child 17: Jug-a-rum
(99) Teacher: Okay, explain to Melissa what that is?
(100) Abby?

(101) Child 4: Um, well, you see, on her wish, she didn’t give a quite good enough explanation, explanation, and um, she now she has to go “jug-a-rum” whenever she says something bad for a little while, that are mean, and so, um, she wanted people to like her and wanted people to smile.

(102) Child 18: And instead of smiling, they laughed.

(103) Child 4: Yeah, instead of smiling, they laughed.

(104) Teacher: Brittain has his hand up.

(105) Child 3: Well, um, she wished on this little red card with a dot on it that she bought from the guy in the tent and when she had wished, like I wish I had got lots of friends, and I got to go to that person’s house, and stuff like that. So she got to go there, but when ever she said, like something mean to somebody, cause she wanted to have friends, it would start making her croak like a bullfrog, so it wouldn’t let her say stuff, like stuff, like


(107) Child 3: that would hurt their feelings she’d start croaking like that.

(108) Teacher: Excellently explained.

(109) Let’s get on with it.

(110) You’re doing...

(111) Child 20: and it

(112) Teacher: What?

(113) Child 20: And the croaking sounds like jug-a-rum, jug-a-rum.

(114) Teacher: Yes, it does.

(115) Maybe you’ll have another chance.

(116) Let’s keep reading.

(117) Okay.

(118) Um. I um, “IT WAS INTERESTING, I GUESS BOTH AGATHA AND EUNICE CONSIDER THEMSELVES TO BE REAL PROPER LADIES, BUT I MUST SAY MS. BENTHORN THAT I HOPE I NEVER GET TO BE THAT KIND OF LADY.” BEFORE THE WOMAN COULD REPLY, POLLY WAS OUT THE DOOR. SHE RAN AND RAN DEEP IN THE WOODS BEYOND SPIDER CRIK BEFORE SHE SPOTTED A BIG HOLLOW TREE. SHE PUT HER MOUTH TO THE OPENING IN ITS SIDE AND BEGAN YELLING AS LOUD AS SHE COULD.

(119) And there’s a beautiful

(120) Child 21: Why’d she do that though?

(121) Child 22: Um, cause she didn’t want everyone to hear.

(122) Teacher: Why is she yelling?

(123) Let’s keep reading and hear exactly what she’s yelling.

(124) Child 23: Oh, I know why. She’s saying all the bad words. She ran into the woods because she doesn’t want anyone to hear her.

(125) Teacher: Okay, wait a minute, let’s keep reading.

(126) “AGATHA BENTHORN AND EUNICE INGERSOLL, YOU TWO AIN’T GOT THE BRAINS YOU WAS BORN WITH. THERE’S A WHOLE WORLD OUT HERE JUST
WAITING TO BE LOOKED AT AND ALL THE TWO OF YOU WANT TO DO IS LOOK AT PICTURES IN MAGAZINES AND DRINK TEA AND EAT LITTLE COOKIES. LADIES? YOU TWO AIN'T LADIES. YOU ARE POOR WRETCHED THINGS. THE LOWLIEST ANIMAL IN THE WOODS HAS GOT MORE LIFE IN IT THAN YOU'LL EVER HAVE. YOU ARE THE--"


(128) Teacher: So now, SHE WAS STUCK FOR A SPELL, ONLY ABLE TO CROAK LIKE A FROG. AFTER THAT, POLLY FELT HAPPIER THAN SHE HAD IN A LONG TIME. SHE THREW A STONE INTO SPIDER CRK FOR THE PLEASURE OF HEARING IT PLONK IN THE WATER. THEN SHE CLIMBED HIGH UP INTO THE TREE AND LOOKED OFF TOWARD THE BENTHORN HOUSE IN THE DISTANCE. AGATHA AND EUNICE WERE IN THE FRONT YARD. TO POLLY THEY LOOKED ABOUT THE SIZE OF A PAIR OF ANTS. "I DON'T NEED THOSE TWO ANYMORE," POLLY THOUGHT, "I'M FREE." FROM HER HIGH PORCH SHE SHOUTED WITH JOY--


(130) Child 24: And if she was talking why did she just start jug-a-r

(131) Child 25: She was thinking mean thoughts.

(132) Child 24: Oh.

(133) Teacher: It wasn't exactly nice... "YOU TWO AIN'T GOT THE BRAINS YOU WAS BORN WITH."

(134) Child 24: Jared answered my.

(135) Teacher: Pardon me?

(136) Child 24: Jared answered my question.

(137) Teacher: Yes, I think so.

(138) Um AFTER SUPPER THOUGH, POLLY DIDN'T FEEL SO HAPPY. HER MOTHER HAD GONE TO TOWN FOR SOME THREAD FOR THE STORE WAS OPEN LATE AND SHE SAT ON THE FRONT STEPS WITH HER HANDS PROPPING UP HER CHIN. "LOOKS LIKE I'LL BE SAYING NOTHING BUT NICE THINGS FROM NOW ON," SHE TOLD HERSELF, "BUT KNOWING ME, I'LL BUST OUT WITH SOMETHING BLUNT AND MEAN AT JUST THE WRONG TIME. OH, WHAT'S IT GOING TO BE LIKE FROM NOW ON, HAVING PEOPLE LAUGH WHEN I START SOUNDING LIKE A SWAMP CRITTER. CONSARN' THE OLD THADEUS BLINN, ANYWAY. THAT FAT LITTLE WARTHOG SHOULD HAVE KNOWN BETTER THAN TO LET ME HAVE THAT WISH. HE--


(140) Teacher: AND THERE WERE ANSWERING CROAKS FROM SEVERAL FROGS ALONG THE CRK. POLLY WAS THANKFUL THERE WAS NOBODY ELSE AROUND TO HEAR. SHE WAS STUCK [INAUDIBLE]. ONE WISH.

(141) Child 26: [inaudible]

(142) Teacher: Pardon me?

(143) Child 26: [inaudible]
Teacher: I'd like to hear from Jared.

Child 25: Maybe because she didn't finish it it means she.

Child 3: Yeah, but she threw the card.

Teacher: We'll see. We have to see.

Teacher: We have to keep reading.

Teacher: Okay. Um.

One wish. That's all Thaddeus Blinn had given each of them that night in his tent. Polly wondered if the story she'd heard about Rowanna Jarvis talking to a bunch of trees had anything to do with the wishing. If there was any way out of the predicament, it would take somebody smarter than Polly herself to find it.

