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# LET'S GIVE THEM SOMETHING TO TALK ABOUT: SUPPORTING PRIMARY AFRICAN AMERICAN STUDENTS' LANGUAGE THROUGH DIALOGIC READING

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LET'S GIVE THEM SOMETHING TO TALK ABOUT:  
SUPPORTING PRIMARY AFRICAN AMERICAN STUDENTS'  
LANGUAGE THROUGH DIALOGIC READING

by

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### **Abstract**

Using an action research approach, the African American teacher–researcher investigated the appropriation and effectiveness of dialogic lessons and culturally relevant books to develop and improve primary-grade African American students’ language and literacy skills. Specifically, this study investigated whether changes in the kinds of questions posed during reading interactions resulted in extended thoughts, more complex sentence constructions, and the inclusion of new vocabulary words. Dialogic reading is an invaluable tool for teachers to utilize with students challenged with language differences upon entering school. Lessons were expressly designed to engage and scaffold students in their development of language and literacy skills. Conversations between the teacher–researcher and students were recorded and analyzed in terms of access to cultural empowerment and academic success. The dialogic methods employed celebrate the inquisitive and vocal skills of these emergent learners. By embracing their unique culture and addressing language needs with culturally and linguistically responsive practices, literature, and opportunities for dialogic interactions, the primary-grade African American students were shown to be on their way to developing the essential language and literacy skills needed for proficient student learning and achievement.

**Dedication**

To my loving father, William Snow, this dissertation is dedicated to you. Thank you for always believing in me and being my motivation and inspiration in accomplishing this goal. You've been with me throughout this process, as you have been throughout my life. Together, we did it!

### **Acknowledgment**

First and foremost, I give honor to my Lord and Savior, Jesus Christ, who is the guiding force in my life. I would like to thank Him for this opportunity, and for the motivation and perseverance in pursuing this goal.

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To my children, Je’Nise, Darian, and Desmond, and my better half, Pete, thank you for your love, support, and many sacrifices on my behalf. To my extended family, Carl, Lynn, Carla, and Carlynda, thank you for your constant support and encouragement.

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### Introduction

The excerpts below are from the three books chosen by Student 1 prior to each Day 1 lesson.

#### *Last Stop on Market Street*

*T: Today we're going to read some books together. You may choose a book. The name of the book that you chose is Last Stop on Market Street.*

*SI (1): Uh-huh.*

*T: Why did you choose this book?*

*SI (38): Because the grandma and the little kid are going – goin' on the bus, and then they're goin' some kind of nice place, and they's gonna drop them off there, and then they have to get off the bus.*

*T: You are correct. They are going on a bus ride to a special place. Have you ever been on a bus ride before?*

*SI (1): No.*

*T: Have you ever ridden the MetroLink before?*

*SI (1): No.*

#### *Family*

*T: Today the book that you chose was Family by Isabell Monk, and it was illustrated by Janice Lee Porter. Why did you choose this book?*

*SI (5): Because it's all about family.*

*T: It is about family. Do you think family is important?*

*SI (1): Yes.*

*T: Why do you think family is important?*

*SI (22): Because you don't have a – a mom or a dad or a brother, you won't be able to live with no one.*

#### *The Leaving Morning*

*T: Okay. Today the book that you chose was The Leaving Morning by Angela Johnson. This story is about a family that is moving from an apartment building to a new house. Have you ever moved from one place to another before?*

*SI (1): Yes.*

*T: Have you ever moved to a new home or a new school?*



*SI (9): Yeah. Yeah, I – I moved to a new home.*

*SI (3): Just a house.*

*T: Just a house. Okay. How did you feel when you moved?*

*SI (5): I feelded happy about it.*

*T: You felt happy? Why?*

*SI (32): Yes, ‘cuz our house was, like, way at the top. And I just remem – I had remembered when – when it had started raining with some thundering – the light had, like, knocked out.*

Students enter school with different experiences and dialect varieties. A dialect is a “variety of the language associated with a regionally or socially defined group” (Adger, Wolfram, & Christian, 2007, p. 1). Hoodin (2007) defines dialect as variations or differences in the articulation of words. More than a social construct of a community: a dialect carries the history and culture of its people (Hoodin, 2007).

The student in this example is speaking in a variety or dialects termed African American English (AAE). Educational scholars who study this dialect refer to it by numerous interchangeable terms. Historically, AAE has been called Black English, Ebonics, African American Vernacular English, African American Language, and the more contemporary term, African American English (O’Grady, Aronoff, & Rees-Miller, 2009). In a more political tone, Smitherman (2000) defines AAE as “a set of communication patterns and practices resulting from African appropriations and transformations of a foreign tongue during the African Holocaust”(p. 19). AAE often refers to the linguistic features of the language of African Americans that are most unlike Standard American English (SAE or SE) (Charity, 2008).

African American English (AAE) is a systematic, rule-bound, syntactic speech system of complex rule-governed linguistics of the native language variety of many but not all African Americans (Pearson, Conner & Jackson 2013). According to Pearson et a.,

(2013), the majority of African American students use patterns of AAE in their speech when they enter school around age five. These patterns may present challenges when the receptive and expressive language used at home is different than the discourse language in school.

Research supports the claim that language mismatches can exist for African American students when transitioning from home to school (Charity, Scarborough & Griffin, 2004; Craig & Washington, 2006). Mismatches between home and school languages may obstruct AAE speakers in literacy (Charity et al., 2004), and mismatches cause confusion when a word's spelling does not match the student's mental or spoken representation of it (Craig & Washington, 2006). Therefore, mismatches occurring between the oral and written perceptions of African American students and the school's curriculum and teacher expectations may hinder academic achievement when it is contingent upon mastering skills articulated and written in SE (Standard English). This constitutes a compelling argument when dialectic differences may result in future academic challenges for the students.

Not only is it important to ask questions, but how questions are asked makes a difference when instructing African American students. Charity (2008) found differences in the way a teacher asks questions, and how students perceive and imitate questions differed. Most teachers' voices rise at the end of asking questions, while the students' do not. According to Charity (2008), the absence of the rising tone may seem to exhibit disengagement or interest by the students to the teacher. In African American males, it may be misinterpreted as boredom. Similarly, Smitherman (1977) noted verbal styles. Direct commands are verbalized mainly in African American homes by parents; however,

when used by teachers as suggestions (e.g., “let’s get lined up,” instead of saying “get in line now,” or “I like the way you are getting in line”) students may be confused by the language variation.

As a teacher–researcher, concerns are to provide tools to engage students in the curriculum with pride and confidence, and to promote the development of strategies and skills that will foster student learning and achievement. Therefore, the most significant issue for this teacher–researcher to address is how to integrate the home language and knowledge of primary African American students who have not had prior educational experiences with the required demands of a SE curriculum within the classroom. The majority of my students are African American and speak AAE. Students have different home-language discourses and may face challenges when there is a mismatch between home and school discourse communities and teacher expectations.

In a school setting, children have an inherent need for acceptance and belonging among their peers is equally integral to their learning experience. Because of this need for peer acceptance, students will often “code-switch,” speak “slang,” or use the language their friends speak in order to fit in. In scholarly research, the term *code-switching* is the practice of moving between variations of languages in different contexts while speaking the same utterance (Wheeler & Swords, 2006; Delpit, 2006). All students can learn the language patterns utilized in school; however, dialect patterns may be different.

Therefore, educators must find strategies to incorporate the student’s home language with school language instead of replacing it. Strategies implemented to assist AAE speakers to translate or code-switch from AAE to academic language will be useful while completing academic tasks.

In society, language is a representation of who we are and who we aspire to be. The language we speak and how we talk reflects our background, culture, and education level. Language is not only a form of communication; it is also a means of accessing groups and associations as well as the perceptions and opinions of others as to who we are and if we fit in.

Delpit (1988) posits many African American children enter into our urban schools with a lack of basic skills through which they can access the “codes of power” embedded into this invisible culture of power. For culturally and linguistically diverse students, issues of diversity, difference, and dialect can be challenging for some African American students and classroom teachers.

In reference to the language of African American students, Delpit (2006) argues that teachers and society as a whole must support African American students’ home language. African American students “code-switch” daily depending on the context, the situation, and with whom they are speaking (e.g., family, friends, classmates, and community members). However, when SE is the acceptable norm for school, African American students are expected to communicate, complete assignments, and excel in English-related tasks.

Delpit (2006) contends that all students, particularly African American students, need strategies to read, problem-solve, and find meaning in context to be successful in the world. Attitudes must steer away from the problems faced by African American students and move more toward empowering them in a learning environment. The “codes of power” Delpit refers to are: (1) how power is enacted in classrooms; (2) “rules of engagement” as they pertain to codes, which escalate the idea of a “culture of power”;

(3) rules pertaining to the culture of power reflecting rules conformed to in the culture of those who have power; (4) understanding the integral role played by the culture of power in relation to the attainment of power of that culture; and (5) the prevalence of denial among those within a culture of power to acknowledge that such a culture exists (Delpit, 1988, p. 24). When teachers focus on process-oriented instruction as opposed to skills-oriented instruction, it reduces the chances for African American students to gain access to the tools required for accessing the “culture of power” Delpit (1988).

Teaching how to communicate effectively in reading, writing, and speaking is perceived or recognized as a major goal of literacy teachers. As an African American teacher–researcher conducting research on strategies to improve primary African American language and literacy skills, the importance of linguistic competence in a global world plays a significant role in shaping the language of African American students regardless of class, gender, or socioeconomic class. Designing, implementing, and sharing instructional methods that promote culturally and linguistically responsive dialogic literacy lessons assist educators in developing an awareness, to become more culturally and linguistically responsive in order to address the language and literacy needs of primary African American students.

### **Culturally and Linguistically Responsive Pedagogy**

Students from diverse cultures have different rules for communicating. In everyday conversation, speaking is one way to communicate. Other forms of communication include facial expressions, gestures, voice tonality, posture, and body language. Variations in the school lexicon may cause misunderstandings between students and teachers when cultural expectations are expressed. According to Charity

(2008), for example, the more standard “turn on the lights” and “go to the front of the line” may be represented in AAE with the form “cut on the lights” and “he cut me in line.” AAE-speaking students may be unsure about what the teacher means, and thus may not comply with his or her command. Other examples may include the lack of eye contact as a sign of disrespect, not answering quickly, or responding as a sign of day dreaming, or inattention. In reality, the students may be attempting to respond, but need additional wait time to process the request or directive. In the instance of verbal and nonverbal communication, a mismatch may cause misunderstandings when educators are unaware of examples of cultural communications. Other factors to consider are the students’ gender and age.

To foster a positive learning environment for language and communication, educators must first recognize their own biases and expectations, and then learn about their students’ diverse cultures. Through ethnography and detailed observations of interactions, language, and behavior within the culture, educators will be able to implement the appropriate strategies and methods to develop language and communication skills in the classroom.

According to Hollie (2012), “culturally and linguistically responsive pedagogy (CLRP) is the validation and affirmation of the home (indigenous) culture and home language for the purposes of building and bridging the student to success in the culture of academia and mainstream society” (p. 23). Gay (2000) defines using cultural knowledge, prior experiences, and performance styles of diverse students as “culturally responsive teaching.” These strategies make learning appropriate and effective, and “teaches to and through the strengths of diverse students” by having the following characteristics:

- Acknowledging the legitimacy of cultural heritages that affects students' dispositions, attitudes, and approaches to learning and possessing content worthy to be taught in a formal curriculum.
- Builds bridges of meaningfulness between home and school experiences as well as between academic abstractions and lived sociocultural realities.
- Implements a variety of instructional strategies connected to diverse learning styles.
- Teaches students to recognize, distinguish, and understand their cultural heritage as well as others.
- Incorporates multicultural information, resources, and materials in all the subjects and skills routinely taught in schools. (p.29)

Incorporating these characteristics to improve culturally responsive teaching will involve changes in the classroom environment. According to Gay (2000), culturally relevant literature would reflect multiple ethnic perspectives and literacy genres. Math instruction would incorporate everyday life concepts of different ethnic groups; and to teach different learning styles of students, activities would reflect a variety of sensory opportunities-visual, auditory, and tactile (Gay, 2000).

Attending kindergarten is not mandatory in the state of Missouri. Therefore, some primary African American students forgo the preschool and kindergarten preparation many of their peers have experienced, enrolling directly into first grade. Primary African American students who enter school without prior academic experiences would benefit greatly from transitional classes to bridge the gap between home and school during the critical early years of language development in an academic setting. However, given the

reality that this is a consideration for the distant future, practical approaches need to be implemented in the present.

Presently, the only recourse available to teachers of students with language differences is to refer them to a speech pathologist for language screening. Depending on the results of the screening, students receive speech and language services. African American students are often misevaluated in these testing sessions and are placed in special education or speech therapy classes designed to address language deficiencies, not language differences. This referral may be a precautionary measure to prevent future complications, but one thing to consider is the student may not require speech therapy, but instead is simply having difficulty transitioning from the language used at home to the language used in school. The urgency to detect and diagnose any concerns that will affect a student's ability to learn is of the utmost importance. However, this screening may be administered prematurely, without providing students opportunities to transition and adjust to a more formal school language setting. If a student fails the screening, it is important to determine whether the issue in question was a disability or dialect difference. By having a more thorough understanding of the features of AAE, teachers would be able to dispel misdiagnosing African American students' language as deficient rather than a different language variety.

### **Importance of Oral Language**

Oral language is necessary for developing literacy skills among students. (Csak, 2002). The home language spoken by African American children with their families, peers, and in their neighborhood often differs from the discourse teachers utilize during instruction. The speech patterns that students bring with them to school can vary from the



speech patterns used at home. According to Heath (1983), speech patterns are essential to functioning effectively in home communities, but when young African American students enter school, they sometimes have difficulty functioning in a more formal school environment where speech patterns differ from the speech patterns they hear and use outside of school.

Even though it is imperative for students to learn the academic discourse patterns of school, it is the schools' and teachers' responsibility to provide experiences that integrate both language varieties and implement a curriculum that ensures a successful and productive education for African American students without losing their identities. Educators must be cognizant of how language and culture affects and shapes students' development to ensure academic success.

Scott and Marcus (2001) contend the language skills and knowledge some African American students bring to school can greatly influence their performance on literacy tasks and standardized tests. Students who enter school for the first time with a strong foundation typically bring with them prior formal academic experiences and strong oral language skills. These students have an unspoken advantage in educational settings when they possess a rich vocabulary, experiences with routines, and familiarity with books and literacy materials. When students enter school already speaking and understanding the same language utilized by the teachers, an invisible but significant cultural appreciation evolves between those students and the teachers who share this level of comprehension. Exclusion stemming from language differences can have a significant impact on the learning experience of the students who are not a part of this culture and who may not even be aware of its existence.

Charity-Hudley and Mallinson (2010) posit that in today's culturally diverse classrooms, students possess and use many culturally, ethnically, and regionally diverse English language varieties that may differ from Standardized English. According to Samovar, Porter, McDaniel, and Roy (2012), teaching academic language from a cultural perspective differs from the traditional perspective in that it recognizes that students need to retain their home dialect when its use is appropriate.

As an African American educator, it is my and my colleagues' responsibility to validate and affirm the diversity of our students and families we serve by becoming more culturally and linguistically responsive in our practices. According to Hollie (2012), in order to become culturally responsive, you have to "question your practices, and change your instruction for the better" (p.12). This change in instruction, also known as Transformative Instructional Practices (TIPs), alters instruction by changing your perception of your students and their families' cultural and linguistic behaviors (mind-set); and the instructional strategies and activities that validate, affirm, build, and bridge your students' culture (skill set). Responsiveness means to acknowledge and validate the home culture and language for the purpose of building and bridging the student to success in school and in mainstream society (Hollie, 2012).

More importantly, culturally responsive practices will assist primary African American students in reading, writing, and completing required academic tasks and mandated assessments written in SE. Reading, acting out, and discussing culturally relevant read-aloud texts will develop students' vocabulary and language, while assisting them to "code-switch," or alternate their home language with school language when speaking or responding to the texts. Students speak, read, and write the way they hear and

speak language. Students learn by the way they “talk.” These strategies may provide tangible answers to develop and expand students’ thoughts and sentence structures, and assist in developing a corpus of new vocabulary words and communication skills. Hollie (2012) poses a question: Who benefits from CLR pedagogy? Hollie then states that “the simple answer... is *all students*,” adding that “a more specific answer delves into who these students are most likely to be in their sense of culture, not race, in the classroom” (p. 24).

Language acquisition is one of the crucial milestones in early childhood development (Kamhi & Catts, 2011). Oral language development in young children is vital for their academic success in school but often overlooked when preparing students to read and write (Miller, 2011). Miller contends that in order to comprehend the language of textbooks, tests, and school-setting conversations, students need a vast vocabulary consisting of a general knowledge of sight words and academic words. Teachers’ expectations are for students to incorporate this new vocabulary when speaking, begin to speak in comprehensible sentences, and complete literacy tasks written with the new vocabulary. Only with multiple dialogic experiences will African American students learn to support their conversations by listening and having conversations with their teachers and peers. Language development will not accelerate without conversations, modeling, and scaffolding of the standard assimilated language modeled by the adults around them, especially in the next phase of language, the reading and writing stage. In order for primary African American students to develop their vocabularies, they must communicate. Many words sought in order to communicate with teachers are not a part of their everyday oral vocabularies. If students are unfamiliar with

the meaning of words in a text, or their spoken and written vocabulary, they will experience difficulty in literacy skills. When SE is the acceptable norm for school, African American students are expected to communicate, complete assignments, and excel in English-related tasks.

Students confront many challenges when they have not previously attended preschool or Head Start. This constitutes a compelling argument when upon entering school, students are unable to understand the language of their teachers and peers and process the content of the required curriculum written and articulated in an unfamiliar style of language. How are they expected to learn? Studies have shown that this dilemma has significant consequences, since early predictors of success in oral language are predictors of future academic success (Snow, Burns, & Griffin, 1998; Kern & Friedman, 2008).

### **Dialogic Reading**

This study utilized the instructional method of dialogic reading. Dialogic reading offers particular strategies for taking turns in a conversation about a book or reading (Whitehurst & Lonigan, 1998). This interactive technique, based on extensive research, encourages teachers and parents to prompt children by asking explicit questions to encourage engagement and thinking while reading aloud. This technique expands children's responses by encouraging them to retell the stories in their own words (Whitehurst & Lonigan, 1998).

The objective in this study was to use dialogic reading to transform the traditional styles of teaching reading and language to students (e.g., excessive teacher talk and passive listeners) by engaging students to become storytellers and to develop their

vocabulary and language skills through dialogue and discussions using culturally relevant books. This instructional approach and change in interactions between teachers and students allowed students to express themselves utilizing and developing their language in retelling stories, generating and answering questions, acting, and having explicit conversations about books. Students are able to make connections and develop language and literacy skills when they are able to discuss and have conversations about what they are reading.