What's a predicament? Louise?


Teacher: But where was there anyone with enough Yankee cleverness and common sense to... Then a little gasp came from Polly's lips. Perhaps there was a way after all. If only... quickly, Polly got to her feet. She started at a walk, but her feet moved faster and faster, and soon she was running as fast as she could, running toward where the lights of Coventry were blinking on in the twilight.

Does anybody have any predictions?

Child 28: Um, I think that she's going to ask Stoobey, um, [inaudible]

Teacher: Oh, Stoobey? Yes, he's the owner of the general store. She's seen him since because that's where they buy their fancy biscuits.

Teacher: The tree man. As soon as her folks brought her home--

so this is a new person's story. This is Rowanna Jarvis's story. But of course, you know they're all connected. Cause we're not finished with Polly.

As soon as her folks brought her home from the church social, Rowanna Jarvis scurried up the stairs to her room. She placed the red spotted card from Thaddeus Blinn in the ebony box on the table by her bed and looked at the big calendar on the wall. The following day was circled in red. Across the number, Rowanna had printed a name in big block letters: Henry Piper. “Henry's coming,” she sighed to herself. She heard the back door slam downstairs as her pa went out to the barn to see to the livestock. There was a buzz of voices in the kitchen. Sam Waxman, the hired boy, was due to clean up the cellar and Mrs. Jarvis wanted to be sure he did the job right. Rowanna was annoyed. She wanted to talk to her mother alone, not with Sam around. She put the thing off as long as she could. If the idea she had in mind was going to work out she had to see mama about it right now. Tomorrow would be too late.
Horse would have been proud of. Then he started chuckling behind his hand. "Sam Waxman, you stop that this instant." Rowanna put her hands on her hips and her eyes glittered angrily. "Rowanna, you have got a thing for that fellow, ain't you?" said Sam. "No, I don't." "Yes, you do too. Remember Sunday dinner last fall when he came by? Maybe you didn't think I noticed the two of you holding hands under the tablecloth. And them things he was telling you. Sam tried to copy Henry's manner of speaking. "Oh, St. Louis and Boston are fun," he mimicked, "but New York City. There's a place where everything is going on at once." Sam took Rowanna's hand. "Rowanna," he crooned in a mocking whisper. "You can walk the streets at three in the morning and it'll be just like noon with lights all over the place. Just imagine--you in your best dress, sashaying down Broadway on my arm. The two of us looking up at buildings five times the size of the tallest pine tree in Coventry. Then eating at fine restaurants where we'll be served any kind of food you can imagine. Oh, Rowanna, dear one." And Sam kissed Rowanna's hand with a loud smack. Rowanna ripped her hand away quickly. The words had sounded so lovely when Sam had said them and here was Sam making fun of the whole thing. "Sam Waxman, you stop it at once." She snapped. "I'll have no more of this." "And I'll have no more talk of Henry Piper's being in this house for three days making calf eyes at you, Rowanna," said her mother.

(160) What are calf eyes?
(161) Use words.
(162) Child 29: [inaudible]
(163) Teacher: What was he doing? What was Henry Piper doing to Rowanna?
(164) Child 30: Um.
(165) Teacher: Yes?
(166) Child 30: [inaudible]
(167) Teacher: He was tricking her. He said nice things to everybody that he met so that he could sell them things. He was a typical traveling salesman.
(168) Okay.
(169) We go until eleven, right? So we need to give us time to pick books, okay, so we'll get on with it.

"With all that walking around the city at night, how do you manage to get any sleep," Sam went on. "If you say one more word, Sam, I'll" "Have done with both of you," ordered Mrs. Jarvis. "Henry's not staying here and that's flat." Rowanna flounced out of the kitchen and back upstairs to her own room. It wasn't fair, she thought, throwing herself onto the bed. Bad enough Henry's
COMING TO COVENTRY ONLY TWICE A YEAR. THE LEAST MAMA AND DADDY
COULD DO WAS LET HIM STAY HERE WHERE SHE COULD SEE HIM AS OFTEN AS
SHE LIKED. ROWANNA LAY ON HER STOMACH, IMAGINING HOW GRAND IT
WOULD BE IF HENRY'D SETTLE IN COVENTRY. THEN SHE COULD SEE HIM EVERY
DAY. SHE CLOSED HER EYES AND PICTURED HIM ALL FINE AND NEAT IN HIS
STRIPED SUIT WITH HIS BLACK HAIR SLICKED DOWN. THEN THE PICTURE
CHANGED. IT WASN'T HENRY SHE SAW IN HER MIND'S EYE, IT WAS THADDEUS
BLINN.

(171) And then it's written in italics, that means those letters which say what she feels. In this
case it's been written.

(172) "I CAN GIVE YOU WHATEVER YOU ASK FOR," [INAUDIBLE] SIGN SAID.
ROWANNA KNEW WHAT SHE WANTED. SHE WANTED TO SEE HENRY A LOT
MORE OFTEN THAN A FEW DAYS TWICE A YEAR. SHE OPENED HER EYES.
THERE, JUST INCHES FROM HER FACE, ON THE BEDSIDE TABLE, WAS THE EBONY
BOX. SHE OPENED IT. PLEASE MOVE YOUR HAND, OKAY. SHE OPENED IT AND
TOOK OUT THE RED SPOTTED CARD. THEN SHE GOT UP, WENT TO THE CLOSET
AND PUT THE CARD IN THE POCKET OF HER BEST DRESS. WE WILL SEE WHAT
WE WILL SEE, SHE SAID TO HERSELF, AS SOON AS HENRY GETS HERE. THE NEXT
DAY, AFTER CHURCH, ROWANNA WAS OUT IN FRONT GATHERING SOME
FLOWERS WHEN SHE A SHOUT FROM THE ROAD, "HELLO! JARVIS'S! IS ANYONE
ABOUT?" HENRY PIPER. WITH A GLAD LITTLE CRY, ROWANNA RAN TOWARD
THE GATE, CALLING HIS NAME. "OH, I, I'M SO GLAD YOU'VE COME," SHE SAID.
"I CAME HERE FIRST THING. AS SOON AS I GOT OFF THE TRAIN." ROWANNA
THOUGHT SHE MIGHT FAINT WITH PURE JOY. AND THEN SHE HEARD A VOICE
BEHIND HER. "YOU CAME HERE FIRST THING. HUH? THEN HOW COME YOU
AIN'T GOT NO BAGS WITH YOU EXCEPT THAT LITTLE CASE AND YOUR
CATALOG AND ORDER SLIPS IN IT? NAH. YOU GOT YOURSELF FIXED IN AT MS.
BALLANTINE'S FIRST. GOT ALL FRESHENED UP. YOUR HAIR'S STILL WET."

(173) Who is saying that? [inaudible]

(174) Child 31: I think it was him.

(175) Teacher: It was Sam.

(176) OOOOH! OOH, THAT SAM! ROWANNA COULD HAVE KILLED HIM. "SAM
WAXMAN, AIN'T YOU GOT ANYTHING BETTER TO DO THAN TO STAND
GAWKING WHILE TWO OLD FRIENDS GET REACQUAINTED?" "YUP. RECKON I
DO." SAM LOOKED HENRY UP AND DOWN. "IT WON'T DO FOR ME TO STAND
HERE TALKING. THAT'S HENRY'S DEPARTMENT. TALKING." AND OFF HE
WALKED, TOWARD THE BARN. "NEVERMIND SAM," ROWANNA SAID SWEETLY.
"YOU COME INSIDE HENRY. PERHAPS YOU CAN STAY FOR DINNER." "PERHAPS I
CAN, MY DEAR. I HAVE A WHOLE NEW LINE OF MACHINERY I WANT TO TALK
TO YOUR FATHER ABOUT." ROWANNA POUTED PRETTILY. "MAYBE YOU AND I
CAN HAVE A FEW WORDS TOGETHER. ALONE.” WHEN HENRY SAID “ALONE” IN THAT WAY, ROWANNA’S INNARDS FELT LIKE THEY WERE FILLED WITH BUTTERFLIES. HENRY STAYED THE WHOLE DAY. HE SPENT MOST OF THE AFTERNOON IN THE FRONT PARLOR WITH MR. JARVIS TALKING ABOUT MACHINERY. IT WASN’T UNTIL THAT EVENING THAT ROWANNA GOT HENRY TO HERSELF. THEY SAT ON THE BIG BACK PORCH WATCHING THE LAST OF THE SUNSET. ROWANNA WAS OF TWO MINDS ABOUT HENRY. SHE WAS, OF COURSE, DELIGHTED TO HAVE HIM THERE, BUT SHE WAS ALREADY THINKING AHEAD TO THE TIME TWO DAYS HENCE WHEN HE’D BE LEAVING COVENTRY. “AFTER TOMORROW, I HAVE SOME TIME OFF FROM SCHOOL,” SHE SAID HOPEFULLY, “AND ON TUESDAY, SUZANNAH HASKILL IS GIVING A PARTY. I THOUGHT perhaps you could, I mean, we could.” BUT HENRY JUST LAUGHED. “SILLY GOOSE,” HE REPLIED, TWEAKING HER NOSE. “WHAT WOULD THE NEVER FAIL FARM IMPLEMENT COMPANY THINK IF THEY FOUND THEIR BEST SALESMAN GOING OFF TO PARTIES INSTEAD OF TENDING TO BUSINESS.” ROWANNA SIGHED. SHE WAS SURE HENRY LIKED HER. IF ONLY HE’D COME RIGHT OUT AND SAY SO. “IT’S ALMOST DARK,” HENRY SAID. “I’D BEST BE GETTING BACK TO MS. BALLENTINE’S.” “CAn’T YOU STAY JUST A LITTLE LONGER?” ROWANNA PLEADED. “I EXPECT YOUR PA WOULD LIKE YOU INSIDE AND ME GONE. I’LL JUST CUT ACROSS THE BACKYARD. UNTIL TOMORROW, ROWANNA,” AND WITHOUT WAITING FOR A REPLY, HE STEPPED OFF THE PORCH. (177) I would like somebody to predict what she’s going to wish.

(178) And then what you think might go wrong this time. (179) Child 32: I already know what she’s going to wish.

(180) Teacher: Daniel. (181) Child 1: Um, I think that she’s going to wish that, um that that person could stay, that Henry could stay and live there. (182) Teacher: Louise? (183) Child 2: Um, I think she’s gonna wish that um Henry would marry her and then um she’s going to hate him. (184) Teacher: [laughs] Abby. What do you think might go wrong? (185) We couldn’t have predicted jug-a-rumming, could we? So let’s try to think of something outrageous. [inaudible] (186) Child 4: [inaudible] (187) Teacher: Ah. (188) Child 4: [inaudible.] (189) Teacher: Ah. Could be. I’m gonna read the tiniest bit (190) Child 4: But where she says really really really nice things to him. (191) Teacher: Let’s see, shall we? Because we’re going ta get to the wish now. (192) TWO MORE DAYS AND THEN HENRY’D BE GONE FOR ANOTHER SIX
MONTHS. ROWANNA COULDN’T BEAR THE THOUGHT OF IT. FROM THE POCKET OF HER BEST DRESS, SHE TOOK OUT THE CARD SHE’D PLACED THERE YESTERDAY. SHE PRESSED HER THUMB FIRMLY AGAINST THE RED SPOT AND MADE A WISH. “I WISH, I WISH HENRY PIPER WOULD PUT DOWN ROOTS HERE IN COVENTRY AND NEVER LEAVE AGAIN.” THE SPOT ON THE CARD HAD FELT WARM UNDERNEATH HER THUMB. HENRY HAD DISAPPEARED INTO THE DARKNESS. IN THE STILL NIGHT AIR, ROWANNA HEARD A RUSTLING SOUND. IT WAS ACCOMPANIED BY GRUNTS AND GROANS AND HEAVY BREATHING, AND IT SEEMED TO BE COMING FROM THE THICK GROVE OF TREES BACK WHERE THE LAWN ENDED AND THE FIELDS BEGAN. AT FIRST ROWANNA THOUGHT IT MIGHT BE SOME WILD CRITTER WHO’D GOTTEN TANGLED IN A TREE LIMB. THEN SHE HEARD THE VOICE. IT WAS A LITTLE MORE THAN A WHISPER. “CONSARN’ IT, ROWANNA, COME HELP ME.”

(193) Yeah?

(194) Child 32: Um. [Inaudible]


(196) Teacher: Yes they do. They have quaint (197) Child 34: And why do-- What does expressions. “consarn’ it” mean?