Dialogic reading strategies were examined to explore the effectiveness in increasing language and literacy skills utilizing explicit questioning and culturally relevant picture books with primary African American students. Further examinations explored whether changes in the kinds of questions posed during story time interactions resulted in extended thoughts, varied sentence constructions, and the inclusion of new vocabulary words. There is a significant body of research showing that dialogic reading had positive effects on students' receptive and expressive vocabulary, mean length of, and frequency of utterances with toddlers and preschoolers. (Blom-Hoffman, O'Neil-Pirozzi, & Cutting, 2006; Whitehurst & Lonigan, 1998). Interactions where students have discourse with adults about a text that is read aloud supports the development of vocabulary and language (Whitehurst & Lonigan, 1998).

Research conducted by Whitehurst and Lonigan (1998) showed that first graders with a solid foundation in literacy skills were better prepared to engage in literacy tasks when they had dialogic interactions with teachers. When implemented individually and in small groups, teachers and students are able to exchange ideas and thoughts without the stigma of feeling ridiculed or reprimanded for incorrect answers or language. My

research and study explores whether this method of instruction would prove beneficial to primary African American students in developing oral language and literacy skills in kindergarten and first grade. The quality questions were designed to foster the student's growth in vocabulary and comprehension skills, and the dialogic exchanges build students' abilities to generate their own questions through conversational discourse (Whitehurst & Lonigan, 1998). Dialogic reading strategies and prompts will function effectively as an achievable method of instruction to improve the language and literacy skills of primary African American students by creating spaces for authentic dialogue and conversation while interacting with books.

### **Why Study Dialogic Reading?**

Opportunities for discussion and the sharing of ideas and opinions are especially important in transforming students from docile listeners to active meaning-makers. Often, the time constraints in a classroom do not allow students adequate opportunities to think or allow wait time to organize their thoughts in order to answer questions. Dialogic reading provides young learners with countless opportunities to generate answers through questioning and conversations.

The dialogic reading intervention was chosen to compare the effectiveness of the student-centered conversational style of teaching reading as opposed to the teacher-centered traditional style of teaching, where the teacher is in complete control of the learning process. This change in interactions allows students to express themselves utilizing their language in retelling stories, generating and answering questions, and having conversations about books. Students are able to make connections and develop

language and literacy skills when they are able to discuss and have conversations about what they are reading.

### **Research Questions**

The research questions that guide the study are:

1. How does utilizing dialogic reading strategies improve the language and literacy skills of primary African American students?
2. When the texts reflect the life experiences of my students, how does the conversation develop?
  - A. Will dialogic reading strategies, increase the adult's frequency and types of prompts and questions during shared storybook sessions?
  - B. How will the students respond in terms of amount of talk, kinds of talk, and confidence in speaking while discussing culturally relevant books?

The study was implemented to observe if dialogic reading (1) increases the size and diversity of primary African American students' vocabulary (2) improves their language and literacy communication skills, as evidenced in responses during lessons, and (3) provides an effective instructional approach for teachers to bridge the home and school language for better understanding and success in school.

### **Definition of Terms**

The teacher–researcher applied the following terms and definitions for this study:

**African American English (AAE)** — is derivative of Standard American English (SAE) spoken in the United States with distinguishable grammatical, vocabulary, and pronunciation characteristics (Godley & Escher, 2012).

**Dialogic Reading** – is an evidenced-based interactive reading strategy by which the adult reader encourages a child’s verbalizations by means of prompts, expansions, repetition, and scaffolding. The goal, through repeated readings, is to have the child become the storyteller and the adult the audience (Whitehurst et al., 1988).

**Standard English (SE)** – The English that with respect to spelling, grammar, pronunciation, and vocabulary is substantially uniform, though not devoid of regional differences, that is well established by usage in the formal and informal speech and writing of the educated, and that is widely recognized as acceptable wherever English is spoken and understood (Standard English, 2015).



### **Literature Review**

With the copious amount of research on traditional reading styles, the instructional approach of dialogic reading is examined to determine its effectiveness on developing the language and literacy skills of primary African American students. The previous section discussed the differences between the home and school language of young African American students entering school without prior educational experiences.

The literature review discusses the theoretical background on dialogism, using a sociocultural perspective; the importance of home and school environmental influences on language development; and illustrates how the implementation of dialogic talk in the classroom and the use of dialogic reading strategies will facilitate language and literacy development. These skills are a necessity for academic and life-long successes as students learn to incorporate their home language with the schools' more formalized style of SE for communication and self-expression.

#### **Theoretical Background from a Sociocultural Perspective**

Bakhtin's (1986) definition of language is a social practice. In a dialogic classroom this practice allows students to learn through talking, asking and answering questions, and having conversations with their teachers and peers. With actively engaged students, comprehension and achievement are maximized (Bakhtin, 1986). According to Bakhtin, participatory socialization in a classroom is evident through talking, reading, and writing. Dialogic reading will provide an environment conducive for language and literacy skills development through picture books and conversations about the books.

Shor and Freire (1987) assert that dialogue in the classroom is a transformative process where the students' perception of knowledge is influenced by how the language is utilized in the discussion. From this perspective, it is essential that educators provide

opportunities and create spaces in classrooms that encourage students' creativity, curiosity, and conversations.

Similarly, Gee (1996) describes discourses as ways of representing, being, and interacting that are recognized by a community of people" (p.7). Gee (2014) clarifies language as not only speaking and doing, but becoming aware of your identity. In classrooms, students' discourses will change over time as they mature and have ample opportunities to talk. Students are able to develop language and literacy skills through talk and the interactions with their teachers and peers. This dialogic exchange is observed in classrooms when teachers and students, and students and students are engaged in conversations daily.

### **Influences on Language Development in African American Homes**

According to the work of Piaget (1936/1954) and Vygotsky (1978), language development is influenced by a child's environment. Building on that premise, Wells (1999) and Vygotsky agree that the importance of culture and social interaction is needed for individual development. Vygotsky emphasizes the interdependence between individuals and their cultures, and focuses on the role adults play in assisting children in making meaning of their environment.

Upon entering school, African American children use the home language they are comfortable speaking, and are more familiar with. "Home environments influence the actions, thoughts, feelings, and language children utilize to express themselves in communicating with others and completing literacy tasks" (Wells, 1999, p. 223). Vygotskian's theory suggests that children need their parents to scaffold and assist them in developing language skills.

Hoff (2003) contends parents' speech affects the quality, quantity, and context of their children's language acquisition. Before entering school, most students have been exposed to 5 million words and know approximately 13,000, and by high school students know 60 to 100,000 words (Huttenlocher, 1998). Parents need to read to and with their children, have conversations with them, and expose them to various learning experiences in order to increase their vocabularies and experiences.

### **Influences on Language Development in the Classroom**

In educational environments, African American students encounter a more formal variety of SE. The home language spoken with their families, peers, and in their neighborhood often differs from the discourse teachers utilize during instruction. Therefore, educators must be cognizant of how language and culture affects and shapes students' development to ensure academic success.

According to Wiggins and McTighe (2005), "the teacher's role as a designer of curriculum and instructional activities facilitates the interactions required for learning to the level of understanding" (298). In schools, teachers utilize questions as a major tool of discourse in the classroom. Heath (1983) contends in the African American homes and communities she studied, questions were seldom used by parents; therefore, in classrooms students are challenged with question posing teaching strategies. The children in Heath's study were accustomed to directives from adults when communicating. Open-ended conversations were not encouraged in the students' homes, and questions were utilized to only elicit specific information adults needed to know. In contrast, in classrooms, fewer directives are utilized by teachers, and students are expected to exhibit

knowledge and provide answers to teachers' questions. In most instances, students may be unsure how to respond or of the teachers' expectations of them.

To promote success, educators should incorporate various aspects of students' lives into the curriculum. One aspect is language that students understand and is engaging and motivates discussions through questions. When students discuss personal interest topics and extracurricular activities (e.g., hobbies, music, and sports), they have the opportunity to recall prior experiences and relevancy. If students feel comfortable in a climate with the teacher's questions during conversations, and understand the relevancy of the questions to the academic content, they will be engaged and motivated to learn.

### **Dialogic Talk in the Classroom**

Dialogic talk should be instrumental in all primary classrooms to allow students a voice during instruction. Dialogic discussions depend on the relationships between teachers and students (Nystrand & Gamoran, 1991). Since talk is like conversations, teachers should not dominate with excessive teacher talk but instead lead and scaffold discussions. The relationships between teachers and students are described "like a partnership, observing reciprocity and thinking of each other as they work. Students are an essential factor in the discourse" (Nystrand & Gamoran, 1991, p. 269). The teacher's role, then, is to consider the individual needs of the students, their prior experiences and cultural background, and the methods needed to help them succeed.

Another benefit of dialogic discussions is that it can enrich the students' vocabularies through the use of and exposure to high-frequency words. According to Nation and Waring (1997), 2,000 high-frequency words make up more than 80% of all words on any given test. High-frequency lists are developed for different age groups and

grade levels. Students need to learn 3,000 or more high-frequency words to comprehend and read early and emergent-level books. The low-frequency words of language, (i.e., predicting from context, using word parts and mnemonic techniques to remember and decode words) are taught next. This process of releasing responsibility from the teacher to the student helps the students master important strategies while they continue to learn new words and expand their vocabulary.

Sociolinguists and language researchers have surmised that students' interactions with various forms of discourses can be important to their success in classroom literacy (Heath, 1982,1983; Michaels, 1981; Michaels & Collins, 1984; Well, 1986). The home school mismatch has gained credibility as a convincing explanation for academic concerns of African American primary students. Much of the emphasis has been on differences in the ways that language is used at home and at school and the miscommunication that can result from these differences (Heath, 1983; Michaels, 1981). The focus should change from considering the home language as a deficit discourse to instead integrating the home and school discourses.

Michaels (1986) and Michaels and Collins (1984) suggest that differences exist in styles of narratives for African American students. In a 1986 study, Michaels observed the differences between the narrative styles of first-grade Caucasian and African American students during sharing time. It was observed that the Caucasian students' story time discourse was "topic centered, tightly organized, centering on a single topic or closely related topics" (p. 102), while the discourse of the African American students seemed disjointed and "did not cohere around a single topic but rather a series of personal anecdotes or episodes whose connection to one another was never overtly stated but had

to be inferred,” a narrative style she called “topic associating” (Michaels, 1981, p. 429). The observation proposes that both discourse styles of the children were relevant; however, the discourse style of the African American students may have differed with the discourse styles of the teacher thus causing confusions and misunderstandings. These misunderstandings may “ultimately affect the children’s progress in the acquisition of literacy skills” (p. 440). African American students’ narrative discourse, vocabulary, and language may be developed through shared picture books, dialogic conversations and in everyday discourse in the classroom to dispel confusions and misunderstandings.

Representative studies by Heath (1983) and Michaels (1981) present that the way students demonstrate their discourse through interactional styles is a result of their culture. Since the interactional discourse of the classroom may differ with that of the home, teachers must be cognizant of explicit instruction utilizing specific instructional strategies. In the context of dialogic reading, students are exposed to pictures illustrating narrative structures and story elements. Students will acquire language and meaning-making skills through the social context of sharing and discussing a book. Utilizing the dialogic reading strategies of engaging students in conversation about picture books will assist in developing students’ vocabularies, language, and literacy skills.

### **Using Dialogic Reading Strategies**

Dialogic reading, is taking turns in a conversation about a book or reading (Whitehurst, 1999, as cited in Flynn, 2011). This interactive technique based on extensive research, encourages teachers and parents to prompt children by asking explicit questions to encourage engagement and thinking while reading aloud. This technique expands the

child's responses by encouraging them to retell the stories in their own words through dialogic prompts and strategies.

The strategies in the intervention are summarized by the acronyms PEER and CROWD (Zevenbergen & Whitehurst, 2003). The PEER strategies are designed to create conversations with children and encourage them to take an active role in storytelling. After reading picture books, students will be asked questions using PEER prompts. These prompts remind adults to: Prompt (ask a question), Evaluate (give praise, or correct an incorrect answer), Expand (comment and add to the answer), and Repeat (repeat the new expanded answer). The acronym PEER stands for the type of prompts adults will use to elicit responses from the students (Anderson 2008). This reading technique provides interactions between an adult and the student when reading books.

The strategies in dialogic reading are described using the word CROWD (Zevenbergen & Whitehurst, 2003). CROWD means Completion (children are asked to complete phrases or sentences), Recall (children are asked questions to recall key elements in the story), Open-ended (children are asked questions, or given statements to answer in their own words), Wh-prompts (children are asked questions that begin with who, what, when, why, where), and Distancing with Recall (children are asked questions to make connections between events in the story and their lives) (Zevenbergen & Whitehurst, 2003).

Teaching children to read is highly effective when appropriate methods and strategies are utilized. Selecting books for dialogic reading lessons is essential in maximizing the benefits of dialogic reading. The illustrations in picture books are the main focus for instruction in dialogic reading emphasizing three levels of strategies

(Whitehurst & Lonigan, 1998). In a dialogic lesson, Whitehurst and Lonigan utilize the following levels: The first level introduces the new vocabulary and focuses on the illustration (e.g., *What is this?*). Level 2 provides opportunities to use the new vocabulary and expands the students' responses with prompts (e.g., *What do you think is happening on this page?*). At Level 3, students are encouraged to relate events in the story to their own experiences, and expand their comprehension by using higher-level questions (e.g., *What experiences have you had at the zoo?*). The three levels were used during the interactions between the teacher–researcher and the students to elicit responses to questions about the book.

Using culturally relevant literature aids in supporting the literacy development of African American students. According to Ladson-Billings (1994) culturally relevant teaching is a term to describe “a pedagogy that empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills, and attitudes” (pp.17-18). When students see themselves in the books they are reading, they are inspired to read and have conversations about the African American culture. Cultural books will also provide connections between their prior knowledge and the context of the book. When using culturally relevant books, the students will have a better understanding of the books due to their relevancy and the familiarity of the vocabulary. The experiences may increase their interest in reading and develop language and literacy skills. When students have opportunities to read culturally relevant books, they will identify with the characters and respond positively to the books that are representative of their culture and life experiences.



Culturally relevant picture books should be appropriate for the student's age level in terms of length, basic content and language and should have large colorful illustrations, pictures that are familiar, and show action and details. The stories should be simple and have limited text. When books have limited text, it enables teachers to have conversations with students to develop language skills, expand conceptual knowledge, and make connections with their world. Predictable, repetitive books will assist students in developing language so they will eventually read the books and retell the stories independently.

## **Methods**

Using an action research approach, this study sought to investigate the appropriation and effectiveness of utilizing dialogic reading lessons implemented by the teacher–researcher to develop primary African American students’ language and literacy skills. Action research is defined as a reflective form of action that seeks to improve classroom practices (Hendricks, 2013). This inquiry into practice is an effort to assist me in perfecting my pedagogy to develop the language and literacy skills of my students. In order to develop skills and understand a curriculum written in SE, the focus is to research strategies and methods that would address the language needs of my students.

### **Research Design**

This section will outline the proposed methods for the study, the goals of the research, and a rationale for the methods. Information was provided on the participants and site, the procedures for data collection, and the proposed analysis. The study entailed a dialogic reading intervention led by the teacher–researcher who instructed up to three primary African American students who have been recommended by teachers, and assessed as having concerns in language and literacy skills. The lessons were part of the teacher–researcher’s regular job as the reading specialist. Participants were not required to complete additional assignments, only the designated requirements in the literacy curriculum. The only modification was the frequency and types of questions (dialogic) the teacher–researcher asked the students during the lessons. The lessons began the second semester of 2016 and occurred approximately three times a week for five weeks. Each lesson was approximately 20–30 minutes. All lessons were audio-taped to record the dialogic interactions and calculate the number of dialogic questions asked, the kinds of prompts used, and the number of utterances in the students’ responses.

This intervention has been proven to improve language in toddlers and preschool children (Whitehurst & Lonigan, 1998). As a result of what was learned during the implementation of dialogic reading strategies with the students in the study, the teacher–researcher will be able to share and provide credible evidence of the impact of this technique on primary African American students’ language and literacy skills with teachers, parents, and peers in the educational profession.

Adults are able to expand a child’s utterances by asking explicit and open-ended questions using prompts. The intervention was chosen because it differs from the traditional method of reading interactions between teachers and students. This method allows the student to become more active and engage in conversation about the shared experience rather than be a passive participant. The storybook context of dialogic readings’ main concept is that students can develop language through conversations about pictures. Students are encouraged to ask questions and have conversations about unknown and misunderstood concepts and pictures in books through explicit questioning, prompts, and dialogic conversations.

### **Setting**

Participants for this study were selected from an elementary school in a large district located in Missouri. The district is a public school district located in the suburbs in the northern section of the county. The district provides a comprehensive educational curriculum for more than 12,000 students from preschool through 12th grade. The district is fully accredited and comprised of 17 elementary schools, 3 middle schools, 3 high schools, and 1 alternative school. The district employs approximately 8,000 employees with 1,064 certified staff employees. The students in the district are: 80.7%

African Americans, 6% Asians, 2.6% Hispanic, 1% Indian, 4.0% Multi-racial, 0% Pacific-Islander, and 12% Caucasian according to 2015 statistics. In this district 10,694 of the student population receive free or reduced lunches (Missouri Department of Education, 2015).

The study was conducted in the school where the teacher–researcher has been employed as a reading specialist for 12 years. This particular school was chosen because the teacher–researcher has access to students, teachers, data, and literacy materials. The school serves approximately 283 students in kindergarten through sixth grade. The school employs 50 staff and faculty members. The student population is comprised of primarily African American students (62.8%), with (22.7) Caucasian students, (5.5%) Multiracial students, (9%) Hispanic students, and (0%) Asian, Indian, and Pacific Islander students. Once the school was determined for the proposed study, the principal and the research director for the district were contacted to obtain permission to conduct the study.

### **Participants**

This study included three primary African American first-grade students ranging from ages 5–6. The final number of participants was determined by the total number of returned signed permission slips from the parents. After thorough collaborations and assessments, grade-level teachers recommended students from their classrooms for the study. The below-grade-level first-grade students were of particular interest to the teacher–researcher for the study to investigate dialogic reading strategies and its effectiveness on the students’ language and literacy skills. Invitations to participate in the study were sent home in the form of Letters for Consent (see Appendix B), and Letters of Assent for students (see Appendix C). Once the consent forms were returned, the total

number of student participants were determined, assessed, and the identified students received the dialogic reading instruction from the teacher–researcher.

To answer the research questions, multiple sources of data were collected to gather information about the students. Data sources included individual student assessments (STAR Assessments, Sight Word Knowledge Assessments, Running Record Protocols), observation notes, parent questionnaires regarding home literacy practices, student interviews to determine the student’s personal interests and attitudes about reading, the dialogic lesson plans, and selected transcripts of audio-taped interactions during the dialogic lessons.