(198) Teacher: What does “Consarn’ it” mean?

(199) Child 34: yeah.

(200) Teacher: We would say “darn it.” It’s just an expression.

(201) Child 35: I say “shoot.”

(202) Teacher: shoot.


(204) Teacher: We’re coming to the good part, folks.

(205)“CONSARN’ IT, ROWANNA, COME HELP ME.” SHE SEIZED A LANTERN FROM THE POUCH, EXCUSE ME, FROM THE PORCH, LIT IT, AND HELD IT IN FRONT OF HER AS SHE CROSSED THE BACKYARD TO A GROVE OF TREES. THEY GREW IN A CIRCLE AND THEIR TANGLED BRANCHES MADE IT HARD FOR HER TO ENTER. SHE FORCED HER WAY IN AND HELD THE LANTERN HIGH. THERE STOOD HENRY PIPER MUMBLING ANGRY WORDS. HE WAS BENT OVER AND AT FIRST ROWANNA THOUGHT HE WAS PULLING UP HIS SOCK. THEN SHE SAW IT WAS THE ANKLE ITSELF HE WAS YANKING ON. “HENRY?” ROWANNA GASPED.

(206) Child 37: Oh!

(207) Teacher: Yes?

(208) Child 37: He’s really laying down roots. (209) Child 38: [laughs]

(210) Teacher: Oh, cool. You got it you two.

(211) Child 39: He’s really what?

(212) [Lots of talking, inaudible]

(213) Child 40: He’s laying down roots.

(214) Child 41: He’s gonna turn into a tree. Cause it, the chapter was called “The Tree Man.”

64
(215) Teacher: You were really really listening. [laughs]
(216) Child 44: Oh my gosh!
(217) Child 45: Cause she said, "laying down roots."
(218) Teacher: She did.
(219) Child 46: [inaudible]
(220) Child 45: That's what was gonna go wrong.
(221) Teacher: "HENRY, WHAT ARE YOU DOING WORKING HERE? I THOUGHT
YOU'D BE HALF WAY BACK TO MS. BALLANTINE'S BY NOW." "KEEP YOUR VOICE
DOWN, ROWANNA. I, I DON'T WANT ANYBODY ELSE TO COME OUT HERE AND
FIND ME IN THIS FIX." "FIX? WHAT FIX, HENRY?" "IT'S MY FEET. THEY SEEM TO
BE STUCK TO THE GROUND, AND I CAN'T MOVE EITHER OF 'EM,
NO MATTER HOW HARD I TRY."
(222) Child 46: I thought there was a
picture back there, though.
(223) Teacher: There was. I, these black and white pictures don't tell us a ton.
(224) Child 46: Yeah, but I, I want to know what she looked like.
(225) Teacher: It was, it was, no, this was Polly, way back.
(226) Child 46: Oh.
(227) Child 47: When she was screaming.
(228) Teacher: What she was screaming into the tree.
Appendix G: Transcription 10/14/99, 3-4, Group #2

(1) Teacher: Could somebody tell briefly, not, we don’t need explanation from the beginning, but what has just happened? How about Jill?
(2) Child 1: Um.
(3) Teacher: Polly’s where now?
(4) Child 1: Polly is, um.
(5) Child 2: At-oh- we just got to a good part.
(6) Teacher: Yeah, go ahead.
(7) Child 2: We got to a, we got to a good part.
(8) Teacher: Emma.
(9) Child 1: Let Emma, Emma go.
(10) Child 2: Um, uh we just, she just went to um,
(11) Teacher: Agatha
(12) Child 2: Oh, Agatha  
(13) Child 3: Agatha Benthorn and Eunice’s house.
(14) Child 4: Agatha Benthorn’s  
(15) Child 3: And, um, they tried to make her  
and um.
(16) Child 2: They tried to make her croak because she  
They tried to make her um, um, get angry.
So that way they could make fun of her and 
she’s acting like um, all pantsy and everything, 
al l nice, she’s like [snotty voice] “Well, I’m sor-ry.” 
And she’s acting really angry [inaudible] 
and far down she’s really thinking about what she 
says so she will [inaudible] 
we  
(17) Child 5: Cee-raok, cee-roak.
(18) Child 6: And she’s feeling really 
(19) Child 7: Yeah and then all afternoon 
were all pretending to be Agatha and going “ssss.” 
(20) Child 2: She was trying to make um, when, um, cause when Polly got there, Agatha’s mom 
was surprised because she wasn’t, well she wasn’t that surprised, but Polly, since Polly wasn’t 
rich and she they said that they were rich, and I guess they 
were.  
(21) Child 8: Probably no.
(22) Child 9: Person who 
(23) Child 2: She didn’t have the best dresses and um, well, 
(24) Child 10: She didn’t have dresses at all.  
(25) Child 2: She, the mom was surprised, Agatha’s mom was surprised because  
(26) Child 11: That she came.  
(27) Child 2: That she came and that she was so nice and everything cause she heard that Agatha 
ripped, I mean, Polly ripped the jacket. 
(28) Child 12: [laughs]
(29) Child 2: And so, and she apologized to the mom and was like [sighing sound]
(30) Teacher: That was very sweet of her.  
(31) Child 13: And she went [sighing sound]

66
Child 2: And she ripped her dress, she gave Anna, and she said “oh was that ripped? What, a, if, is that ripped. I’m sorry that I ripped her dress. Is it any trouble? Would you like me to sew it?” She was being really nice.

Teacher: She really was.

I’m going to ask people to sit on their chairs today because it’s an excuse not to talk.

Okay, let’s get on with the story.

Now, it, it’s helpful if you put your hand up before you, so that we’re not interrupting each other.


It ended up, now I have your marker here. It ended up, how did, um

Child 2: You were at a good part and we didn’t want to stop.

Teacher: Well, what was the part just, just before. What did she

Child 2: She was about to leave. She said, “I guess I better go.”

Teacher: POLLY STARED AT THOSE TWO GIRLS, AS IF SHE WERE SEEING THEM FOR THE FIRST TIME.

Oh, no, she says here, “I THINK I’LL BE LEAVING NOW.” She says.

How did Polly feel about the two girls after that tea party?


Yes, Jill.

Child 15: Bad.

Teacher: She does not...

Child 16: like them.

Child 17: She hates them.

Teacher: Rob?