Prior to the implementation of the study, all students were assessed with the STAR Early Literacy Assessment. These assessments are computer-based diagnostic assessments administered three times a year (August, January, and May) to assess students’ reading, math, and literacy skills.

Students were assessed weekly with the Sight Word Assessment mandated by the district. The assessment is to determine the learned and known high-frequency words. The words were read in a list for easy identification. Students were assessed with 20 words on Lists 1–12. Student mastery expectations for each grade level by the end of the year mastery are: kindergarten–47 words, (Lists 1–2), first grade–250 words (Lists 3–10), 50 words per quarter.

Running records were administered to evaluate students’ word knowledge and reading behaviors in texts weekly to help identify patterns in the students reading

**Questionnaires/Surveys**

The parents of the selected students were sent questionnaires to complete to provide information regarding the home literacy practices of their families. Examples of items asked are: *How many books are in your home? How often do you read to your children?* (See Appendix D for sample questions.)

Students in the study were interviewed to discuss their attitudes and interests in reading. Students were interviewed at the beginning and end of the intervention in order to denote any changes in attitude or links to attitude and performance. These interviews also provided information about the classroom culture. (See Appendix E for sample interview questions.)

**Observational Data**

Initial observational data was collected to capture the students in their original classroom settings. This data was beneficial in studying the interactions between the students and their teachers as they use materials and engage in classroom activities. The observations allow me the insight into patterns of teacher–student interactions, the teacher’s style of instruction, and the students’ responses, and reactions and behavior in the natural classroom setting.

According to Frank (1999), observations are pertinent to understanding the patterns in everyday classrooms that often go unnoticed by outside observers. Particularly, the teacher–researcher was interested in the teacher’s instruction with language and literacy and to identify what, if any, dialogic prompts were utilized during reading instruction.

### **Implementation of Dialogic Lessons**

After the completion of the initial baseline procedures, the implementation of dialogic reading lessons began. Dialogic lessons are normally designed for five days. Due to time constraints and responsibilities of the teacher–researcher, the dialogic lessons were conducted approximately three times a week for 20–30 minutes. The preselected books provided detailed, colorful illustrations with true-to-life descriptions and multiple opportunities for engagement and conversations. Throughout the lessons, the strategies and prompts of PEER and CROWD were used as well as prompts that may be necessary to encourage further discussions.

### **Data Analysis**

The primary data source for analysis was the dialogic lesson. Using the interactions between the teacher–researcher and the child during a shared picture book dialogic, lessons were analyzed to demonstrate the effectiveness of using dialogic reading strategies to improve vocabulary and language with culturally relevant books. Following the protocol of a dialogic lesson, the analysis was beneficial in providing detailed and meaningful workshops and professional development for teachers and parents on the effectiveness of the method. Data included the audio-taped interactions between the teacher–researcher and the students and considered the following questions: (a) How does the student interact with the teacher–researcher? (b) Does the teacher–researcher extend the student’s responses by using dialogic prompts and strategies? and (c) Is the student’s conceptual knowledge and vocabulary increased when utilizing culturally relevant books?

Techniques used to encourage oral responses included the use of open-ended questions, wh-questions, and the prompts and strategies of PEER and CROWD. Additionally, repeating, expanding, and re-voicing the child's language was utilized in order to illustrate what was actually said and to provide constant and positive feedback and encouragement. Within this framework each conversation or interaction is relevant for one page of the book at a time. Over a three-day period of lessons with repeated readings of the book, the questions and responses increased in complexity in order to scaffold the student to become the storyteller.

Data analyzed included the number and kinds of prompts and strategies used in the interactions used by the teacher–researcher, and the number of words spoken by the students. The data collected was analyzed to determine if the dialogic reading strategies increased the student's vocabulary and extended responses to questions. All student data will be shared with the classroom teachers and the student's parents to inform them of the outcome of the intervention and avoid deception of the collected data.

### **Transcriptions**

The next step in analyzing the data was to create verbatim transcripts of the interactions of the dialogic lessons. Using the Jeffersonian conventions, the transcripts provided a detailed version of the interactions between the teacher and the students. In order to assess the teacher–researcher's efforts to create dialogic discourse, the transcripts and selected audio-taped interactions were reviewed to count the turns of talk, determine the types of questions asked, prompts used, and the number of words in the students' responses. Appendix L contains the complete set of transcripts.



**Validity/Trustworthiness**

In order to develop relevant purposes and objectives for future workshops and professional development, Hendricks (2013) advises that the data collected should be carefully analyzed to ensure that it accurately measures what it was intended to measure. Care was taken to maintain accuracy through multiple data sources and assured through the following strategies: triangulation of data, member checks, and thick descriptions. For example, the teacher–student interactions were audio-taped, and selected sessions were transcribed (Hendricks, p. 169). The observations and audio-taped lessons data were collected across the three days to assess the types of questions asked and prompts used and whether or not the types of questions increased the students’ oral responses. This persistent and prolonged observation increases process validity (Hendricks 2013). Analyzing the words in the student responses and kinds of questions asked will increase inter-rater reliability.

### Findings

Participants were primary African American students from an urban Midwest district with an enrollment of approximately 12,000 students. The elementary school where the teacher–researcher works has approximately 283 students with 62.8% African American students and 22.7% Caucasian students enrolled. At the beginning of the semester, consent forms were distributed to students who scored low on the STAR Early Literacy Assessment. Returned were five completed consent forms, two students were ineligible due to an unsigned consent form and a withdrawal from school. The final three students were chosen to participate in the study, and were interviewed to discuss their attitudes and interests in reading.

Each student participating in the dialogic lesson was audio-taped. Stated below are characteristics of the students, and examples of the reading behaviors of each student during the dialogic lessons.

**Student 1.** Student 1 is a six-year old male student, and the only child in his family. Student 1 was very cooperative and had a pleasant demeanor, but was often quiet and reticent about many of his responses. He often gave the impression through his facial expressions, gestures, and voice inflection (questioning tone) that his responses indicated uncertainty to the unfamiliar vocabulary and questions posed. As a result, many of his answers were dissimilar with the questions asked, demonstrated in the comprehension and reasoning in his responses. This was evident in his awareness and ability to self-interpret many of the basic elements of the stories, such as the following example in which he responds to the question of why someone would put money in a blind man's hat after the blind man played his guitar:

- T: Okay. Now, tell me what happened here.*  
*SI (37): A man – the best man who got the guitar was singing a song, and then everyone was clapping. And then there was a hat out for – then the, um – CJ had threw the dime in someone's hat.*
- T: Now, that was CJ's last dime or his only dime. If that were you, would you put it in the man's hat?*  
*SI (1): No.*
- T: No? Why not?*  
*SI (22): Because someone would try to think it's – it's theirs. And then they would try to spend it on – spend it on stuff.*
- T: Well, why do you think CJ put the dime in the hat?*  
*SI (16): Because the – the singer wasn't – wasn't looking at it. CJ just put it on in there.*

Student 1 is a perfect example to illustrate the need for and the benefits of using a dialogic reading approach to teach reading. Of the three students who participated, Student 1 came into the study with the greatest need for development of language and comprehension skills and the greatest potential for improvement. Throughout the lessons, he maintained a positive attitude and was very receptive to the learning process. As the lessons were completed on Day 3 for each book, he was able to successfully retell the stories, assimilating his language and the language of the text. In doing so, he was able to fully comprehend the stories and even to relate, in a positive way, many elements of the stories to his own life experiences.

**Student 3.** Student 3 is a six-year old male student, and the second youngest of four siblings, which include an older sister and twin babies. He was very engaging and clearly enjoyed reading and discussing the stories. He was very vocal and did not require additional prompting to provide detailed responses to the questions. He also frequently shared his opinion about things which were not asked, which is indicative of a child who

has a healthy curiosity, imagination, and a desire to learn more. With the enthusiastic attitude, and the length of the responses, Student 3 enjoyed the many opportunities to share his thoughts. He welcomed the attention of a captive audience, and the opportunity to share and express his opinions and deep thoughts. He frequently used AAE in his responses, and displayed a strong sense of confidence and pride in his responses, as could be heard in his enthusiastic voice inflections. The excerpt below illustrates where he responds to a question about where the bus driver got a coin for a coin trick. Without hesitation, he responded that the bus driver must have asked the blind man who played his guitar for donations.

*T: What did Mr. Dennis pull from behind CJ's ear?*

*S3 (2): A coin.*

*T: Did he really pull that coin from behind his ear?*

*S3 (1): No.*

*T: Where do you think the coin from?*

*S3 (4): From the old man.*

*T: Where do you think Mr. Dennis got the coin from?*

*S3 (1): Him.*

*T: You think he got it from the man playing the guitar?*

*S3 (1): No.*

*T: Where do you think he got it from?*

*S3 (20): Like, like, a guy – he axed – a guy, he axed, “Can I get a coin, please, for a little boy?”*

*T: So he asked a guy to give him a coin so he could give it to the boy, CJ?*

*S3 (1): Yes.*

In the above example, this student answered in a one-word sentence or a single utterance, defined by Hoff (2009) a “holophrases.” Holophrases provide answers to questions; however, by not expanding the answer, it is not clear whether the student understood the question or the intended meaning. Hoff contends there are many questions regarding children and language acquisition. This example also exemplifies Student 3’s ability to creatively ad lib, with certainty and a degree of believability, in providing detailed responses to questions that are not aligned with events in the story.,

**Student 4.** Student 4 is the oldest of four siblings, age seven, and the sister of Student 3. She was retained and is repeating first grade this year. Another year to grow and develop, contributed to her sense of confidence and maturity, and her strong reading comprehension, and articulation skills. Like her brother, she seemed to have a rich array of life experiences and worldly awareness, even at this young age, and welcomed the opportunity to have a conversation. In the transcriptions, it was noted that Student 4 frequently paused, pondered, and hesitated in her responses, but was still very confident in expressing her answers. Additionally, unlike the other two students, Student 4 exhibited only a moderate amount or usage of AAE in her responses, and her grammatical structure was primarily aligned with other students of her age. The following examples from two different lessons illustrate this:

*T: All right. So what happened on moving day?*  
*S4 (28): They packed all their stuff. And both of them was on the um, um, porch, happy. And the, um, mens was making big steps and holding the boxes.*

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*T: Okay. And what’s going on on that page?*  
*S4 (75): He sees two mens – two boys getting on the – the bus, and they both was sharing the music with the – one of the boys had in his hand. And*

*on the other page, it was a man who was playing a guitar and – the blind man, and CJ’s granny was – was holding her eyes because the blind man said, “When I listen to music, I like to close my eye,” and everybody closed their eyes.*

Using a preapproved list (see Appendix I), each of the students was given an opportunity to personally choose one book that they wanted to use for the upcoming set of three lessons. A new book was chosen for each set of three lessons. The books chosen by the students from a wide selection of books were: *The Leaving Morning* by Angela Johnson (1992), *Family* by Isabell Monk (1994), and *Last Stop on Market Street* by Matt de la Peña (2015).

Each of the audio-taped lessons were transcribed and coded using the Anderson & Herr (2005) conventions. The transcripts provided a detailed version of the social nature of the interactions, and the coding system facilitated explanations of the *interactions* between the teacher and the students in the form of a table (See Appendix K). Detailed analysis of each transcript focused on the kind of prompts and strategies utilized, the mean length of student utterances, the number of words spoken by the students, the teacher–researcher’s explanations for the responses, and the total number of words during each audio-taped session (See Appendix J). A total of 10 transcripts from each student were coded.

One research goal was to evaluate the effectiveness of utilizing dialogic reading strategies to improve the language and literacy skills of primary African American students through dialogic reading. Traditionally, teachers read stories and ask random, mainly factual- or retell-types of questions (*What was the name of the story? Who were the characters?*). Even though these questions are pertinent, they do not permit students

to think, connect their background knowledge, or creatively explore and express themselves as dialogic type questions would. These types of questions do not support the extended reasoning and expanded application of students' experiences because they are factual and are readily stated in the story. The students only have to remember or recall the facts. Closed questions discourage students from thinking beyond the provided answers, stifle further discussions, and do not encourage discussions and conversations which might foster enrichment and better comprehension of the student's use of SE. This model of questioning is more appropriate for assessing comprehension rather than developing vocabulary and sentence expansion. The following is an example of Recall questions from Student 1 with the book, *The Leaving Morning* by Angela Johnson (1992). The numbers in parenthesis are the student's word count for the responses.

*T: Why do you think they would want to move to a house?*

*SI (10): Because so – it wasn't more room living in the apartment.*

*T: Because it wasn't more room in the apartment, but in the house, they may have more room. Why did it take so long for them to move?*

*SI (9): Because they had a lot of stuff to pack.*

*T: They did have a lot of stuff to pack! Do you remember some of the things they said they had to pack?*

*SI (1): Yeah.*

*T: What were some of the things they had to pack?*

*SI (3): Pictures, toys, and –*

*T: Pictures and toys. And what else did they have to pack?*

*SI (1): Hmm –*

*T: Clothes. So as they were getting ready to leave, they had to say good-bye to lots of people. Who were the first people they said good-bye to?*

*SI (2): Our friends.*

- T: Their friends. The children had to say good-bye to their friends. Who else did they say good-bye to?*
- SI (2): The baker [referring to the grocer].*
- T: Okay. Well, this is the grocer from the deli. Who else did they say good-bye to?*
- SI (2): Their cousins.*
- T: Their cousins. Now, they wanted to leave something so they would be remembered. In our pictures, do you see something that they left –*
- SI (1): Yes.*
- T: What did they leave?*
- SI (1): Kisses.*
- T: They left kisses. Why do you think they left kisses on the window pane?*
- SI (9): So – ‘cuz when you’re moving, they will remember you.*
- T: So when you’re moving, they will remember you. So the children left kisses on their window panes, so whoever moved in would see their kisses.*

As depicted in the example, using the illustrations in the book, the Recall questions do not allow students opportunities to expand their responses or to develop language. These questions only facilitate providing the obvious answers that appear in the book. Dialogic questions are open-ended, allow wait time for students to think, and encourage discussions for individualized, in-depth sharing of opinions about the book or story. According to Alexander (2008), dialogic teaching “harnesses the power of talk to stimulate and extend students’ thinking and advances learning and understanding.” Alexander continues to elucidate that “dialogic teaching is not just any talk; it is as distinct from the question–answer and listen–tell routines of traditional teaching as it is from the casual conversation of informal discussion” (para. 1). The interactions and types



of questions utilized in dialogic reading are elemental in the development of the oral language and vocabulary of primary African American students. The following example illustrates open-ended questions and depicts sentence expansions and increased vocabulary in the same student's responses:

*Student 1, Lesson 3, The Leaving Morning*

*T: He painted them, so they look more like little paintings more so than just pictures and drawings. Well, today I'm going to let you tell the story of The Leaving Morning. Okay? So we'll start here. What happened first in the story?*

*SI (35): People – the – it was the – a car – a truck, and they had a light that was shining. And then they had street cleaner, and it was like, <makes sweeping sound>. And the kids were looking.*

*T: – making the shh, shh, shh sound. What's going on on this page?*

*SI (14): The kids are looking out the window. They put two kisses on the window.*

*T: Now, why did they put the kisses on the window?*

*SI (12): So the people who was, like, in the town could remember them.*

*T: So the people in the town could remember them. What's happening on this page? What's going on on this page? Let's get our book going here. Okay. What's happening on this page?*

*SI (12): It's a – it's a lot of boxes, and, um, they're packing up.*

*T: What are some of the things they're packing?*

*SI (3): Pictures, toys, clothes.*

*T: Now, they're packing these things up. What do you think is going to happen to their furniture?*

*SI (6): It's going to be all gone.*

*T: Well, how are they going to get their furniture from here?*

*SI (22): Because they're going to have to car – the truck that carries stuff is – they're going to put the boxes in their truck.*

*(Same student, Lesson 3, Family)*

*T: All right. Tell me about the story, Family.*

*SI (38): The famil – well, the people in the car – the people in the car were driving to his – to a farm to see animals. And then it was raining. They – they was glad to see Aunt Poogee – Aunt Poogee.*

*T: Tell me what happened next.*

*SI (128): And they all hugged each other. But Hope had a surprise. And then, they were talking to each other. Michael was playing the trumpet, and Gregory was sitting down, looking at his mom. And Hope had a surprise for everyone, but he didn't want to tell – she want – she didn't want to tell anyone. His grandfather – his grandfather had a, um <pause>... a fish that just looked like him. And then he had some money for – for both of the two kids. And then they was lookin' – they was lookin' at a pickle that had something in it. And so they was, like, playing a game, like band, like clapping. And they – and then they was, um <pause>... they was going – a game, looking at the pigs and a chicken.*

As depicted in the examples above, open-ended questions allowed the student to voice his own opinions, required deeper thinking, and more than just a one-word answer. The students' responses did increase in number of words with extended sentences, thoughts, and sentence structure. By using the pictures in the story to scaffold his retelling, the student was very excited and confident and could not believe he was able to retell the story, integrating his words and words from the original text. The students learned the three ways to read a book: read the pictures, retell the story in your words, and read the pictures and words. The student was still learning how to read the words, but was ecstatic and confident that he could read the book, or retell the story in his own words.

The findings indicated that the students made substantial gains in their extended thoughts, sentence construction and language demonstrated in their responses depicted in

the transcripts across the five week intervention (see Appendix J). Based on the single examination of mean of utterance, all students' word count increased.

### Conclusions

Research was reviewed to explore methods to integrate the home language of primary African American children who have not had prior learning experiences before entering school with the more formal language of school.

By combining AAE and SE during instruction, African American students can learn the formal school language required in storybooks, assignments, and standardized tests, while still honoring and valuing their home language. Utilizing the strategies of culturally and linguistically responsive teaching and dialogic reading with teachers and parents, would validate and affirm home language. It would also build and bridge the gap in theory, research, and assumptions about children who speak AAE, by allowing them to freely express themselves integrating their home language and SE. In hopes of transforming discussions of AAE beyond a deficit to a difference in language variety, dialogic reading would significantly improve primary African American students' oral language and literacy skills.

Dialogic talk should be instrumental in all primary classrooms to allow students a voice during instruction. Since talk is having conversations, teachers should not dominate with excessive teacher talk, but instead should lead and scaffold discussions. Having a concise method of teaching new vocabulary words, and acknowledging the students' words and definitions they bring from home increases their known vocabulary words and bridges their proficiency in speaking, reading and writing.

Reading is very complex and requires higher-level thinking, decoding, processing, and oral language. Dialogic reading encourages students to talk, hear, learn, ponder, incorporate, and use new and unfamiliar words. By being actively engaged in literature discussions and conversations about books, and by reading and hearing read-alouds,

students can greatly expand their vocabularies, language and knowledge with the new information learned. Students come to school with a corpus of vocabulary words with conceptual and knowledge about these words. During dialogic discussions, students expand their vocabulary in response to explicit questioning to describe, define, and comprehend particular words, or words in context. Students will acquire and learn the importance of new words and when and how to use them correctly when speaking or in literacy skills.

In the dialogic reading lessons in this study, in Lesson 1, the teacher–researcher reviewed a list of words with the students prior to reading the story. Each word was pronounced slowly and carefully, and a definition was given so that the student would recognize the word when it was used in the story. As each new word was encountered in the story, the teacher–researcher stopped the student to discuss the word and further enhance their understanding. Below is an example of how the word *graffiti* was discussed with Student 1 in the book *Last Stop on Market Street*:

*T: All right. “Last stop on Market Street!” Mr. Dennis called. So now they’re going where they need to go. Describe what CJ saw while he was walking down the street.*

*SI (9): He saw stuff on the wall. And he saw –*

*T: Do you remember what that’s called?*

*SI (0): <No audible response.>*

*T: Gruh – <slowly> gruh-FEET-ee. What is it called?*

*SI (2): Graffiti – feedee.*

*T: Graffiti. Feedee. So can you say “He saw graffiti on the walls”?*

*SI (1): Yes.*

*T: Okay. Let hear you say what he saw.*

*SI (7): CJ saw gree-feed – gree-feedee on the wall.*

Below is another example from Student 1, where a moving van was introduced in *The Leaving Morning*. The teacher–researcher points out the moving van, and the child points to the picture:

*T: Yes. There was water at the bottom, and they could slip. Well, on the last page, we see the big moving truck. Can you point to the moving truck?*

*SI (0): <Points to page>*

*T: There it is. And they're putting all of their things in the moving truck.*

Dialogic reading enhances the interactions and reading strategies that teachers can use to elicit dialogue with children using culturally relevant books. By providing teachers with effective storytelling strategies and using a dialogic or conversational style, children will be willing to talk about the books. When children are actively engaged, interested, and can express themselves with their own words, they will read more.

Dialogic teaching is an important method for instructing African American students, helping them to thrive in a creative classroom climate where talk is the tool for learning. By engaging students in dialogue, teachers allow students to think and express themselves without fear of ridicule or embarrassment. Students are confident in using their home language and integrating school language to discuss, and explain concepts.

Dialogic teaching and discourse provides an excellent vehicle for student engagement and participation across the curriculum by providing a classroom environment where culturally and linguistically responsive instruction and activities affirms, welcomes, builds, and bridges students' cultural knowledge and diversity with the mandated curriculum. Culture and language are acknowledged, and instructional practices are integrated with students', teachers', and parents' lived and learned experiences. Dialogic teaching reinforces students' knowledge-building,

problem-solving, collaboration and deeper insights into meaning-making and learning.

When teachers pose structured questions that stimulate thinking and engage students, learning is shared. Dialogism assists primary African American students in acquiring the academic language necessary to be successful in school and in life.

During the interactions with the students, it was noted the conversational speech of AAE ranged from slight usage (Student 4) to moderate to heavy (Student 1) to heavy usage (Student 3) among the students, and across more than one linguistic domain (e.g., grammar, phonology, stress intonation, lexicon). Student 1 used one or more of the linguistic characteristics mentioned in at least 50% of his conversational speaking turns. It was determined that even though the children had similar backgrounds and were from the same community, the rate of AAE usage differed. Educators instructing AAE-speaking students need to be aware of the characteristics of AAE, and the differences in the variety that may even exist in the same family or community (Charity, 2008).

In several instances, students' responses were a mix of first using AAE dialect to respond, followed by an immediate correction of the syntax using correct SE, such as the following example from a lesson with Student 1:

*SI (11): <Softly> I think reading is important because <normal voice, in a questioning tone> **it got words** I know.*

*T: It's got words you know. Is there any other reason why you think reading is important?*

*SI (1): <Softly and slowly> Yes.*

*T: What else could you say?*

*\*\*\**

*SI (): Because <pause> it's important to read every time – even if it's, like, on your weekends, you **gotta** – you **have to** read.*

This study attempted to augment the current research on dialogic reading by examining the effectiveness of the instructional method with primary age African American students utilizing culturally and linguistically responsive teaching and culturally relevant literature. In addition to examining these methods, the study addressed the characteristics of AAE, how mismatches can occur in language, provided suggestions for educators of AAE-speaking students on how to bridge the language differences in the classroom, and analyzed the effects on language and literacy skills development when dialogic strategies were used (Charity, Scarborough & Griffin, 2004; Craig & Washington, 2006).

The results of the study showed the range of AAE usage in responses to dialogic questions varied from a moderate usage to a significantly high usage by the students. Word usage and expanded sentences increased with open-ended and wh- questions, as compared to recall and yes/no questions. The interaction times between the teacher and the student were longer when these types of questions were posed. These findings support prior studies using dialogic reading strategies to improve language, vocabulary, and sentence expansion (Zevenbergen & Whitehurst, 2003), and successful oral language development for academic success (Snow, Burns, & Griffin, 1998; Kern & Friedman, 2008).

Combined with culturally and linguistically responsive teaching, dialogic reading conversations engage students, makes them storytellers of the culturally relevant books, while honoring and acknowledging their home language and culture (Hollie, 2012; Gay, 2000; Delpit, 1998; Ladson-Billings, 1995). Prior research had not investigated using culturally and linguistically responsive teaching, or culturally relevant literature with



dialogic reading. These two components were included in this study to investigate if there was a difference in reading with culturally relevant literature. The students were engaged and interested more when reading about characters that looked and talked like them. The everyday situations enabled them to discuss and transfer their prior knowledge and background experiences about the real world situations in the books, and they could identify with the characters, and feel pride in their identities and culture. This variable was not investigated; however, it may have been the most effective in engaging the students during the dialogic sessions. The students were very attentive, and wanted to read more culturally relevant books during class time.

The students' progress was monitored throughout the intervention after each dialogic lesson. Observations and anecdotal notes helped in assisting the lesson planning strategies for the next session. The types of questions posed that elicited the most responses were noted, as well as the usage of the introduced vocabulary words in the responses and retellings of the books. The final outcome indicated that the best results were from the conclusion of the intervention. The students were comfortable with the routine of the conversations, and felt confident enough to pose their own questions using higher-level thinking skills. The students' understanding and reasoning skills increased as evidenced in their abilities to retell the stories, creating new knowledge by connecting and making meaning from their opinions, problem-solving, and sharing.

Limitations of the study included the participants, no control group, and the issue of distractibility while trying to audio-tape the sessions. There was one teacher-researcher, and a small sample size of three students. Only one classroom teacher complied to have her students participate in the study. Implementing the study with more

students would have provided a broader perspective of the effectiveness of the dialogic reading intervention, including the different teachings styles of the teachers. There was no control group to compare the results of the study. Having a control group could have compared a traditional reading intervention to a dialogic reading intervention, and compared the results. Distractibility was an issue while audio-taping the sessions. The location of the teacher–researcher’s classroom is in the library. The constant transition of changing classes caused noise, and often caused the students to become unfocused. Also, the intercom provided more distractions when announcements were made during taping. Future studies would include a larger sample size, more classrooms, and teachers with the same or different demographics and an isolated less distractible area for sessions.

Challenges for the study were scheduling conflicts, access to the participants, and the time of the year. As the reading specialist in the school, the teacher–researcher still had the responsibilities of instructing my daily regularly scheduled reading intervention groups. Allocating time from my schedule in accordance with the students proved to be challenging. However, the classroom teacher was very cooperative in allowing meet to get the students when needed. The intervention was held in the second semester of school, which is notably the pretesting practice window. This was a busy time of the year with mock-testing schedules, and monitoring duties. Future studies would benefit from being conducted in the first semester after students have become accustomed to school and the routines.

Future research is warranted to provide additional data, and confirm the effectiveness of this study. The observations noted in this research suggest that dialogic conversations and reading strategies are beneficial for primary African American

students. Strategies that bridge home language with school language to develop language and literacy skills are integral for reading, writing, speaking, and applying knowledge in academic tasks written in SE. Actively discussing and responding to culturally relevant literature engages and motivates students to read more. With adults asking effective and explicit questions, students will expand their thoughts and sentences to express themselves confidently in responding to the questions. Culturally and linguistically responsive pedagogy must reflect the linguistics features of a dialect pertinent to language development in classrooms. This strategy should become part of a multifaceted effort to improve the development of language and early reading skills among primary African American students in classrooms.

Future implications for this study reflect the necessity to provide transitional classes for students who have not had prior educational experiences in order to afford a smooth transition from home to school, and to provide an introduction to school routines and language. Preschool or nursery school classes should be held on school sites where students will be enrolled to make transitions from home to kindergarten successful.

Rigorous collaboration and conversations among teachers is essential in reflecting, and examining pedagogy. Understanding and knowing students' cultural backgrounds will affirm and validate their language and customs to change mindsets and skillsets to include culturally and linguistically responsive teaching and learning in classrooms.

Providing district-wide professional development for district administrators, teachers, parents, pre-service students, and volunteers on the implementation of best practices and strategies of dialogic reading would prove beneficial to all stakeholders and

especially students who would develop language and literacy skills from this intervention. Offering professional development in the communities (e.g., libraries, churches, nursery schools, and recreation centers) would educate the community about the strategies and benefits of dialogic reading.

Larger contributions could include promoting and distributing the implementation of dialogic reading interventions as an afterschool intervention or tutorial with provided transportation for the students. On-site programs could utilize volunteers consisting of parents, grandparents, retired teachers, librarians, etc., to work with individual students or small groups. The program could serve as a mentoring program as well as provide an opportunity for high school students in the community to earn service hours. Another suggestion involving technology would be to provide an online district website for adults and senior citizens to read and discuss books with students.

In his foreword to Hollie's *Strategies for Culturally and Linguistically Responsive Teaching and Learning* (2012), Eric Andrew notes, "Instructional practices that embody culturally responsive learning and language with questions crafted to improve the performance of African American students with meaningful literature empowers the learner to share and celebrate their culture with pride while learning how culture reflects and manifests itself in learning" (p. 8).

This study offered me evidence that dialogic reading is a viable intervention for reading, and developing language and literacy skills not only for primary African American students, but for all students who are experiencing challenges with reading and language in school. The study has inspired me to conduct further research that would

support the implementation of this intervention as an integral method in the educational process of instructing students.

In my experiences with the students who participated in the study, I observed that engaging them in dialogic conversations not only increased their language, but increased their interest in reading and motivated them to read more. I also observed that using dialogic reading strategies with culturally responsive pedagogy can bridge their home language of African American students with the formal SE school language of school. Integrating the two discourses, my students as well as all primary African American students can develop and improve their language and literacy skills to become successful students in school and life.

An additional and significant benefit that I learned in utilizing a dialogic reading approach is the potential for dynamically and exponentially increasing the effectiveness of the reading instruction through careful observation of my students. I learned that it is important to be reflective of my pedagogy during the lessons, monitoring and adjusting the questions posed in order to encourage them to expand their answers and thought process, and enrich their vocabulary. By creating a culturally and linguistically responsive learning environment that connects home and school language, I will be able to provide quality, effective, and supportive instruction for all students that will empower their learning and success. In spite of the challenges each of my study participant students faced in navigating the two distinct discourses, each student exhibited strengths that helped them move forward in the lessons by integrating the two discourses. This integration will increase their ability in developing their language and literacy skills.

Likewise, this incremental progress helped to foster the making-meaning process of them becoming storytellers, which is the main goal of dialogic reading.

Implementing language and reading instruction that validates home language (AAE) while simultaneously scaffolding students' acquisition of school language (SAE) transforms theory into practice. When innumerable learning opportunities are provided for students to have conversations and express themselves through dialogic reading, we are giving them a voice, and more importantly, something to talk about!

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**APPENDIX A**  
**Approval Letter**



**Division of Education**

One University Blvd.  
St. Louis, Missouri 63121-4499  
Telephone: 314-516-5900  
Fax: 314-516-5348  
E-mail: [jdbzq7@umsl.edu](mailto:jdbzq7@umsl.edu)

DATE: December 17, 2014  
TO: Jessyca Bryant, Ed. D  
FROM: University of Missouri-St. Louis IRB  
PROJECT TITLE: [621470-2] Acquiring Academic Language  
REFERENCE SUBMISSION TYPE: Amendment/Modification  
ACTION: APPROVED  
APPROVAL DATE: December 17, 2014  
EXPIRATION DATE: December 17, 2015  
REVIEW TYPE: Full Committee Review

This proposal was approved by the University of Missouri-St. Louis IRB for a period of one year starting from the date listed above. The University of Missouri-St. Louis IRB must be notified in writing prior to major changes in the approved protocol. Examples of major changes are the addition of research sites or research instruments.

Just a reminder that you will need final school approval before beginning study.

An annual report must be filed with the committee. This report should indicate the starting date of the project and the number of subjects since the start of project, or since last annual report.

Any consent or assent forms must be signed in duplicate and a copy provided to the subject. The principal investigator is required to retain the other copy of the signed consent form for at least three years following the completion of the research activity and the forms must be available for inspection if there is an official review of the UM-St. Louis human subjects research proceedings by the U.S. Department of Health and Human Services Office for Protection from Research Risks. This action is officially recorded in the minutes of the committee. If you have any questions, please contact Carl Bassi at 314-516-6029 or [bassi@umsl.edu](mailto:bassi@umsl.edu). Please include your project title and reference number in all correspondence with this committee.

**APPENDIX B**  
**Parent Consent Form**



Division of Education

One University Blvd.  
St. Louis, Missouri 63121-4499  
Telephone: 314-516-5900  
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E-mail: [jdbzq7@umsl.edu](mailto:jdbzq7@umsl.edu)

**Parent Informed Consent for Participation in Research Activities**

**LET'S GIVE THEM SOMETHING TO TALK ABOUT: SUPPORTING  
AFRICAN PRIMARY AMERICAN STUDENTS' LANGUAGE THROUGH  
DIALOGIC READING**

Participant \_\_\_\_\_ HSC Approval Number \_\_\_\_\_

Principal Investigator: Jessyca Bryant PI's Phone Number: (314)831-1911

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1. You are invited to participate in a research study conducted by Jessyca Bryant under the supervision of Dr. Wendy Saul. The purpose of this research is to understand how the implementation of dialogic teaching improves the vocabulary and academic language of first-grade students as well as how and if there is an impact on their literacy skills.
2. The purpose of this research is to examine how first-grade students acquire and learn language through questioning and discussions. Academic language, or school language, is the language and words used in textbooks, classrooms, and on tests. It is different in structure and vocabulary from the everyday language spoken at home. The lack of academic language skills and vocabulary has been shown to be associated with low classroom and test performances. This survey will supplement written records about how first grade-students acquire and use academic Language
3. If you agree to complete the survey, you will be asked to answer questions about your child's language and reading habits at home. Your participation will involve an in-depth survey. Completing the survey is strictly voluntary; however, the information will supplement written records about the study.

4. All information collected during the study period will be kept strictly confidential and will not be used except for the circumstances described. Every effort will be made to ensure the confidentiality of the data by using pseudonyms or the term *parent*. Individual names and other personal information will not be used. Research records will be kept in a locked and password-protected electronic file.
5. There are no anticipated risks associated with this research, nor any direct benefits for you participation. There is no cost or stipend provided. However, your willingness to share your knowledge and experiences will contribute to the understanding of how first-grade students learn and utilize language at home and in school. The acquisition of academic language is vital in order for them to be successful in school. This information would assist me in planning lessons to improve instruction in developing language.
6. Your participation is voluntary. You may choose not to participate in this research study or to withdraw your consent at any time. If you decide to participate, you may choose not to answer or discuss any questions you deem sensitive. You will NOT be penalized in any way should you choose not to participate or to withdraw.
7. By agreeing to participate, you understand and agree that your data may be shared with other researchers and educators in the form of presentations and/or publications. In all cases, your identity will not be revealed. In rare instances, a researcher's study must undergo an audit or program evaluation by an oversight agency (such as the Office for Human Research Protection). That agency would be required to maintain the confidentiality of your data. In addition, all data will be stored on a password-protected computer and/or in a locked office.
8. If you have any questions or concerns regarding this study, or if any problems arise, you may call me at (314) 831-1911, or email [jdbzq7@mail.umsl.edu](mailto:jdbzq7@mail.umsl.edu). You may also contact my advisor, Dr. Wendy Saul, at (314) 516-5897. You may ask questions or express any concerns regarding your rights as a research participant to the Office of Research Administration at (314) 516-5897.

**I have read this consent form and have been given the opportunity to ask questions. I will also be given a copy of this consent form for my records. I consent to my participation in the research described above.**

---

 Participant's Signature Date

---

 Participant's Printed Name

---

 Signature of Investigator or Designee Date

---

 Investigator/Designee Printed Name

**APPENDIX C  
Child Assent**



**Division of Education**

One University Blvd.  
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Telephone: 314-516-5900  
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E-mail: [jdbzq7@umsl.edu](mailto:jdbzq7@umsl.edu).

**Assent for Child Participation in Research Activities**

**LET'S GIVE THEM SOMETHING TO TALK ABOUT: SUPPORTING  
AFRICAN AMERICAN PRIMARY STUDENTS' LANGUAGE THROUGH  
DIALOGIC READING**

Participant \_\_\_\_\_ HSC Approval Number \_\_\_\_\_

Principal Investigator: Jessyca Bryant PI's Phone Number: (314) 831-1911

---

**STUDENT ASSENT FORM**

Dear \_\_\_\_\_,

I am trying to learn more about how first-grade students become better readers and writers. Your classroom teacher and I believe you can help me with my questions.

When we meet together, you may be working by yourself or in a small group. You will get a chance to talk and ask questions about the stories, books, and writing activities we will do together. We will take turns talking, and listening while reading, writing, and playing games. You will also learn new words to read, write, and use when talking with your friends, teachers, and family.

Printing you first and last name on the line means you have had the chance to ask me questions, and that you want to participate in this study. If you do not want to be in the study, please do not sign the paper. You can also tell me or your classroom teacher if at any time you change your mind and do not want to be in the study. Remember, being in the study is up to you, and no one will be upset if you do not sign.

Sincerely,

Ms. Bryant, Reading Specialist

I \_\_\_\_\_ want to take part in the first grade language study with Ms. Bryant.



---

Child Signature Date

**APPENDIX D  
IRB Approval**

Administration

Office of Research

**One University Boulevard  
St. Louis, Missouri 63121-4499  
Telephone: 314-516-5899  
Fax: 314-516-6759  
E-mail: [ora@umsl.edu](mailto:ora@umsl.edu)**

**John Hancock**

To:  
Navarro, Virginia L.;  
UMSL, education-irb;  
Jessyca Bryant <[jdbzq7@umsl.edu](mailto:jdbzq7@umsl.edu)>;  
...

Thu 12/17/2015 3:31 PM

Please note that University of Missouri-St. Louis IRB has taken the following action on IRBNet:

Project Title: [621470-3] Acquiring Academic Language  
Principal Investigator: Jessyca Bryant, Ed.D

Submission Type: Continuing Review/Progress Report  
Date Submitted: December 14, 2015

Action: APPROVED  
Effective Date: December 17, 2015  
Review Type: Full Committee Review

Should you have any questions you may contact John Hancock at [hancockjc@umsl.edu](mailto:hancockjc@umsl.edu).