Child 18: She thinks that they are very um, they’re rich snobby fashion-statement um snobs. Snobs and they are um like to um kind of go off and use uppity behavior.

Teacher: Excellent. That’s exactly what she thinks.

Emma?

Child 2: Well, she, this is like what I think she’s thinking is, all her life she’s been dying to go to their house and all of a sudden, she doesn’t want to go.

Teacher: She just didn’t like it there when she got there. She found it kind of boring.

Okay.

“I THINK I’LL BE LEAVING NOW.” “BUT YOU CAN’T GO!” CRIED AGATHA, “NOT UNTIL WE--” “I CAN GO WHENEVER I WANT TO. THE TIME WAS, AGATHA,” (59) Did I read this part already?

Child 19: No.

Teacher: Okay.

Child 20: Yes you did.

Teacher: I did?


Child 23: I don’t remember it.
Teacher: Okay.

But the time was, Agatha, "When I'd have crawled to this house on hands and knees if I thought you'd invite me inside. But that time is over. I'm my own person now. So I'll bid you, you ladies, good bye." With that, Polly marched to the front door where Mrs. Benthorn was standing. "Goodbye, Polly," she said, "Please come again." "I do thank you for your hospitality, ma'am, but I don't think I'll be coming back." "Why not? Didn't you have a good time today?" "It was-- interesting." "It was interesting, I guess both Agatha and Eunice consider themselves to be real proper ladies, but I must say Ms. Benthorn that I hope I never get to be that kind of lady." Before the woman could reply, Polly was out the door. She ran and ran deep in the woods beyond Spider Crick and then she looked around until she spotted a big hollow tree. She put her mouth to the opening in its side and began yelling as loud as she could. "Agatha Benthorn and Eunice Ingersoll, you two ain't got the brains you was born with. There's a whole world out here just waiting to be looked at and all the two of you want to do is look at pictures in magazines and drink tea and eat little cookies. Ladies? You two ain't ladies. You are poor wretched things. And the lowliest animal in the woods has got more life in it than you'll ever have. You are the--"


Teacher: So now, she was stuck for a spell, only able to croak like a frog.

And there's a picture of her yelling into the tree.

Child 24: She did that purposefully.

Teacher: Of course. Because she knew that there was no one around who could hear her. She, she couldn't stand it any longer, right? And wanted how her, what her real feelings were, wanted to get them out.

Child 18: I'd just punch my pillow.

Teacher: Very, very good. Do you know what I do? I bake bread.

Child 18: What?

Teacher: You knead it, yeah. And then you punch it down after it rises.

Child 25: [punching noises]

Child 18: Same thing is, my, my mom eats. If she's upset, she, she will eat everything. She'll just take out a pack of cupcakes, eat it up, get a cup of coffee, drink it up, get another cup of coffee, drink it up. She'll go through coffee like heck.

Teacher: We all have different ways of expressing when we're upset or when we're angry.

Child 26: That's something I wish I could do.
Teacher: It's a whole lot better that
It's a whole lot better than screaming right
at somebody’s face. Isn’t it?
Child 28: [quiet screaming noise]
Child 2: Um, my mom says, it helps her either to go shopping or to eat chocolate, because
for some reason, it um, soothes your, your um, body, and you don’t really worry about a lot of
things anymore.
Teacher: I feel the same way about chocolate.
Let’s get on with the story.
Child 2: I also, sometimes, I’ll ask my mom if I can have a few pieces, because sometimes I
usually get worried.
Teacher: [laughs]
Child 29: [pleading voice] Can I have some chocolate? If she’s eating chocolate and your
not?
Child 2: uh-huh.
Teacher: Okay.
SO NOW SHE.
It’s not helpful if you do that. If you have something to say, use words.
SO NOW, SHE WAS STUCK FOR A SPELL, ONLY ABLE TO CROAK LIKE A
FROG. IN SPITE OF THAT, POLLY FELT HAPPIER THAN SHE HAD IN A LONG
TIME. SHE THREW A STONE INTO SPIDER CRK FOR THE PLEASURE OF HEARING
IT PLONK INTO THE WATER. AND THEN SHE CLIMBED HIGH UP INTO THE TREE
AND LOOKED OFF TOWARD THE BENTHORN HOUSE IN THE DISTANCE.
AGATHA AND EUNICE WERE IN THE FRONT YARD. TO POLLY THEY LOOKED
ABOUT THE SIZE OF A PAIR OF ANTS. “I DON’T NEED THOSE TWO ANYMORE,”
POLLY THOUGHT, “I’M FREE.” FROM HER HIGH PORCH SHE SHOUTED WITH JOY-
-
Child 30: [high pitched] jig-a-rum.
Teacher: AFTER SUPPER THOUGH, POLLY DIDN’T FEEL SO HAPPY. HER
MOTHER HAD GONE TO TOWN FOR SOME THREAD FOR THE STORE WAS OPEN
LATE AND POLLY SAT ON THE FRONT STEPS WITH HER HANDS PROPPING UP
HER CHIN. “LOOKS LIKE I’LL BE SAYING NOTHING BUT NICE THINGS FROM
NOW ON,” SHE TOLD HERSELF, MOURNFULLY, “BUT KNOWING ME, I’LL BUST
OUT WITH SOMETHING BLUNT AND MEAN AT JUST THE WRONG TIME. OH,
WHAT’S IT GOING TO BE LIKE FROM NOW ON, HAVING PEOPLE LAUGH WHEN I
START SOUNDING LIKE A SWAMP CRITTER. CONSARN’ THAT OLD THADEUS
BLINN, ANYWAY. THAT FAT LITTLE WARTHOG SHOULD HAVE KNOWN BETTER
THAN TO LET ME HAVE THAT WISH. HE --
Child 30: [high pitched] jig-a-rum
Teacher: THERE WERE ANSWERING CROAKS FROM SEVERAL FROGS ALONG THE CRK. POLLY WAS THANKFUL THERE WAS NOBODY ELSE AROUND TO HEAR. SHE WAS STUCK GOOD AND PROPER. ONE WISH, THAT WAS ALL THADDEUS BLINN HAD GIVEN EACH OF THOSE WHO HAD SAT IN HIS TENT. POLLY WONDERED IF THE STORY SHE'D HEARD ABOUT ROWANNA JARVIS TALKING TO A BUNCH OF TREES HAD ANYTHING TO DO WITH THE WISHING. IF THERE WAS ANY WAY OUT OF THE PREDICAMENT, IT WOULD TAKE SOMEBODY SMARTER THAN POLLY HERSELF TO FIND IT.

What does predicament mean?

Child 31: Like a situation.


IT WOULD TAKE SOMEBODY SMARTER THAN POLLY HERSELF TO FIND IT. BUT WHERE WAS THERE ANYONE WITH ENOUGH YANKEE CLEVERNESS AND COMMON SENSE TO... A LITTLE GASp CAME FROM POLLY'S LIPS. PERHAPS THERE WAS A WAY AFTER ALL. IF ONLY... QUICKLY, POLLY GOT TO HER FEET. SHE STARTED AT A WALK, BUT HER FEET MOVED FASTER AND FASTER, AND SOON SHE WAS RUNNING AS FAST AS SHE COULD. RUNNING TOWARD WHERE THE LIGHTS OF COVENTRY WERE BLINKING ON IN THE TWILIGHT. NEXT SECTION. IT'S CALLED THE TREE MAN. AS SOON AS HER FOLKS BROUGHT HER HOME FROM THE CHURCH SOCIAL, ROWANNA JARVIS SCURRIED UP THE STAIRS TO HER ROOM. SHE PLACED THE RED SPOTTED CARD FROM THADDEUS BLINN IN THE EBONY BOX ON THE TABLE BY HER BED AND LOOKED AT THE BIG CALENDAR ON THE WALL. THE FOLLOWING DAY WAS CIRCLED IN RED. ACROSS THE NUMBER, ROWANNA HAD PRINTED A NAME IN BIG BLOCK LETTERS: HENRY PIPER. "HENRY'S COMING," SHE SIGHED TO HERSELF. SHE HEARD THE BACK DOOR SLAM DOWNSTAIRS AS HER PA WENT OUT TO THE BARN TO SEE TO THE LIVESTOCK. THERE WAS A BUZZ OF VOICES IN THE KITCHEN. SAM WAXMAN, THE HIRED BOY, WAS DUE TO CLEAN UP THE CELLAR AND MRS. JARVIS WANTED TO BE SURE HE DID THE JOB RIGHT. ROWANNA WAS ANNOYED. SHE WANTED TO TALK TO HER MOTHER ALONE, NOT WITH SAM AROUND. SHE PUT THE THING OFF AS LONG AS SHE COULD. IF THE IDEA SHE HAD IN MIND WAS GOING TO WORK OUT SHE HAD TO SEE MAMA ABOUT IT RIGHT NOW. TOMORROW WOULD BE TOO LATE. SHE WENT DOWNSTAIRS, RESISTING THE URGE TO SLIDE DOWN THE BANNISTER. THAT WAS FOR CHILDREN. AT FIFTEEN, ONE HAD TO BE MORE DIGNIFIED.

Child 18: Who the heck is Rowanna?

Teacher: She's another character and there are several.

Child 32: The one who was talking to the trees.

Child 27: You said another bad word.

Child 18: Heck is not a bad word.

Child 33: What's a bad word?
Child 18: h-e-c-k? [Laughs]

Teacher: Come on.

HER MOTHER AND SAM WERE SEATED AT THE KITCHEN TABLE. MRS. JARVIS MUMBLED SOMETHING TO SAM. "YES'M," HE REPLIED, HIS THICK SHOCK OF RED HAIR BOBBED ABOUT AS HE NODDED HIS HEAD. TALL AND GANGLY, SAM SEEMED TO BE MOSTLY ARMS AND LEGS STUCK SOMEHOW ONTO HIS LONG STICK OF A BODY.

I have a question. Can you picture Sam in your mind using the words on the page?

Teacher: Have you, can other people do that too? I get a really good picture in my mind. Do you know why? I'm trying to think about when you do your writing. Do you know why you're getting a good picture in your mind?

Child 34: Uh-huh. I can.

Child 18: Because it's written well.

Teacher: What is used here? I'll re-read the bit that gives me the good picture.

HIS THICK SHOCK OF RED HAIR BOBBED ABOUT AS HE NODDED HIS HEAD. TALL AND

Yeah?

Child 18: It's a description of him.

Teacher: Yes, why is it a good description?

Child 18: Cause they tell you a lot of things about him, his hair, um, how he looks, his complexion, his height, kind of his weight.

Teacher: I'm looking at Jen and Kevin and ask you about last year. Go back to last year. I tried to ask you last year to add two parts of speech to your descriptions.

Child 36: You did?

Teacher: It's not ringing a bell?

HIS THICK SHOCK OF RED HAIR BOBBED ABOUT AS HE NODDED HIS HEAD. TALL AND GANGLY, SAM SEEMED TO BE MOSTLY ARMS AND LEGS.

(Adjectives and Adverbs. Does that ring a bell for anybody?)

Child 37: Oh! Adjectives.

Child 36: I remember that.

Teacher: Good.

A noun is a person, place or thing.

Teacher: Good.
(145) Child 18: A verb is an action.
(146) Teacher: Okay.
(147) Child 18: An adverb is, well I don’t know what -- It’s the past tense, I think.
(148) Teacher: No, no, no, it’s added to a verb.
(149) Don’t have a private conversation.
(150) It’s added to a verb to describe it.
(151) Child 18: Oh, it’s a, um, a description of a verb.
(152) Teacher: Yes. It’s added to it to say how he would be leaving.
(153) Look for those two in this writing and in your own writing.
(154) We won’t go into what they are but when you hear details, that’s what gives you the picture in your mind.
(155) Okay
(157) Reactions to the Mother’s description of Henry?
(158) Child 18: I think she’s kind of exaggerating.
(159) Teacher: You do?
Child 18: Yes.
Child 39: I sort of think she doesn’t like him very much.
Teacher: That’s true.
And what about, what does she say about the kind of a person is he. He COULD CHARM THE SOCKS OFF A SNAKE.
Child 40: He’s, um, like a bad person.
Child 41: He’s not exactly a bad person.  
Child 42: He could still be a good person.
Teacher: You’re interrupting, but yes.
Child 41: Yeah. But he sells too many things to people. He just wants the money.
Teacher: Exactly.
Child 42: If you buy this one, you have to have this one.
Teacher: He’s a very good salesman. I want to hear more from Nathan, because he said just the right thing.
Child 18: He’s a gyp.
Child 41: That’s too.
Teacher: That’s all you wanted to say?
Child 42: No. He’s selling. He’s selling um, he sells, um, like you want this tractor? Then this one you do after it.
Teacher: You need this and this and this to go along with it. You’ve experienced that in stores haven’t you? When you buy shoes they want you socks and all sorts of, new shoelaces
Child 43: No they don’t.
Teacher: They don’t for you? They have for me sometimes. [Laughs]
Child 42: Cheats!
Child 18: It really um, it means that he um is ripping you off.
Teacher: Exactly. So you can say that. I have a feeling that it comes from the word gypsy. I may be wrong, but it just occurred to me. So I would not, gypsies are the people in the
world lately who have been persecuted. They have been the most made fun of and accused of being cheats and thieves and all of that.