Thank you,  
The IRBNet Support Team

[www.irbnet.org](http://www.irbnet.org).

**APPENDIX E**  
**Family Literacy Survey**

**Please complete this survey if you are the parent about your child's reading and the reading that takes place in your home. This survey is voluntary but will be extremely helpful as I continue to work with you and your child in reading. Thank you for your time and help in completing this survey. It is very much appreciated.**

**1. How would you describe your attitude toward reading?**

**2. About how many children's books and/or magazines that your children enjoy are in your home right now?**

- 0 books/magazines**
- 1 - 15 books/magazines**
- 50 - 100 books/magazines**
- More than 100 books/magazines**

**3. What types of print materials do you read? (Please check all that apply)**

- Magazines**
- Newspapers**
- Informational Texts**
- Novels**
- Nonfiction**
- Others:**

**4. Please describe your child's reading abilities? Please include what you see as their strengths and weaknesses, the areas that need improvement, and what you would like your child to accomplish in reading this year.**

- proficient**
- fair**
- struggling**
- not sure**

**5. How many days/nights a week do you read to and with your child/ren?**

- never**
- 1-2 times**
- 3-4 times**
- 5-6 times**
- every day/night**

**6. How much time do you spend reading to your child/ren?**

- none
- 0-10 minutes
- 15-30 minutes
- 40-60 minutes
- over an hour

**7. Do you take your child/ren to the library? (Please circle) Yes No**

**If yes, how often?**

- never
- 1-3 times/week
- 4-6 times/week
- 1-2 times/month
- 3 or more/month

**8. What topics are your child/ren most interested in when it comes to reading?**

- |                               |                                   |
|-------------------------------|-----------------------------------|
| <input type="radio"/> animals | <input type="radio"/> art         |
| <input type="radio"/> sports  | <input type="radio"/> comics      |
| <input type="radio"/> space   | <input type="radio"/> biographies |
| <input type="radio"/> history | <input type="radio"/> other-      |
| <input type="radio"/> weather |                                   |
| <input type="radio"/> science |                                   |

**9. Who reads with your children on a regular basis? (Check all that apply.)**

- |  |  |
|--|--|
| <input type="radio"/> Mother, step-mother, female guardian | <input type="radio"/> Grandfather, step-grandfather                            |
| <input type="radio"/> Father, step-father, male guardian   | <input type="radio"/> Brother or sister  |
| <input type="radio"/> Grandmother, step-grandmother        | <input type="radio"/> Other Relative   |
|  | <input type="radio"/> Person Not Related (tutor, babysitter, neighbor, friend) |
|  | <input type="radio"/> No one   |

**10. How often do people do the following things when reading with your children? (Please circle all that apply)**

	Sometimes	Frequently	Rarely	Never
Ask questions about what is being read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Points out letters or words	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Points to items in the pictures/Ask the child to point	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ask child for help with reading or filling in words	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Talks about what happened in the story?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Do an activity based on the book	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**11. Which people do your children see reading on a regular basis for work, school, pleasure, or other reasons? (Check all that apply.)**

- |  |   |
|--|---|
| <input type="radio"/> Mother, step-mother, female guardian | <input type="radio"/> Grandfather, step-grandfather           |
| <input type="radio"/> Father, step-father, male guardian   | <input type="radio"/> Brother or sister (full, step, or half) |
| <input type="radio"/> Grandmother, step-grandmother        | <input type="radio"/> Other Relative                          |
|  | <input type="radio"/> No one reads very much.                 |

**12. What types of things do you have in your home for children to read or use for writing? (Check all that apply.)**

- |   |   |
|---|---|
| <input type="radio"/> Books that we own               | <input type="radio"/> Computer that your children can use                                   |
| <input type="radio"/> Books borrowed from the library | <input type="radio"/> Paper, Pencils, pens, crayons, and/or markers (Circle all that apply) |
| <input type="radio"/> Books on an electronic reader   |   |
| <input type="radio"/> Books on audio-tape or CD       |   |
| <input type="radio"/> Children's magazines            |   |

**13. Which of the following things do you or someone else do with your children?  
(Check all that apply.)**

- Tell a story from memory or make up a story to tell**
- Teach or talk about letters or words**
- Sing songs, say poems or nursery rhymes**
- Play games (including games like peek-a-boo for babies and toddlers)**
- Watch TV shows focused on learning letters, words, or reading**
- Have conversations about something interesting or enjoyable**
- None of these things**

**14. Which of the following activities do you or someone else do with your children?  
(Check all that apply.)**

- Visit the library to look at or check out books**
- Participate in a library program**
- Attend story hour at the library or a bookstore**
- Check out books from the bookmobile**
- Visit some other place that lends books to children**
- Visit a bookstore to look at or buy books**
- None of these things**

**15. If you have one or more children who struggle with reading, where have you found help for them that you feel is working? (Check all that apply.)**School

- Tutoring**
- After-school program**
- Friend/family member**
- I haven't yet found help that is working.**
- I am not sure if any of my children need help with reading.**
- None of my children struggle with reading.**
- This does not apply to my children**

**16. Would you be interested in participating in parent groups, or workshops on how to read with your children using dialogic reading strategies if the time and location were convenient? (Please circle one). Yes No**

**APPENDIX F**  
**Student Interview Questions**

1. How do you feel about reading?
2. Do you have books at home?
3. Do you like to talk about your favorite stories or books?
4. Do you like having your teacher read you a book everyday?
5. Do you like having your parents/caregiver read with and to you every day?
6. Do you like picking your books to read?
7. Do you like reading books with lots of pictures?
8. What do you like to read about?
9. Do you have someone to read to you at home? Who?
10. Do your parents talk to you about what a story means?
11. Do your parents ask questions about the pictures and stories?



**APPENDIX G**  
**CROWD and PEER Prompts**

**CROWD**- describes kinds of prompts adults need to pose to children while reading:

- **C**ompletion: child fills in blank at the end of a sentence.
- **R**ecall: adult asks questions about a book the child has read.
- **O**pen-ended: adult encourages child to tell what is happening in a picture.
- **W**<sub>h</sub>-: adult asks “wh-“ questions about the pictures in books.
- **D**istancing: adult relates pictures and words in books to children’s own experiences outside of the book.

The read-aloud method for using the prompts in **CROWD** is the second acronym **PEER**.

- **P**rompt: adult uses a prompt from CROWD
- **E**valuate: adult evaluates the child’s response.
- **E**xpands: adult expands the child’s response.
- **R**epeats: adult repeats the prompt.

**APPENDIX H**  
**Dialogic Reading Protocol**

Name: \_\_\_\_\_ Grade: 1 2 3 Teacher/Date: \_\_\_\_\_

Book Title: \_\_\_\_\_ Level: \_\_\_\_\_

Instructional Focus:

\_\_\_\_\_

**\_\_ Day 1: Introduce text (title, author, and illustrator). State goal. Discuss cover of the book. Read book verbatim. Ask recall questions that focus on characters, plot, and story events.**

**\_\_ Day 2: Review prior readings. Ask “wh” questions that include PEER Prompts, and CROWD strategies. Demonstrate favorite parts of the book through enactments.**

**\_\_ Day 3: Review prior readings. Ask “open-ended” and critical thinking questions that encourage text-to-self, text-to-text, and text-to-world connections that include PEER Prompts and CROWD strategies.**

**1. Display the books chosen for the students to address the instructional focus for the day.**

*“Today, I want to share these books with you.”*

*“You may choose the book you want us to read together today...”*

*“Why did you choose this book?”*

*“The name of this book is \_\_\_\_\_, written by \_\_\_\_\_.”*

*“Do you know what we call the person who writes a book?”*

*“The illustrator of this book is \_\_\_\_\_.”*

*“What is the job of an illustrator?”*

*“What do you think this book is about?”*

**2. Give a brief summary of the book. Include the characters, setting, and plot.**

*“The characters in this story are...”*

*“The story takes place... “Have you ever been to...?”*

*“ In this story...”*

**3. Link and activate background knowledge.**

*“Have you ever...?”*

*“Have you ever been to...?”*

**4. Introduce new vocabulary words.  
Pronounce each new word, and have students repeat it while showing the word cards.**

**5. Define each new word.**

*“Today in our story we will learn these new words...”*

Page	Word	Definition

**6. Teacher will state the student’s goal for the lesson.**  
*“Today while we are reading I want you to...”*

**7. Teacher begins to read book, tracking each word with her finger.**

**8. Teacher will pause to ask questions that will address the instructional focus for the day and evaluate comprehension using the PEER prompts and CROWD strategies.**

Page	Prompt/Strategy	Teacher–Student Dialog

**9. Teacher will ask questions after reading the story to evaluate the student’s comprehension and language.**

- “Tell me the story in your own words”*
- “What was the big idea in this story?”*
- “What was your favorite part?” “Why?”*
- “If you could change the ending, what would your ending be?”*
- “What is the most important thing you need to remember in what we read today?”*

**APPENDIX I**  
**List of Books**

- |   |  |
|---|--|
| 1. <i>What's Special About Me Mama</i>      | Javaka Steptoe                           |
| 2. <i>Gordon Parks</i>                      | Carole Boston                            |
| 3. <i>In Daddy's Arms I Am Tall</i>         | Javaka Steptoe                           |
| 4. <i>Pecan Pie Baby</i>                    | Jacqueline Woodson                       |
| 5. <i>Little Melba and Her Big Trombone</i> | Kathryn Russell-Brown                    |
| 6. <i>When The Beat Was Born</i>            | Renee Watson                             |
| 7. <i>I Love My Hair</i>                    | Natasha Anastasia Tarpley<br>E. B. Lewis |
| 8. <i>Daddy Calls Me Man</i>                | Angela Johnson                           |
| 9. <i>The Leaving Morning</i>               | Angela Johnson                           |
| 10. <i>My People</i>                        | Langston Hughes<br>Charles R. Smith      |
| 11. <i>Last Stop on Market Street</i>       | Matt de la Peña                          |
| 12. <i>Family</i>                           | Isabell Monk                             |
| 13. <i>The Leaving Morning</i>              | Angela Johnson                           |

**APPENDIX J**  
**Summary of Student Responses (Total Word Count) for Each Lesson**

<b>Student/Lesson</b>	<b>Introductory Interview</b>	<b><i>Leaving Morning</i></b>	<b><i>Family</i></b>	<b><i>Last Stop on Market Street</i></b>
<b>Student 1</b>				
Lesson 1	181	179	595	606
Lesson 2		327	471	626
Lesson 3		680	610	832
Total Words:		1,186	1,676	2,064
<b>Student 3</b>				
Lesson 1	296	333	559	250
Lesson 2		532	814	389
Lesson 3		519	587	701
Total Words:		1,384	1,960	1,341
<b>Student 4</b>				
Lesson 1	284	335	646	521
Lesson 2		109	688	463
Lesson 3		627	558	778
Total Words:		1,071	1,891	1,762

**APPENDIX K**  
**Examples of Types of Teacher Prompts**  
**with Teacher Explanations and Expansion Questions**

**Student 1 — Family**

Day (Pg)	Prompt Used	Teacher Question/Comment	Child's Response
1 (2)	CROWD Wh-prompts	Why do you think family is important?	Because you don't have a – a mom or a dad or a brother, you won't be able to live with no one.
	Teacher Evaluation	TE: Incoherent response/comprehension due to use of negative. Rephrase. Use a Distancing question. Why is your family important to you?	
1 (6)	PEER Prompt	So here we see the kids cranking the ice cream. What does it mean to "crank the ice cream"?	When you, like, doin' this. <Demonstrates using a crank>
	PEER Expand	Yes, to turn it like that little girl is doing.	
	Teacher Evaluation	TE: Comprehension of new vocabulary using acting or pantomiming. Prompt: PEER-Expand <ul style="list-style-type: none"> <li>What is another word that means the same as "crank?"</li> </ul>	
1 (18)	CROWD Distancing with Recall	Do you have something else you'd like to say about our story family?	I would like to say that the rolls they had under the paper towel looked really good.
	PEER Expand	Ooh, ooh! So we're going to have to tell Mom to make you some rolls, okay? <Chuckles.>	
	Teacher Evaluation	TE: Student engagement. Prompt: Distancing Question <ul style="list-style-type: none"> <li>-How do you, or how would you make rolls?</li> <li>What have you baked with your Mom?</li> </ul>	
2 (2)	CROWD Wh-prompt	Okay. They are making something. Tell me some of the things that the people are making or what they are doing.	What they're doing is they're tryin' to make some kind of food. So – so, um, Hope givin' them some – givin' them a surprise.

	Teacher Evaluation	<p>TE: Question caused confusion. Rephrase question.</p> <ul style="list-style-type: none"> <li>• Tell me two things the people are making? (quantify questions for focus)</li> </ul>	
2 (9)	CROWD Completion	<p>Aunt Poogee says that sharing food is a good way of sharing family. “Always add a cup of tradition from your papa’s family – from your papa’s family to a cup from your mama’s side.” And what else did Hope say that you should add?</p>	<p>You should add love.</p>
	Teacher Evaluation	<p>TE: Encourage student to expand answer by using Open-ended and Distancing Questions:</p> <ul style="list-style-type: none"> <li>• Why would you add love?</li> <li>• What does the word love mean to you?</li> </ul>	
2 (1)	CROWD Retell	<p>All right. Tell us the story about <i>Family</i>.</p>	<p>The famil – well, the people in the car – the people in the car were driving to his – to a farm to see animals. And then it was raining. They – they was glad to see Aunt Poogee – Aunt Poogee. And they all hugged each other. But Hope had a surprise. And then, they were talking to each other. Michael was playing the trumpet, and Gregory was sitting down, looking at his mom.</p> <p>And Hope had a surprise for everyone, but he didn’t want to tell – she want – she didn’t want to tell anyone. His grandfather – his grandfather had a, um... a fish that just looked like him. And then he had some money for – for both of the two kids. And then they was lookin’ – they was lookin’ at a pickle that had something in it.</p> <p>And so they was, like, playing a game, like band, like clapping. And they – and then they was, um... they was going – a game, looking at the pigs and a chicken.</p>
	Teacher Evaluation	<p>TE: Student was able to retell the story using his words/language and words/language from the text by imitating or repeating language spoken by the teacher.</p>	

3 (6)	CROWD Open-ended Wh-prompt	Why do you think families need to love each other? Why?	Because they want – they really want to love each other because they love and they do nice things for you – hopefully, a birthday.
	Teacher Evaluation	TE: Rephrase question for focused and extended response. <ul style="list-style-type: none"> <li>• What is one way your Mom shows she loves you?</li> <li>• What does your Mom do to show she loves you?</li> </ul>	



**APPENDIX L**  
**Student Lesson Plan Transcripts**

**STUDENT 1 INTRODUCTION**

(Note: Student 1 projects his voice in a loud and clear manner.)

(Responses: 181 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: Hi, [Student 1]. Today we're going to have a conversation about reading. I'm going to ask you some questions, and then we're just going to talk about it. Okay?
- S1 (1): Yes.
- T: Okay. First of all, tell me, how do you feel about reading? Do you –
- S1 (1): Goo – good.
- T: Do you like reading, or do you not like reading?
- S1 (3): I like reading.
- T: Can you tell me why you like reading?
- S1 (27): Because – the reason why I like reading, because it got words that I know, and then you can read to someone, and then they read to you.
- T: Very good. Can you guess about how many books you have at home – how many reading books you have at home?
- S1 (4): I got <pause> a <emphasis> lot.
- T: A lot. Okay. When you're reading your favorite book or story, what do you like to talk about in that book or story?
- S1 (13): I like to talk about what – what – what it's doing, what was it.
- T: And who reads to you at your house?
- S1 (2): My mom.
- T: When your mom reads to you, does she talk about the book or ask questions?
- S1 (4): Yes, she asks questions.
- T: What kinds of questions does she ask?
- S1 (12): She ask what was the book was – what the book was about.
- T: Okay. Do you like having your teacher read to you at school?

- S1 (1): Yes.
- T: What kind of books does your teacher read to your class?
- S1 (10): We read about the – what – we read about the planets.
- T: Oh, good. Anything else?
- S1 (19): And – and we read about how – how stuff – how the planets are hot, and then they by the sun.
- T: Okay. Do you like choosing the books you want to read?
- S1 (1): Yes.
- T: What kind of books do you choose? Now, let’s look at the books that we have on the – the desk here. Here’s a book about animals. Here’s a funny book. Here’s a book about real people, a book about going places, a book with lots of pretty pictures, a book about boys or people like you, or books – storybooks. What kind of books do you like to read?
- S1 (4): A book about animals.
- T: Okay. What other kinds of books do you like?
- S1 (5): Silly books, like that book.
- T: Okay. When reading sometimes, what is hard for you or gives you trouble?
- S1 (7): The – the words that I don’t know.
- T: Oh, okay. So what do you do when you get to a word that you don’t know?
- S1 (10): Well, you can sound it out or break it down.
- T: Okay. What do you mean when you say “Break it down”?
- S1 (24): It means like when it’s a – when it’s a big word, you can break it down – or has it got one of your words.
- T: Okay. Now, I have a sentence I want you to complete: “I read best when I –”
- S1 (3): I read best –
- (Phone rings.)*
- T: Go on.
- S1 (3): I read best when I am –
- (Phone rings.)*
- S1 (3): – reading with someone.
- T: Okay. Who would you be reading with?
- S1 (5): I read with my mom.

*(Phone rings.)*

T: So you think you read best when you're reading with your mom?

S1 (1): Yes.

T: Okay. I have one more sentence I want you to complete: "I think reading is important because –"

S1 (11): *<Softly>* I think reading is important because *<normal voice, in a questioning tone>* it got words I know.

T: It's got words you know. Is there any other reason why you think reading is important?

S1 (1): *<Softly and slowly>* Yes.

T: What else could you say?

*(Interrupt – someone knocks on the door.)*

S1 (5): I – I can say, um –

T: All right. Go on, sweetie: "I think reading is important because –"

S1 ( ): Because *<pause>* it's important to read every time – even if it's, like, on your weekends, you gotta – you have to read.

T: Okay. Well, thank you so much, [Student 1] for reading – for answering the questions for me. I hope you continue reading, and we'll talk again next time. Okay?

S1 (1): Okay.

(End of Recording.)

**STUDENT 1*****Family – Day 1***

(Responses: 595 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

T: [Student 1], Day 1, Family. Hi, [Student 1].

S1 (3): Hi, Ms. Bryant.

T: Today the book that you chose was *Family* by Isabell Monk, and it was illustrated by Janice Lee Porter. Why did you choose this book?

S1 (5): Because it's all about family.

T: It's all about family. Do you think family is important?

S1 (1): Yes.