(191) Child 18: okay.
(192) Child 27: Are they?
(193) Teacher: It’s okay, it’s okay Rob.
(194) Child 18: okay.
(195) Teacher: We all use expressions like that, that we.
It’s in our language and we don’t even think about it. I can see that you really hear what I’m saying, okay.

(196) Child 18: sure, okay, okay
(197) Child 18: He is. He is, he cheats.

(198) Teacher: He really does, Henry Piper.
(199) Child 18: He’s a rip-off.
(200) Teacher: He rips people off.
(201) Okay.
(202) Child 45: He rips them?
(203) Child 18: Like he says, he says, we’ll pay you next week, then he sends you a check, and when you go to cash the check, he stops payment on it.
(204) Teacher: [laughs]

(205) Okay, let’s get on with the story. Ah.

(206) HENRY PIPER COULD CHARM THE SOCKS OFF A SNAKE. WELL, HE’LL ONLY BE HERE FOR THREE DAYS, AND I GIVE THANKS FOR THAT BLESSING.” “MAMA, DON’T TALK SO! HENRY’S JUST SO SOPHISTICATED AND WORLDLY, THAT IT TAKES A VERY SPECIAL KIND OF PERSON TO APPRECIATE HIM.” MRS. JARVIS SCOWLED AT HER DAUGHTER. “ROWANNA, YOU SOUND ALMOST LIKE YOU THINK YOU’RE IN LOVE WITH THAT BOY. YOU’RE FAR TOO YOUNG TO BE EVEN CONSIDERING SUCH NONSENSE.” “I’M FIFTEEN, MAMA. IN ONLY SEVEN MORE MONTHS I’LL BE SIXTEEN AND I, I,” “OH, GET ON WITH IT ROWANNA. WHAT WAS IT YOU WANTED TO ASK ME?” “WELL, YOU KNOW, HENRY ALWAYS STAYS AT MS. BALLANTINE’S ROOMING HOUSE WHEN HE’S IN TOWN.” “YES, WHERE ELSE WOULD HE PUT UP?” “I WONDERING WHETHER HE MIGHT STAY HERE THIS TIME?” SAM LET OUT A SNORT THAT A HORSE WOULD HAVE BEEN PROUD OF. THEN HE STARTED CHUCKLING BEHIND HIS HAND. “SAM WAXMAN, YOU STOP THAT THIS INSTANT.” ROWANNA PUT HER HANDS ON HER HIPS

(207) You’ve got to not fidget so much. I know it’s hard just before lunch but
(208) Child 27: I’m hungry.
(209) Child 46: I’m hungry. [inaudible]
(210) Teacher: SAM LET OUT A SNORT THAT A HORSE WOULD HAVE BEEN PROUD OF. THEN HE STARTED CHUCKLING BEHIND HIS HAND. “SAM WAXMAN, YOU STOP THAT THIS INSTANT.” “ROWANNA, YOU HAVE GOT A THING FOR THAT FELLOW, AIN’T YOU?” SAID SAM. “NO, I DON’T.” “YES, YOU
CHURCH, ROWANNA WAS OUT IN FRONT GATHERING SOME FLOWERS WHEN SHE A SHOUT FROM THE ROAD, “HELLO! JARVIS'S! IS ANYONE ABOUT?” HENRY PIPER. WITH A GLAD LITTLE CRY, ROWANNA RAN TOWARD THE GATE, CALLING HIS NAME. “OH, I, I'M SO GLAD YOU'VE COME,” SHE SAID. “I COULDN'T STAY AWAY, LOVELY LADY.” REPLIED HENRY WITH A DEEP BOW. “I CAME HERE FIRST THING, AS SOON AS I GOT OFF THE TRAIN.” ROWANNA THOUGHT SHE MIGHT FAINT WITH PURE JOY, AND THEN SHE HEARD A VOICE BEHIND HER. “YOU CAME HERE FIRST THING, HUH? THEN HOW COME YOU AIN'T GOT NO BAGS WITH YOU EXCEPT THAT LITTLE CASE WITH YOUR CATALOG AND ORDER SLIPS IN IT? NAH. YOU GOT YOURSELF FIXED IN AT MS. BALLANTINE'S FIRST. GOT ALL FRESHENED UP. YOUR HAIR'S STILL WET.OOOH! OOH, THAT SAM! ROWANNA COULD HAVE KILLED HIM. “SAM WAXMAN, AIN'T YOU GOT ANYTHING BETTER TO DO THAN TO STAND GAWKING WHILE TWO OLD FRIENDS GET REACQUAINTED?” “YUP. RECKON' I DO.” SAM LOOKED HENRY UP AND DOWN. “IT WOHT DO FOR ME TO STAND HERE TALKING. THAT'S HENRY'S DEPARTMENT. TALKING.” AND OFF HE WALKED, TOWARD THE BARN. “NEVERMIND SAM,” ROWANNA SAID SWEETLY. “YOU COME INSIDE HENRY. PERHAPS YOU CAN STAY FOR DINNER.” “PERHAPS I CAN, MY DEAR. I HAVE A WHOLE NEW LINE OF MACHINERY I WANT TO TALK TO YOUR FATHER ABOUT.”

(213) Child 49: [laughs]

(214) Teacher: Comments?

(215) Child 18: He's going to be a rip-off again.