T: Why do you think family is important?

S1 (22): Because you don't have a – a mom or a dad or a brother, you won't be able to live with no one.

T: Okay. So if you don't have a mom or a dad or a brother, then you wouldn't be able to live with anyone. Well, let's talk about this particular family. The characters in this story are Hope – this is Hope; her Aunt Poogee; her mama, Eva; her dad, David; and all of her uncles, cousins, and her aunts. Now, do you know the name of some of your family members?

S1 (1): Yes.

T: What are their names?

S1 (17): My mom is [name redacted], my dad's name is [name redacted], and my brother's name, [name redacted].

T: Do you know some of your other family's – like your aunts' or your uncles' or cousins' names?

S1 (1): Yeah.

T: What are their names?

S1 (24): I have a cousin. His name is [name redacted]. And another cousin, [name redacted]. Another girl – she's a girl – and her name's [name redacted].

T: Okay. So those are some of your family members. Well, in this story, Hope and her family are going to Aunt Poogee's farm for a family dinner, or family reunion.

*Hope lived in the city, but loved going to the farm to see her family members on her mother's side of the family, especially her cousins. Everyone brought their favor foods they had made*

*from family recipes to the dinner. When Hope showed her surprise, one cousin said, "That's different."*

So today we're going to read to find out more about Hope's family, what she brought to eat, and why the cousin thought it was different.

Before we start, have you ever been to a farm before?

S1 (2): A farm?

T: Uh-huh. Have you been on a farm before?

S1 (1): No.

T: Have you read about a farm in a story?

S1 (1): Yes.

T: Oh. Well, what were some of the things that you read about that happened at the farm, or things that you saw when you read the story about a farm?

S1 (53): It was about, um – it was about, like – it was a – it was a dad and a little kid who was (indiscernible – 3:23.6) a, um, sheriff. And then the pig – or a – I think it was a pig – they was trying to – they was trying to get it out of a – the pen.

T: So you saw a pig, or you read about a pig in a pig pen?

S1 (1): Yeah.

T: What were some of the other animals that you read about?

S1 (2): A horse.

T: A horse.

S1 (1): And –

T: Can you think of any others?

S1 (2): A cow?

T: A cow. Okay. Well, maybe we'll read about some of those animals in our story, *Family*. But before we start, I want us to look at some of the words that we're going to be seeing in our story. Can you say the word *squealed*?

S1 (1): Squealed.

T: There's going to be something that's going to be squealing in our story. And a squeal is like a high-pitch yell or a cry. Can you say the word *dessert*?

S1 (1): Dessert.

T: Do you know what dessert is?

S1 (1): Yes.

- T: What is dessert?
- S1 (20): Dessert is something you like eating. Or you're making a cake or a cupcake for someone 'cuz it's their birthday.
- T: Yes, it is. A dessert is something that you can eat, like a cake, or if you're making a cake or – or cupcakes for someone's birthday. And desserts are also foods that you eat after dinner, and they're usually sweet. Can you say the word *asparagus*?
- S1 (1): Asparagus.
- T: Do you know what asparagus is?
- S1 (3): U::::m, no.
- T: Okay. <Chuckles.> Asparagus is a green vegetable that looks like a spear. So the next time you-all go to the store, ask Mom to show you some asparagus.
- S1 (1): Okay.
- T: Our next work is *wraparound porch*. And it's called a wraparound porch because it goes all the way around the house, and we're going to see one of those in our stories. Our next word is *specialty*. Can you say *specialty*?
- S1 (1): Specialty.
- T: Specialty is a favorite food or what – Hope, some of her aunts, what some of their food is that's special, or what they're good at making. So we're going to see lots of food at this dinner. Say the word *grace*.
- S1 (1): Guh-race.
- T: Grace is like a prayer that you say before you eat. And our last word is *tradition*. Say *tradition*.
- S1 (1): Tradition.
- T: Tradition is like a custom or a habit or things your family does. Like, maybe for Christmas, you may put up a Christmas tree or – what's a tradition that your family has, for, like, the holidays?
- S1 (9): Like <pause> ... we make food when it's Valentine's Day.
- T: Okay. So that's a tradition; that's something that your family does. And we're going to read about some traditions that this family has. One of their traditions is to have a family dinner, or a big family reunion, every summer. And that's what our story is about, and that's what Hope is getting ready to do. So today, while we're reading, I want you to listen to the changes in my voice as I read, like the character is talking. And we're going to look for quotation marks. Can you say that?
- S1 (2): Quotation marks.
- T: Quotation marks look like this. You see these two little marks at the beginning and the end of a word, because they let you know that somebody is talking. Okay?

S1 (2): All right.

T: So while we're reading our story, I want you to look for quotation marks. So here we go.  
*Family* by Isabell Monk.

*The drops of rain look like falling stars as Mama, Papa, and I drove to Aunt Poogee's farm. We rolled down our windows and took in the sweet country air. The rain on the dusty road smelled so good. "Smells good enough to eat," Aunt Poogee would say.*

*"Aunt Poogee!" I squealed as Papa stopped the car. I ran to her with hugs and kisses. Mama hugged her so long and hard that Aunt Poogee began to rock her like a baby. "Oh, Evie," Aunt Poogee said.*

*Then she turned to Papa. "Come on over here, David, and give me some sugar," she teased. And she hugged him too.*

So this is Hope. That's Aunt Poogee. That's Hope's mom, and that's Hope's dad.

*The days I spend with Aunt Poogee every summer are the only time I see all my cousins on Mama's side. They all live near Aunt Poogee. I live in the city, about five hours north. My surprise was in the backseat. I ran back to the car. I carried it inside and found Aunt Mill, Uncle Thomas, Michael, and Gregory. Michael plays the trumpet all the time. Gregory is wild. Aunt Poogee says, "That boy likes to stir things up."*

*I carried my box into the kitchen. There were Aunt Frances and Uncle Sid, unpacking the picnic basket they had brought. All the kids were helping: Jackie, Celestine, Bobby, Little Paul, Kay, and Yvonne. Kay handed Little Paul to Bobby. The back door opened, and Tuney walked in. He handed each of us a cabbage leaf – a nice, green one-dollar bill. He was holding the catfish he caught, and it looked just like him. "What's that?" he asked. "It's for dessert," I said. "Pickles?" he asked? Jackie and Kay looked at me. I just nodded yes. Then Gregory said, "That's different. But come to think of it, so are you." "Oh, what do you know, Gregory?" Jackie asked. Gregory didn't even hear her. "Come on, everybody," he shouted. We followed him outside.*

*The rain had stopped. The silk-soft grass on the hill was my favorite color of green: asparagus, from my big box of crayons. Gregory always had us play school bus. He was the driver. When I started to climb on the bus, he said, "Hey, I thought city girls rode in taxis." But he let me on. Michael blew a blast on his trumpet.*

*Gregory drove us to the pig pen. The piglets, Nicky and Nelson, kind of barked at us as we rolled by. At the chicken coop, we said hello to Henry the Rooster and Eleonora, Viola, and Tiny, the hens. Gregory drove us past Uncle Tuney, grilling the catfish. We got off and on the bus, as Gregory drove us back down the lane.*

*"It's time to crank the ice cream up!" Poogee called. The school bus disappeared. We all raced to the big wraparound porch and took turns cranking the real vanilla ice cream.*

So here we see the kids cranking the ice cream. What does it mean to "crank the ice cream"?

S1 (5): When you, like, doin' this.

T: Yes, to turn it like that little girl is doing.

*When we carried the ice cream inside, I heard Mama say, "This is enough food to last us a month."*

Look at all the food.,

*Everyone had bought their specialty – or their favorite food. Aunt Poogee’s hot homemade rolls were under white tea towels. You didn’t even have to chew them; they just melted in your mouth. Uncle Tuney’s catfish was on a big platter. Aunt Frances had brought her family recipe: corn pudding. There were fresh greens, potato salad, sliced tomatoes, sliced cucumbers, fresh corn on the cob, barbecue chicken, crab cakes, and Aunt Poogee’s family recipe, lemonade. Everything except the crab and the crab cakes and the lemons and the lemonade came from right here on Aunt Poogee’s farm.*

S1 (6): So the white girl’s name Kay?

T: Which one? Which girl?

S1 (3): That little kid.

T: Oh, right here? Her name is Hope. Is that the one you’re talking about?

S1 (1): Yeah.

T: Hope? Okay.

*“You people look like you haven’t had a decent meal since last August,” said Aunt Poogee.*

And that’s Aunt Poogee.

*“Who’s going to say grace? Gregory said, “I will.” As we bowed our heads, we heard him say, “Good greens, good meat. Good grief, let’s eat!”*

Was that a good grace to say?

S1 (4): (No audible response – 13:48.7.)

T: *There were a few chuckles before Celestine said, “May we continue to be blessed with good times, good food, and loving family.” With that, everybody said, “Amen!” We ate, talked, and laughed a lot.*

So does it look like they’re having fun –

S1 (1): Yes.

T: – the whole family together eating?

S1 (5): That’s a lot of people.

T: It’s a lot of people! It was a lot of food, too, wasn’t it?

S1 (1): Yes.

T: Yeah.

*When it was time for dessert, Mama brought out the homemade ice cream. Aunt Mill sliced the coconut cake. Aunt Poogee went back for my pickles. “Hope brought a surprise!” she announced. Everyone looked at the plate of big, bumpy, green pickles. There was silence.*



*“My cousin Laura on my papa’s side taught me how to make this,” I said. Gregory picked up a pickle. He sniffed it. “Go ahead, Gregory,” Aunt Poogee told him. “It’s better than you think!”*

Do you think he wants to eat it?

S1 (1): Yes.

T: Okay. How do you think he’s going to feel after he eats it?

S1 (12): I think he’s gonna – I think he’s gonna like it a lot.

T: You think he’s gonna like it?

S1 (1): Yeah.

T: Okay. Let’s see.

*Gregory took a big, big bite. Then he said, “Yum!” Yvonne bit into a pickle. “Hey!” she said. “There’s a peppermint stick inside. Delicious!” Everybody else started eating pickles too.*

You were right!

*After supper the grownups cleaned up while my cousins played checkers and crazy eights. Aunt Poogee and I sat on the porch swing. I saw a bat fly across the buttery moon. “A penny for your thoughts,” Aunt Poogee cooed. Her voice was like a lullaby. “Everything we ate tonight was a family recipe,” I said. “Yes, everything!” Aunt Poogee said. “Our family recipes now include Hope’s Peppermint Pickles.” I felt proud.*

*We floated on the porch swing, listening to the crickets and frogs. “Sharing food is a good way of sharing family,” Aunt Poogee said. Always add a cup of tradition from your papa’s family to a cup from your mama’s side. She nuzzled my neck. The nuzzling made me giggle.*

*“You forgot one thing, Aunt Poogee,” I said. “What’s that, baby?” she asked? “Add lots and lots of love.” “Sounds like a good recipe!” Aunt Poogee laughed. “It’s a recipe for a family,” I said. “Mine.”*

And that’s the end of our story. Did you enjoy that story about her family?

S1 (19): Yes. It was even gooder when – when ev- – when everyone was eating a pickle, and they had a, um –

T: What was inside of the pickle?

S1 (1): Oh –

T: What did she have that was sweet inside of that pickle?

S1 (2): A peppermint.

T: A peppermint. So yeah, they did enjoy that. So what was the title of our book?

S1 (1): Family.

- T: *Family.* Let's go back through our story, and let's see what happened. Where were Hope and her family going?
- S1 (9): They were goin' – they were goin' to their aunt's.
- T: They were going to their aunt's. Where did their aunt live?
- S1 (2): Right here.
- T: Okay. She lived on a what?
- S1 (2): A barn.
- T: On a farm. She lived on a farm. But they do have barns on – at her farm. When Hope went into the house, what did she see?
- S1 (9): She – she saw – she saw her whole, big family.
- T: She saw her whole, big family. What were they doing?
- S1 (11): Um, talking and playing trumpets. And Gregory was just, like, staring.
- T: Okay. So Michael was playing the trumpet. Gregory was staring. And then it seems like the other aunts and uncles were talking. When she went into the kitchen, what did she see?
- S1 (10): She saw a whole – she saw a whole big family.
- T: She saw a whole big, uh, family. The rest of the family were in the kitchen. What were some of the things they were doing?
- S1 (15): They were, like, hugging and digging into the food to see what do they have.
- T: Okay. So they were hugging and digging in the food to see what they had. What did Uncle Tuney bring to the dinner?
- S1 (2): A fish.
- T: A big catfish. Can you say that?
- S1 (3): A big catfish.
- T: A big catfish. And the author says that it looked just like him. Do you think they look alike? Do Uncle Tuney and the catfish look alike?
- S1 (1): No.
- T: You don't think they look alike?
- S1 (1): No.
- T: Okay. Well, look. He's got a mustache, and it's kind of going down on the side. Look at the fish. He's kind of got that too. I think that's what the author meant when he said they kind of looked alike. Now, Uncle – Uncle Tuney gave the kids something. What did he give them?
- S1 (3): Uh, a leaf.

- T: He called it a cabbage leaf, but what was it really?
- S1 (2): A cabbage.
- T: It was a nice green one-dollar bill. What was it?
- S1 (2): A one –
- T: A nice green –
- S1 (2): – dollar bill.
- T: Nice green one-dollar bill.
- S1 (3): – one-dollar bill.
- T: So he gave the children a one-dollar bill. Why do you think he gave the children money?
- S1 (19): Because <pause> – I would think that he must have got it from somewhere, or it was in his pocket.
- T: It was in his pocket, and he gave it to the children. He shared it with the children. Why do you think he gave them some money?
- S1 (11): Because – ‘cuz they saw money – they saw money in his hands.
- T: Because they saw money in his hand, and they – and he just gave it to them?
- S1 (1): Yeah.
- T: Or he may have wanted to share it with them, so they could either buy something with it or maybe save it in their piggy bank. A lot of times when you go to family reunions, the adults will give the children money, just because they haven’t seen them in a long time, or they want to give them something so they can buy a treat for themselves.
- Well, on this page we see Gregory – what is Gregory looking at?
- S1 (13): He looking at a different kind of cabbage – a cabbage – a green cabbage.
- T: He – okay. Well, he’s looking at Hope’s pickles. And he said, “Well, that’s different, pickles for dessert. But come to think of it, so are you.” Why does Gregory think a pickle – having a pickle for dessert is different? Why does he think that?
- S1 (21): Because it got – instead of being a pickle by itself, it put a – someone put a, um, a peppermint in it.
- T: But does he know that yet?
- S1 (1): No.
- T: No. So he thinks it’s just a pickle. And do you normally eat pickles for dessert?
- S1 (1): No:::::o.
- T: No, and that’s why he think’s it’s different, because he doesn’t know about the surprise.

- S1 (8): But when Gregory takes a bite of it –
- T: Uh-huh.
- S1 (11): – he'll think it's something else, but it's just a, um, uhhhhhhh –
- T: The peppermint?
- S1 (1): Yes.
- T: The peppermint?
- S1 (1): Yes.
- T: The peppermint. Okay. So after they saw Hope's surprise, they went outside. What did the children do when they went outside?
- S1 (11): They was looking at the pig – the pig – and another pig?
- T: They were looking at the pigs, and another pig. And what other animals did they see?
- S1 (6): They saw a chicken – two chickens.
- T: They saw two chickens and a rooster. There's a rooster over there. What game did they play?
- S1 (3): They played checkers.
- T: Now, look at the picture. What game did the children play?
- S1 (10): They were walking and (indiscernible 23.46.2) at the same time.
- T: What were they pretending to be doing?
- S1 (2): <Hesitates> um –
- T: Gregory always – they always played this game. Gregory pretended to be a driver. So what were the children pretending to be doing?
- S1 (7): They were pretending that they were, like –
- T: They were pretending that they were on the school bus, and Gregory was the driver. And they pretended to go – that he was taking them places. So they went by the pigs; they went by the rooster. So Gregory was taking them all around the farm. But when Aunt Poogee yelled, "It's time to crank the ice cream!" what did the kids do?
- S1 (7): The kids ran up to the porch.
- T: The kids ran up to the porch. Why do you think they ran up to the porch?
- S1 (5): Because they saw ice cream.
- T: They saw ice cream, and they wanted to crank the ice cream. Can you show me how you think it looks or how – what they did to crank the ice cream? Can you show me how to do that?

- S1 (2): Like this.
- T: Okay. So you're – so it seems like we're almost doing what to the ice cream?
- S1 (4): <Confidently> Stirring it up.
- T: Stirring it up. Very good. And there's a handle to do that. And look at all of the food. What were some of your favorite foods on this picture?
- S1 (5): (indiscernible 25.33.1.) What is that?
- T: Okay. Under here they had the rolls. And they've got this towel over them to keep the rolls warm. So rolls. What else would you eat? What else would be one of your foods?
- S1 (1): This.
- T: Okay. The catfish. What else?
- S1 (4): Um, the barbecued chicken.
- T: The barbecued chicken. What else would you like?
- S1 (2): The tomatoes.
- T: Those – okay. The tomatoes. And here you've got some greens, cucumbers, and potato salad. So which one of these foods would be your favorite?
- S1 (2): The rolls.
- T: The rolls?
- S1 (1): Yes.
- T: Well, can you say, "My roll" – could you say, "The rolls are my favorite"?
- S1 (5): <Confidently and clearly.> The rolls are my favorite.
- T: Okay. Well, now, look at all of the people sitting around the table. What do you think they're talking about?
- S1 (5): They're talking about the food.
- T: They're probably talking about the food. What could they be saying about the food?
- S1 (7): They could be saying, "It's very good."
- T: Uh-huh, "It's very good." Do you think they have favorites too?
- S1 (1): Yes.
- T: They probably do. But now it's time for dessert. They have the coconut cake. And what did Hope bring?
- S1 (3): Um, the pick –

T: The pick –

S1 (2): – green pickles.

T: The green pickles. Look at Gregory. Look at his face. What do you think he’s thinking or feeling?

S1 (12): He’s feeling – I think he’s going to take a bite of it.

T: Do you think he is?

S1 (1): Yes.

T: And when he took a bite of it, what happened?

S1 (7): He got happy because it was good.

T: He got happy and smiled because it was good. After supper, Hope and Aunt Poogee sat on the porch swing. What do you think they were talking about?

S1 (12): They was talkin’ about the bat is in front of the sun.

T: They were talking about the bat that flew in – okay, that flew up in – in front of the sun. What else do you think they were talking about?

S1 (9): They was talking about the green stuff right there.

T: Okay. Now, they just ate dinner. What else could they be talking about?

S1 (2): The water?

T: The water. What did Hope bring to the family reunion, or the dinner?

S1 (5): Hope bringed the green pickles.

T: Do you think they were talking about the pickles?

S1 (1): Maybe?

T: Maybe they could have been, because in our story, Aunt Poogee said, “A penny for your thoughts.” And Hope said, “Everything we ate tonight was a family recipe.” “Yes, everything,” Aunt Poogee said. “Our family recipes now include Hope’s Peppermint Pickles.” “I felt proud.” So Hope was glad that they were going to be a part – her pickles were going to be a part of the tradition now.

Also, Aunt Poogee, sharing food is a good way of sharing family. “Always add a cup of tradition from your papa’s side to a cup from your mama’s side.” And what did Hope say that you should also add to your family?

S1 (4): You should bring love.

T: Love. You should always have lots of love. So is having a family important?

S1 (1): Yes.

- T: Why do you think having a family is important?
- S1 (19): Because it – because to get to the park or the school, you’re just going to have to walk everywhere.
- T: Okay. Because no one will take you to the park or school. You’d have to walk everywhere. So it’s important to have a family, isn’t it?
- S1 (2): Uh-huh, yes.
- T: All right. Do you have something else you’d like to say about our story family?
- S1 (1): Yes.
- T: What would you like to say?
- S1 (17): I would like to say that the rolls they had under the paper towel looked really good.
- T: Ooh, ooh! So we’re going to have to tell Mom to make you some rolls, okay? <Chuckles.>  
All right. Well, I enjoyed talking to you about the story family. And tomorrow we’re going to talk some more about it. Okay?
- S1 (1): Okay.
- T: All right.

(End of Recording.)

**STUDENT 1*****Family – Day 2***

(Responses: 471 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: [Student 1], Day 2, *Family*. Hi, [Student 1]!
- S1 (3): Hi, Ms. Bryant.
- T: Yesterday we read a book about family. Today we're going to continue talking about the book *Family*. I'm going to ask you some questions, and I want you to answer saying – giving the answers in your words. Okay?
- S1 (1): Okay.
- T: Okay. Let's look at our book. [Student 1], can you tell me, what is happening on the first page of the story?
- S1 (2): It's raining.
- T: It's raining. And what else is going on?
- S1 (9): They're driving to the – they driving to a barn.
- T: To the farm. Where are they going?
- S1 (5): They're going to a farm.
- T: They're going to a farm. Why are they going to the farm?
- S1 (13): 'Cuz they want to see their aunt, and they're gonna eat some food.
- T: They're going to see their aunt, and all of their family, aren't they?
- S1 (1): Yeah.
- T: And they're going to eat food. What happens when Aunt Poogee sees Hope and her family?
- S1 (3): She hugs them.
- T: Do you think she's glad to see them?
- S1 (1): Yes.
- T: She is. Okay. So she hugs them. She's glad to see them. And Hope has a surprise for everybody.
- When she goes into the house, tell me what happens. What's going on in this picture?



- S1 (34): They're playing. One is playin' the trumpets. Gregory is just sitting down. And the other people are – the mom is just talking to Gregory, and the other people are just talking to each other.
- T: Okay. Because they haven't seen each other in a while. When Hope walks into the kitchen, what does she see?
- S1 (6): She sees food on the table.
- T: And what are they doing?
- S1 (4): They're – they're making something.
- T: Okay. They are making something. Tell me some of the things that the people are making or what they are doing.
- S1 (23): What they're doing is they're tryin' to make some kind of food. So – so, um, Hope givin' them some – givin' them a surprise.
- T: Hope is giving them a surprise, isn't she?
- S1 (1): Yes.
- T: It's going to be fun.
- S1 (6): But she can't tell anyone what's –
- T: She can't tell. Okay. Well, what's going on on this page?
- S1 (18): It's Grandpa must have fount a fish, and it just – well, the mustache just look like the fish.
- T: The author did say that they looked – that he looked like the catfish. So his mustache does make him look like the catfish, doesn't it?
- S1 (1): Yes.
- T: And what does Uncle Tuney give the children?
- S1 (6): The uncle – they give them money.
- T: He gives them money. Why do you think he's giving them money?
- S1 (5): 'Cuz he wants to share.
- T: He wants to share. That would be a good reason. Now, on this page, we see Gregory and the pickle. Why did Gregory think a pickle for dessert was different?
- S1 (27): Because everyone didn't know yet. So when Gregory had got the pickle, he looked at it and then took a bite of it. Then he got happy.
- T: Okay. So – but we haven't got to that part yet, have we?
- S1 (1): No.
- T: Why do you think Gregory thinks Hope is different?

- S1 (12): Because she don't know what's in the – what's in the pickle either.
- T: But didn't Hope make the pickles?
- S1 (1): Yes.
- T: So wouldn't she know what was in the pickle if she made them?
- S1 (1): Yeah.
- T: Yeah. She would know. On this page they're playing the game. Now, why do you think Gregory is in charge?
- S1 (7): Because – because he's in charge of everything.
- T: Why do you think he's in charge of everything?
- S1 (5): Because – to keep everyone safe.
- T: To keep everyone safe?
- S1 (1): Yea:::h.
- T: And what game were they playing?
- S1 (8): They were playing ..... they were playing the trumpets.
- T: Well, Michael is playing the trumpet, but what game were all of the children playing together?
- S1 (27): They was doin' – they was doin' the think where you put your hands on someone else. They're doin' a dance where they – where you go all around.
- T: Okay. So they were playing like they were on a school bus. They were playing the game, school bus. Say that with me.
- S1 (2): They were –
- T: They were playing the game school bus.
- S1 (5): – playing the game <emphasis> school bus!
- T: And who was the school bus driver? Who was the school bus driver?
- S1 (3): <Hesitates> What – they had –
- T: What's her cousin's name?
- S1 (0): <No audible response.>
- T: His name is Gregory. What is his name?
- S1 (1): <Slowly> Gregory.
- T: So Gregory was the school bus driver. Say that.

- S1 (6): Gregory is the school bus driver.
- T: Right. Okay. Where did Gregory take the children on their pretend school bus? Where did they go?
- S1 (17): They went to see a pig. They saw two chickens, two pur – I mean, two people bar –
- T: And what –
- S1 (1): – barbecuing.
- T: Okay. Two people barbecuing. But when Aunt Poogee yelled, “It’s time to crank the ice cream!” what happened to that school bus?
- S1 (14): They – they all went up to the porch. They ran up to the porch.
- T: Why did they run up to the porch?
- S1 (5): They – they like ice cream.
- T: Okay. So they went to crank the ice cream. Why couldn’t they just go to the store and buy some ice cream?
- S1 (8): Because there was – it was already ice cream.
- T: Because they already had ice cream?
- S1 (1): Yes.
- T: Why do you think Aunt Poogee’s rolls melt in your mouth? You had mentioned that earlier. Why do you think they just melt in your mouth?
- S1 (18): Because – because they – is they get hotter, it can melt. But if they stay under a paper towel –
- T: Uh-huh.
- S1 (3): – they wouldn’t melt.
- T: Okay.
- S1 (4): They would stay warm.
- T: They would stay warm. Well, tell me, what’s happening on this page? What’s going on?
- S1 (5): It’s a lot of food.
- T: Hmm. And everybody brought their specialties, or their favorites. Can you tell me the name of some of the foods they brought?
- S1 (4): Greens ... barbecued chicken .... corn.
- T: Hmm. What are some other things they brought?
- S1 (2): Potato salad.

- T: Okay. Anything else?
- S1 (2): Um .... bread. <Hesitates>
- T: Tomatoes.
- S1 (1): Yes.
- T: Those are tomatoes. Of all the food on this table, which one would be your favorite?
- S1 (1): This.
- T: The rolls. Okay. The rolls are still your favorite. Well, after dinner, it was time for dessert, and Hope went and got her pickles. How do you think Gregory feels, and what is he doing while he's looking at that pickle?
- S1 (22): He's thinking, "What? What is in the pickle?" And now he's – now he's still looking at it. No one else is talking.
- T: Right. The author did say there was silence while he was looking at the pickle. So what do you think the other family members are thinking?
- S1 (12): They're thinking, "What is in that pickle?" And – and Hope should know.
- T: Yes. Hope knows.
- S1 (7): But she don't want to tell anyone.
- T: She's not going to tell. She doesn't want – so, when Gregory took a big bite, what did he say?
- S1 (3): He got happy.
- T: How do we know he got happy?
- S1 (5): Because ... he was really happy.
- T: But how do we know he was happy?
- S1 (5): He was happy like this.
- T: Because he did what? What did – well, show me with your face what Gregory is doing.
- S1 (3): He's doing this. <Makes facial gesture>
- T: Okay. So what is that with his mouth? What is he doing with his mouth?
- S1 (3): Chewing it up.
- T: And he's also smiling. What is Gregory doing?
- S1 (3): He's also smiling.
- T: He's also smiling. So that kind of lets us know that he enjoys eating the pickle. So after Gregory at his pickle, what did the other family members do?

S1 (3): Ate it too.

T: They ate theirs too. So after dinner Aunt Poogee and Hope went and sat on the porch, and they were talking about the dinner. And Aunt Poogee says, “Well, we now can add Hope’s Pepper Pickles to our recipe.” How do you think Hope felt?

S1 (7): Kind of like she’s thinking of something.

T: But how did she feel when – now that her pickles are going to be part of their tradition? How did she feel?

S1 (11): She feels happy that her prickles are a part of it.

T: She does feel happy, and proud, that her pickles are going to be a part of it. And in our story, the author says, “I felt proud.” Can you say that?

S1 (3): I felt proud.

T: So how did Hope feel?

S1 (3): Hope feel proud.

T: Okay. She did. Aunt Poogee says that sharing food is a good way of sharing family. “Always add a cup of tradition from your papa’s family – from your papa’s family to a cup from your mama’s side.” And what else did Hope say that you should add?

S1 (4): You should add love.

T: You should add love. You should add lots and lots of love.

Okay. Well, thank you, [Student 1], for discussing the book *Family* with me. Tomorrow we’re going to continue our discussion, and I’m going to let *you* tell the story. Okay?

S1 (1): Okay.

T: Thank you.

(End of Recording.)

**STUDENT 1*****Family – Day 3***

(Responses: 610 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: [Student 1], Day 3, *Family*. Hi, [Student 1]!
- S1 (3): Hi, Ms. Bryant.
- T: Today I'm going to let you tell the story about the family. I may ask you some questions, but mainly, I want you to tell the story in your own words. And you may use the book if you want to. Okay?
- S1 (1): Okay.
- T: All right. Tell us the story about *Family*.
- S1 (38): The famil – well, the people in the car – the people in the car were driving to his – to a farm to see animals. And then it was raining. They – they was glad to see Aunt Poogee – Aunt Poogee.
- T: Uh-huh.
- S1 (128): And they all hugged each other. But Hope had a surprise. And then, they were talking to each other. Michael was playing the trumpet, and Gregory was sitting down, looking at his mom. And Hope had a surprise for everyone, but he didn't want to tell – she want – she didn't want to tell anyone. His grandfather – his grandfather had a, um <pause> ... a fish that just looked like him. And then he had some money for – for both of the two kids. And then they was lookin' – they was lookin' at a pickle that had something in it.
- And so they was, like, playing a game, like band, like clapping. And they – and then they was, um <pause> ... they was going – a game, looking at the pigs and a chicken.
- T: Okay. What happened on this page?
- S1 (23): They was – they all ran up to the porch because they wanted to scoop – like – like doin' the ice cream, spinning it around.
- T: Okay. What was the word that they used? They wanted to what the ice cream?
- S1 (4): They wanted to – to –
- T: Crank the ice cream.
- S1 (4): Crank the ice cream.
- T: All right.
- S1 (99): There was a lot of food on the table. Then everyone put their food on the table. And then everyone was eating and talking about the food. And they were in – and they was, um, like,

thinking it was so good. People were happy it was good. And to – Hope had a pickle. They got something in it, but – so, um, Gregory had took – took a bite of it, and then he was – he was smile – smiling and, um, happy. And everyone else at a pickle, and they was – he was, like, happy, and then he ate the pickle.

T: What happened at the end of the story?

S1 (6): At the end of the story?

T: Uh-huh. Aunt Poogee –

S1 (22): Aunt Poogee and Hope – Hope was looking at stuff, like the sun, a bat, a green thing, and the, um, uh, water.

T: What were they talking about?

S1 (6): They was talking about the pickles.

T: Okay. What do you think they were saying about the pickles?

S1 (14): They think – they think it was good because it had a peppermint in it.

T: Uh-huh. Do you think they're going to add it to their family recipe?

S1 (1): Maybe.

T: And what were they called? What did Aunt Poogee say she was going to call it – call them?

S1 (6): She was gonna call them family.

T: She's going to call them Hope's Peppermint Pickles.

S1 (4): Hope's Peppermint and Pickles.

T: Okay. That's going to be a new recipe they're going to have. And what else did Hope want to add to the recipe?

S1 (1): Love.

T: She wanted to add lots of love. Now, if you were having a family reunion or a family dinner, what types of food would you have at yours?

S1 (14): I would get the good foods that my mom and dad and brother eat?

T: Like what? What kind of good food?

S1 (33): Corn. Pickles will be the dessert. I would – well, pickles will not try to be dessert, but I'll – like, I don't know if it can be dessert, like a cake at the end.

T: Okay. So instead of pickles, you would want to have a cake –

S1 (1): Yeah.

- T: – for dessert. What else would you have?
- S1 (16): Well, the food, I will have, like some food that they have in here, like greens.
- T: Okay. What else?
- S1 (3): S1 (3): <Pause.> Corn. Barbecued chicken.
- T: That sounds like you would have a lot of good food for your family reunion.
- S1 (1): Uh-huh.
- T: Okay. And you said that you may have pickles or you may not have pickles.
- S1 (4): I won't have pickles.
- T: You won't have pickles. You'll have a cake instead?
- S1 (10): Yeah, because it's very good. I like – I like chocolate.
- T: I love chocolate too. Ooh, chocolate cake is good.
- S1 (1): Yeah.
- T: It is. Where would you have this reunion? Where would you have it? Now, they had theirs at Aunt Poogee's farm. Where would you have your reunion?
- S1 (13): I would have, like, types of food – not a lot, just a little.
- T: But where would you have it?
- S1 (12): I will get it from the store or something. The have this.
- T: Now, they had their reunion at Aunt Poogee's farm. Where would you have your reunion?
- S1 (27): I will – I will be like Hope. I won't tell anyone. Like, my surprise – I just – I won't tell anyone. I would have to hide it somewhere –
- T: Okay.
- S1 (6): – and make them close their eyes.
- T: Okay. Would you have your reunion at your mom's house or the park? Where would you want all of your family to gather and eat?
- S1 (8): At – at home, or at my grandma's house.
- T: At your grandma's house?
- S1 (43): Yes, 'cuz we'll – when we got the food, we – sometimes we eat dessert at the end. Then, when we wake up in the morning, my dad says, "Oh, I'm hungry." And then I – I eat left – and then – I eat leftovers from yesterday.
- T: Oh. Well, I think having a des – a family dinner at your grandma's house would be wonderful. That's a good place where family would meet and where family could eat.



- S1 (16): And then, um, usually, we – on a Sunday, like, Sunday we have a very good food.
- T: Oh, so do you go to your grandma's house on Sunday and eat?
- S1 (5): No, I go on Friday.
- T: On Friday? Well, hey, as long as you're going to Grandma's house, I think it's going to be good. So why is it important to have family?
- S1 (9): Because it – you won't have anyone to eat with.
- T: You won't have anyone to eat with, or you won't have anyone to make that good food, would you?
- S1 (1): Yeah.
- T: So family is very, very important. And what did Hope want to add to the recipe for her family?
- S1 (1): Pickles.
- T: Pickles. But what else did she want to add? She said that –
- S1 (2): Uh, lo:::::ve.
- T: Love. Why do you think families need to love each other? Why?
- S1 (23): Because they want – they really want to love each other because they love and they do nice things for you – hopefully, a birthday.
- T: Those are some good things that families do. Well, [Student 1], thank you again. I enjoyed talking about the book *Family* with you, and I wish you and your family lots of love. Okay?
- S1 (1): Okay.
- T: All right. Thank you.

(End of Recording.)

## STUDENT 1

*Last Stop on Market Street – Day 1*

(Responses: 606 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: [Student 1] Intro. Hi, [Student 1]!
- S1 (3): Hi, Ms. Bryant.
- T: Okay. [Student 1], the book you chose was *Last Stop on Market Street*. This is a story about CJ and his grandma taking a bus ride together, discovering the beauty and wonder of their neighborhood. And while we're reading the book today, [Student 1], I want you to follow the words with your eyes as I track them with my finger to all of the punctuation marks. Okay?
- S1 (1): Okay.
- T: All right. [Student 1], Day 1. Hi, [Student 1]!
- S1 (3): Hi, Ms. Bryant.
- T: Hi, sweetie. Today we're going to read some books together. This is the book that you chose, *Last Stop on Market Street*.
- S1 (1): Uh-huh.
- T: Why did you choose this book?
- S1 (38): Because the grandma and the little kid are going – goin' on the bus, and then they're goin' some kind of nice place, and they's gonna drop them off there, and then they have to get off the bus.
- T: So the – in our story, they're going on a bus ride. Have you ever been on a bus ride before?
- S1 (1):: No.
- T: Have you ever ridden the MetroLink before?
- S1 (1): No.
- T: Okay. Well, let's talk about our book. The name of our book is *Last Stop on Market Street*, and it was written by Matt de la Peña. What do we call the person who writes the book?
- S1 (1): Authtor?
- T: The author. Very good. Do you know what we call the person who draws the pictures?
- S1 (2): The illustrator?

T: The illustrator. The illustrator of this book is Christian Robinson. Let me tell you a little about the book. The characters in this story are CJ and his grandmother, and he calls his grandmother *Nana*.

CJ and Nana live in the city and have to ride the bus everywhere they go. Every Sunday after church, they ride the bus home, but today they're going someplace special. CJ is beginning to wonder why they have to ride the bus, why they don't have a car, or why they don't have other things his friends have. In light of all CJ's questions, his Nana tries to help him see the good and beauty in everything.

Before we start reading, we're going to look at some new words. Our first word is *freedom*. Say *freedom*.

S1 (1): Free::DUM <enunciates clearly with emphasis on "dum">.

T: *Freedom* means a choice, independence, and not being caged up. Say *freckled*.

S1 (1): FRECK-ulled <enunciates clearly with crisp "d" sound>.

T: *Freckled* means speckled, spotted, or dotted. Say *ducked*.

S1 j(1): Ducked <enunciates clearly>.

T: *Ducked* means to bend under or move quickly. Say *palm*.

S1 (1): Pa::lm <enunciates clearly>.

T: *Palm* is like the inner part of your hand, or a type of tree with big leaves. Say *lurched*.

S1 (1): Lurched <enunciates clearly>.

T: *Lurch* means to roll forward and roll backward, and the bus is going to be doing a lot of that in our story. Say *whispered*.

S1 (1): Whispered <enunciates clearly>.

T: Do you know what *whispered* means?

S1 (1): Yes.

T: What does *whisper* mean?