(216) Teacher: ROWANNA POUTED PRETTILY. “AND MAYBE YOU AND I CAN HAVE A FEW WORDS TOGETHER. ALONE.” WHEN HENRY SAID “ALONE” IN THAT WAY, ROWANNA'S INNARDS FELT LIKE THEY WERE FILLED WITH BUTTERFLIES. ROWANNA STAYED THE WHOLE DAY. HENRY STAYED THE WHOLE DAY. HE SPENT MOST OF THE AFTERNOON IN THE FRONT PARLOR WITH MR. JARVIS TALKING ABOUT MACHINERY. IT WASN'T UNTIL THAT EVENING THAT ROWANNA GOT HENRY TO HERSELF. THEY SAT ON THE BIG BACK PORCH WATCHING THE LAST OF THE SUNSET. ROWANNA WAS OF TWO MINDS ABOUT HENRY. SHE WAS, OF COURSE, DELIGHTED TO HAVE HIM THERE, BUT SHE WAS ALREADY THINKING AHEAD TO THE TIME TWO DAYS HENCE WHEN HE'D BE LEAVING COVENTRY. “AFTER TOMORROW,

(217) Child 18: He won't be leaving.

(218) Teacher: I HAVE SOME TIME OFF FROM SCHOOL,” SHE SAID HOPEFULLY, “AND ON TUESDAY, SUZANNAH HASKILL IS GIVING A PARTY. I THOUGHT PERHAPS YOU COULD, I MEAN, WE COULD.” BUT HENRY JUST LAUGHED. “SILLY GOOSE,” HE REPLIED, TWEAKING HER NOSE. “WHAT WOULD THE NEVER FAIL FARM IMPLEMENT COMPANY THINK IF THEY FOUND THEIR BEST SALESMAN GOING OFF TO PARTIES INSTEAD OF TENDING TO BUSINESS.” ROWANNA
SIGHED. SHE WAS SURE HENRY LIKED HER. IF ONLY HE'D COME RIGHT OUT AND SAY SO. "ALMOST DARK," HENRY SAID. "I'LL BEST BE GETTING BACK TO MS. BALLENTINE'S." "COULDN'T YOU STAY JUST A LITTLE LONGER?" ROWANNA PLEADED. "I EXPECT YOUR PA WOULD LIKE YOU INSIDE AND ME GONE. I'LL JUST CUT ACROSS THE BACKYARD. UNTIL TOMORROW, UNTIL TOMORROW, ROWANNA." AND WITHOUT WAITING FOR A REPLY, HE STEPPED OFF THE PORCH. TWO MORE DAYS AND THEN HENRY'D BE GONE FOR ANOTHER SIX MONTHS. ROWANNA COULDN'T BEAR THE THOUGHT OF IT. FROM THE POCKET OF HER BEST DRESS, SHE TOOK OUT THE CARD SHE'D PLACED THERE YESTERDAY. SHE PRESSED HER THUMB FIRMLY AGAINST THE RED SPOT AND MADE HER WISH. "I WISH, I WISH HENRY PIPER WOULD PUT DOWN ROOTS HERE IN COVENTRY AND NEVER LEAVE AGAIN." THE SPOT ON THE CARD SUDDENLY FELT WARM UNDERNEATH HER THUMB. HENRY HAD DISAPPEARED INTO THE DARKNESS. IN THE STILL NIGHT AIR, ROWANNA HEARD A RUSTLING SOUND. IT WAS ACCOMPANIED BY GRUNTS AND GROANS AND HEAVY BREATHING, AND IT SEEMED TO BE COMING FROM THE THICK GROVE OF TREES BACK WHERE THE LAWN ENDED AND THE FIELDSBegan. AT FIRST ROWANNA THOUGHT IT MIGHT BE SOME WILD CRITTER WHO'D GOTTEN TANGLED IN A TREE LIMB. THEN SHE HEARD THE VOICE. IT WAS LITTLE MORE THAN A WHISPER. "CONSARN' IT. ROWANNA, COME HELP ME." SHE SEIZED A LANTERN FROM THE POUCH, EXCUSE ME, FROM THE PORCH, LIT IT, AND HELD IT IN FRONT OF HER AS SHE CROSSED THE BACKYARD TO A GROVE OF TREES. THEY GREW IN A CIRCLE AND THEIR TANGLED BRANCHES MADE IT HARD FOR HER TO ENTER. SHE FORCED HER WAY IN AND HELD THE LANTERN HIGH. THERE STOOD HENRY PIPER MUMBLING ANGRY WORDS. HE WAS BENT OVER AND AT FIRST ROWANNA THOUGHT HE WAS PULLING UP HIS SOCK. THEN SHE SAW IT WAS THE ANKLE ITSELF HE WAS YANKING UP ON. "HENRY?" ROWANNA GASPED. "HENRY, WHAT ARE YOU DOING WORKING HERE? I THOUGHT YOU'D BE HALF WAY BACK TO MS. BALLENTINE'S BY NOW." "KEEP YOUR VOICE DOWN, ROWANNA. I, I DON'T WANT ANYBODY ELSE TO COME OUT HERE AND FIND ME IN THIS FIX." "FIX? WHAT FIX, HENRY?" "IT'S MY FEET. THEY SEEM TO BE STUCK TO THE GROUND, AND I CAN'T MOVE EITHER OF 'EM, NO MATTER HOW HARD I TRY.

(219) Child 2: Mmmmm.
(220) Teacher: Comments?
(221) Child 50: It's Sam.
(222) Child 2: She put her um, she made the wish and she wished that he would roots.
(223) Child 27: He grew roots.
(224) Child 2: So he stayed there.
(225) Child 27: He, he the bottom of his feet just grew roots.
(226) Child 51: Everything bad happens when she makes when she thinks she's making a good
wish.

(227) Teacher: Shh, this is the second person. What are you trying to say?

(228) Child 51: Oh, um.

(229) Teacher: That's a good thing to be saying, but say it so that I understand it.

(230) Child 51: Oh, it's a good thing that she is saying, but, um, when she made her wish, um it comes out bad. The first wish didn't cause she wanted to talk to trees.

(231) Teacher: When?

(232) Child 51: Wasn't she the one that wanted to talk to trees?

(233) Teacher: That's not what it.

(234) Child 52: That's not what she wished for.

(235) Child 51: No, she wished for

(236) Teacher: Yes. I was thinking of comparing her to Polly. This is Rowanna. Can you compare her to Polly's wish? Does anybody?

(237) Child 18: I can.

(238) Teacher: Yes.

(239) Child 18: Well, Polly's wish was that she'd get to see that everybody'd smile at her when they saw her, but everybody laughs at her when they see her now.

(240) Child 53: She smiles.

(241) Child 18: She goes jug-a-rum, jug-a-rum

(242) Teacher: That's correct.