S1 (13): Instead of bein' so loud, you could whisper to – you can whisper to –

T: Yes. *Whisper* means talking softly or speaking softly. Our next word is *rhythm*. Can you say *rhythm*?

S1 (1): RI-THUM.

T: And *rhythm* is like a beat or a tempo. Our next word is *crumbling*. Say *crumbling*.

S1 (1): <Stumbles> Comp – clombering.

T: Do you know what *crumbling* means? Crumbling.

S1 (1): <Hesitates> Uh, no.

T: Okay. *Crumbling* means to break down or to fall apart. Like, if you had a cookie, and if you closed your hand and smashed it, then it will crumble into lots of little pieces, wouldn't it?

S1 (1): Yes.

T: All right. Our next word is *graffiti-tagged*. Can you say that?

S1 (2): Graffiti-tagged.

T: And graffiti is when you see people have written or drawn on walls or buildings. Have you ever seen any graffiti before – on any buildings or walls?

S1 (10): I seen a lot on some buildings or some walls.

T: Okay. So you have seen it on some buildings and walls. Our next word is *arcing*. What is this a picture of?

S1 (1): A rainbow.

T: A rainbow. And the rainbow is arcing, or making kind of like a half circle over the buildings. Our last word is *stray*. Say *stray*.

S1 (1): Stra:::y.

T: *Stray* means lost or homeless or abandoned. So today, [Student 1], while we are reading, I want you to follow the words on the page with your eyes as I track them with my fingers, and then we're going to talk about the story, *Last Stop on Market Street*.

*CJ pushed through the church doors and skipped down the steps. The outside air smelled like freedom, but it also smelled like rain, which freckled CJ's shirt and dripped down his nose.*

Where do you see CJ in the picture? Which person do you –

(Recording 1 ends; Recording 2 begins.)

T: Kaleb Day 1, continued.

*He ducked under his Nana's umbrella, saying, "How come we gotta wait for the bus in all this wet?" "Trees get thirsty too," his Nana told him. "Don't you see that big one drinking through a straw?"*

*CJ looked for a long time, but never saw a straw. From the bus stop, he watched water pool on flower petals, watched rain patter against the windshield of a nearby car. His friend Colby climbed in and gave CJ a waive and drove off with his dad. "Nana, how come we don't got a car?" "Boy, what do we need a car for? We got a bus that breathes fire, and old Mr. Dennis, who always has a trick for you."*

*The bus creaked to a stop in front of them. It sighed and sagged, and the door swung open. "What's that I see," Mr. Dennis asked. He pulled a coin from behind CJ's ear and placed it in his palm. Nana laughed her deep laughed and pushed CJ along. They sat right up front. The man across the way was running a guitar. An old woman with curlers had butterflies in a jar. Nana gave everyone a great big smile and a "good afternoon." She made sure CJ did the same.*

*The bus lurched forward and stopped, lurched forward and stopped. Nana hummed as she knitted. "How come we always gotta go here after church," CJ said, "but Gayle and Colby never have to go nowhere?" "I feel sorry for those boys," she told him. "They'll never get a chance to meet Bobo or the sunglass man. And I hear Trixie got herself a brand new hat."*

*CJ stared out the window, feeling sorry for himself. He watched cars zip by on either side, watched a group of boys hop curbs on bikes. A man climbed aboard with a spotted dog. CJ gave up his seat. "How come that man can't see?"*

What do we call people who can't see?

S1 (1): <Softly, quietly> Blind?

T: Blind.

*"Boy, what do you know about seeing?" Nana told him. "Some people watch the world with their ears. "That's a fact. Their noises too," the man said, sniffing at air. "That's a mighty fine perfume you're wearing today, ma'am." Nana squeezed the man's hand, and laughed her deep laugh.*

*Two older boys got on next. CJ watched as they moved on by and stood in back. "Sure wish I had one of those," he said. Nana set down her knitting. "What for? You got the real thing sitting across from you. Why don't you ask the man if he'll play us a song?"*

*CJ didn't have to. The guitar player was already plucking strings and beginning to sing. "To feel the magic of music," the blind man whispered, "I like to close my eyes." Nana closed hers too. So did CJ, and the spotted dog. And in the darkness, the rhythm lifted CJ out of the bus, out of the busy city. He saw sunset colors swirling over crashing waves. Saw a family of hawks slicing through the sky. Saw the old woman's butterflies dancing free in the light of the moon. And CJ's chest grew full, and he was lost in the sound. And the sound gave him the feeling of magic. The song ended, and CJ opened his eyes. Everyone on the bus clapped, even the boys in the back. Nana glanced at the coin in CJ's palm, and CJ dropped it in the man's hat.*

*"Last stop on Market Street!" Mr. Dennis called. CJ looked around as he stepped off the bus. Crumbling sidewalks and broken-down doors. Graffiti-tagged windows and*

*boarded-up stores. He reached for his Nana's hand. "How come it's always so dirty over here?"*

*She smiled and pointed to the sky. "Sometimes, when you're surrounded by dirt, CJ, you're a better witness for what's beautiful." CJ saw the perfect rainbow arcing over the soup kitchen. He wondered how his Nana always found beautiful where he never even thought to look. He looked all around them again: at the bus rounding the corner out of sight, and the broken street lamps still lit up bright, and the stray cat shadows moving across the wall. When he spotted their familiar faces in the window, he said, "I'm glad we came." He thought his Nana might laugh her deep laugh, but she didn't. She patted him on the head and told him, "Me too, CJ. Come on."*

So Nana was glad they came too, wasn't she?

S1 (1): <Quietly, softly> Yes.

T: Okay. So we're going to go back, and we're going to look at our book, and I'm going to ask you a few questions, and we'll just have a conversation about our book. At the beginning of our story, where was CJ?

S1 (13): CJ was skipping on steps, and his – and his Nana was up top.

T: Where were they coming from?

S1 (1): The church.

T: They were coming from church. The author said that "*the outside air smelled like freedom.*" Do you think CJ felt free –

S1 (1): No.

T: – when he was coming out of church?

S1 (8): Yeah, 'cuz he was skipping on the steps.

T: Because he was skipping on the steps. So that lets us know that he was probably glad to want to – to come out of church. So, here we see CJ and Nana, and it's beginning to what?

S1 (1): R:::ain.

T: It's beginning to rain. Where did CJ and Nana walk to?

S1 (7): They was walking to the bus stop.

T: They walked to the bus stop. Why do CJ and Nana right the bus?

S1 (6): Because maybe their car broke down.

T: Okay.

S1 (5): Or maybe it's getting fixed.

- T: Okay. Maybe their car broke down, or maybe it's getting fixed. All right. Let's look at this page. Here comes the –
- S1 (2): *Bus stop.*
- T: The bus. Okay. Why does CJ's Nana say that the bus – that they have a bus that breathes fire?
- S1 (2): *Because when –*
- T: What is this a picture of?
- S1: *(Indiscernible – 0:07:11.2).*
- T: Look at it. She said the bus breathes fire. What would that have – be a picture – what breathes fire?
- S1 (2): *A dragon.*
- T: A dragon. So this is a picture of what?
- S1 (2): *A dragon.*
- T: Okay. The dragon breathes fire. Can you see that?
- S1 (4): *The dragon breathes fire.*
- T: So Nana thought it was better to have a bus that breathes fire than to be in a car. What happened when CJ and Nana got on the bus?
- S1 (11): *They – the man who drives the bus got – had a coin.*
- T: Where did he get that coin from?
- S1 (11): *<Softly, quietly> Like, [on the floors] (phonetic - 0:13:29.0) – like, in his ear, around his ear.*
- T: Okay. He played a trick. He made CJ think that he had pulled a coin from his ear. But did he really pull it from his ear?
- S1 (1): *No.*
- T: No, it was just a trick. When CJ and Nana got on the bus and they sat up front, tell me, on this page, some of the people they saw.
- S1 (11): *They saw the man who – there was the cuh – the, um –*
- T: What instrument does he play?
- S1 (0): *(No audible response – 0:14:02.00.)*
- T: The man is playing the guitar. Can you say that?
- S1 (1): *Guitar.*

- T: Say the whole sentence. The man –
- S1 (6): The man is playing the guitar.
- T: Who else did they see on the bus?
- S1 (16): The lady who got the hat on, and he got a jar – he had a jar.
- T: The lady has a jar. What's inside of her jar?
- S1 (1): <Quietly, softly> [Bugs] (phonetic 0:14:26.4)?
- T: Butterflies. The butterflies are in the jar. Can you say that?
- S1 (6): The buddaflies are in the jar.
- T: All right. So when CJ got on the bus, he started looking out the window. What do you think he's look at out the window?
- S1 (8): He's look – he's looking at the – at the [green board there] (phonetic - 0:14:57.6).
- T: Okay. And what else could be outside of a window on the bus?
- S1 (3): Oh ... well ... grass?
- T: He could be looking at the grass. What else could he be looking at?
- S1 (8): He could be looking at ... looking at –
- T: In our story it said he watched the cars zip by on either side, and he “*watched a group of boys hop curbs on bikes.*” So while he was looking out the window, those were some of the things that he looked at. Who else did they see on the bus?
- S1 (10): They saw a – a dog and a man who's blind.
- T: A dog and a man who's blind. Why do you think a blind man would need a dog? Why would he need that dog?
- S1 (21): He really didn't need it, but he just – he just wanted to get the dog, so he can have a pet.
- T: Well, do dogs help blind people?
- S1 (1): No.
- T: Okay. Does the – would the stick help the blind man?
- S1 (7): No. He's just – he just can't see.
- T: He just can't see. But he can do something. What could it – what else did he do? He used his what?
- S1 (2): Glass – glasses.
- T: And he also smelled Nana's what?



- S1 (1): Perfume.
- T: Her perfume, right. She said, “Some people watch the world with their ears.” And he said, “That’s a fact. And their noses too, sniffing .” Who came on the bus next?
- S1 (2): Two kids.
- T: Okay. And why was CJ interested in these older kids? What did they have –
- S1 (1): They –
- T: – that CJ wanted?
- S1 (21): He had these – the kids had err-fullone – earphones. And the other – the blond kid, he had some – something in his hand.
- T: Okay. So they had the – the earphones, and they were listening to music.
- And CJ said, “I sure wish I had one of those.” Nana set down her knitting. “What for? You got the real thing sitting across from you. Why don’t you ask the man if he’ll play us a song?”
- So then, tell me, what happened on this page?
- S1 (23): He started – he closed his eyes. And – and – and CJ’s Nana helped close his eyes too. Both of them had closed their eyes.
- T: And what did the man begin to do?
- S1 (9): He start – he started make – he started making music.
- T: He started making music by plucking the strings and singing with his instrument. And what instrument did he play?
- S1 (0): (No audible response – 0:18:02.0.]
- T: Okay.
- S1 (2): Excuse me.
- T: Oh, you’re fine. What was the name of the instrument?
- S1 (2): A guitar.
- T: A guitar. So he started playing his guitar. And the music got into CJ. And what did CJ do?
- S1 (13): It was – he was, like, lifting up. And he saw the sun rising.
- T: Uh-huh. And what are some other things did CJ see on this page?
- S1 (16): He saw – he saw – he saw, um, buddaflies in the sun, and the sun going up.
- T: But did he really see these things?

- S1 (1): No.
- T: No. He was using his what?
- S1 (3): *<Quiet, softly>* Um ... his mind?
- T: He was using his mind, or his imagination. Well, when the man stopped playing, what did CJ do?
- S1 (7): He threw a coin in someone's hat.
- T: He threw a coin in the man's hat. Why do you think he threw a coin in the man's hat?
- S1 (30): *<Pause>* Because ... the man was looking at his guitar, and the – the man who was playing the guitar didn't know that CJ had put the – the dime into the hat.
- T: All right. Do you think the people on the bus enjoyed the man playing the guitar?
- S1 (1): *<Pause> <Softly, quietly>* Yes.
- T: How can you tell?
- S1 (16): Because the lady who's clapping – they is happy. But I just can't see them over there.
- T: But what are they doing?
- S1 (1): Clapping.
- T: They were clapping also.
- "Last stop on Market Street!" Mr. Dennis called.*
- So Nana and CJ are getting off of the bus. Tell me what CJ saw as they walked down Market Street.
- S1 (8): They saw stuff wrote – wrote on the wall.
- T: Do you remember what that's called when people write things on the walls?
- S1 (0): (No audible response - 0:14:47.4.)
- T: Graffiti. Can you say that?
- S1 (1): Grufee::dee.
- T: Graffiti. They saw a lot of graffiti. What else did they see?
- S1 (27): They saw a flock of birds, and they saw – and someone ro – someone rollin' a wheelchair ... and su – and someone who got stuff in the carts.
- T: Okay. Now, how do you think CJ feels as he's walking down Market Street?
- S1 (1): Happy?
- T: How does he feel?

- S1 (2): Like, happy?
- T: Was he happy to be in Market Street? Remember in our story, he said, “CJ looked around as he stepped off the bus: crumbling sidewalks and broken-down doors, graffiti-tagged windows and boarded-up stores. He reached for Nana’s hand.” Why do you think he reached for Nana’s hand?
- S1 (42): Because he – is you not – is you goin’ in the street, you can’t go by yourself because cars drive crazy, and it is important that someone’s walking wit-you. And you gotta pay attention – you gotta look – you gotta look right in the –
- T: Okay. And he also grabbed his Nana’s hand because I think he was a little scared, because of all the dirt and all the things that he saw. But what was one beautiful thing they saw as they walked down Market Street?
- S1 (2): A rainbow.
- T: They did. They saw a rainbow. Have you ever seen a rainbow before?
- S1 (1): Yes.
- T: Where did you see a rainbow?
- S1 (8): I saw one by – over my friend houses.
- T: Oh.
- S1 (6):: It was a long time ago.
- T: Okay. They are pretty. So finally, they make it to the soup kitchen. How do you think CJ feels as he sees the people at the soup kitchen? How does he feel?
- S1 (1): Happy.
- T: What makes the – what makes him feel happy at the soup kitchen?
- S1 (17): The way he looked – the people are waving, and – and the – CJ is just looking at ‘em.
- T: Do you think they’re glad to see him?
- S1 (1): Well –
- T: Do – do you think the people are glad to see him?
- S1 (1): Yeah.
- T: Okay. And after they get to the soup kitchen, what happens?
- S1 (10): When they get to the soup kitchen, they get food, and – and everyone’s eatin’ and talkin’ to each other and just everybody. They’re not screaming. They’re just talking to each other.
- T: They’re talking to each other and not screaming. What is CJ’s job at the soup kitchen? What does CJ do?

- S1 (5): CJ gives soup to everyone.
- T: Okay. But look – what is he holding in his hand?
- S1 (2): A bowl.
- T: He’s holding the bowl. So CJ’s job is to hold the bowl. Say that with me. “CJ’s job is to hold the bowl.”
- S1 (7): <Slowly and clearly enunciates> CJ’s job is to hold the bowls.
- T: While CJ is holding the bowl, what does Nana do?
- S1 (11): Nana takes the bowls – the bowls and put ‘em right there.
- T: And what does she do with the bowls?
- S1 (5): She puts soup on ‘em.
- T: She puts the soup in the bowl. Very good. Do you think CJ is a good helper?
- S1 (1): Yes.
- T: Why do you think he’s a good helper in this story?
- S1 (24): Because he’s not runnin’ all around the place. He’s doin’ – he’s doin’ his Nana said, and everyone helps – the people who’s givin’ soup out.
- T: Very good. Why do you think they’re giving these people soup?
- S1 (4): <Confidently> Because they’ve very hungry.
- T: They’ve very hungry. What else could be a reason for them to give them soup?
- S1 (6): They just wanted to taste it.
- T: A lot of times, in places in the city, there are places where people can go and eat if they are hungry, if they are homeless, meaning that they don’t have homes or food. So this is one of these places in our story, and CJ and his Nana go there on Sundays after church, to fee the people who don’t have food. Okay?
- S1 (1): Uh-huh.
- T: Alrighty. Well, thank you, [Student 1], for being such a good listener. I enjoyed having our convenient with you about the book *Last Stop on Market Street*. Tomorrow we will continue our conversations about the book.

(End of Recording.)

## STUDENT 1

*Last Stop on Market Street – Day 2*

(Responses: 626 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: [Student 1], Day 2. Hi, [Student 1].
- S1 (3): Hi, Ms. Bryant.
- T: Hi, sweetie. Yesterday we read a book called – do you remember the name of our story from yesterday? Last Stop on Mar –
- S1 (3): *Stop on Mare –*
- T: *Market Street*. You read the title for me. *Last Stop on Market Street*.
- S1 (5): *Last Stop on <emphasis> Market Street*.
- T: Okay. And today we're going to talk about the book, but I'm going to ask you some questions, and I want you to answer in your – using your own words. Okay?
- S1 (2): Yes, ma'am.
- T: All right. I'm not going to read the story today. We're just going to kind of look at it. All right. Let's look at the beginning of our story. Can you tell me, what is happening on these pages?
- S1 (35): They – everyone ran into the church. And then it was – the church was over, and so – so they all came out of the church, because it was – it was raining, so everyone put their umbrellas.
- T: Oh –
- S1 (6): But some people don't have umbrellas.
- T: All right. What is CJ and Nana doing here?
- S1 (11): They're wait – they're waiting for a bus stop in the wain.
- T: What's going on in this picture?
- S1 (13): It's still raining. And then – or – and then CJ is waving at Michael.
- T: Who is his friend? And where is his friend?
- S1 (1): Backseat.
- T: Okay. But he's in a what?
- S1 (1): Car.
- T: His friend is in a car. But where is CJ and Nana?

- S1 (10): CJ – or CJ and Nana are at the bus stop.
- T: At the bus stop, and they're waiting for the –
- S1 (1): Bus.
- T: – bus, right. Here comes the –
- S1 (1): Bus.
- T: Nana said that the bus breathes fire. Why did she say that?
- S1 (4): Because it's a dinosaur.
- T: Because it's a dinosaur where?
- S1 (7): it's on the bus, at the bottom.
- T: It's a dinosaur at the bus, on the bottom, or a dragon. And what is he doing?
- S1 (3): Breathing out fire.
- T: He's breathing fire. What's happening on this page?
- S1 (22): Um, Mike – no. The bus stop had picked up Nana and CJ. They're goin' some kind of – they're going to a place.
- T: They're going somewhere. And what is Mr. Dennis doing? Why does Mr. Dennis play the coin game with CJ?
- S1 (20): Because – because – because he thought it was in CJ's ear. Buts – but the man, who's the driver, had tricked CJ.
- T: Oh, he was playing a trick on CJ. When they get on the bus, they sit in the front, and Nana says "good afternoon." Why does she make CJ say "good afternoon"?
- S1 (24): Because it's good thing to say, 'cuz it's mor – it's in mor – it's in – it's in the morning, and that's where you say that.
- T: Okay. It's a good thing to say. It's in the morning, and that's why you say that. The author wrote, "The bus lurched forward and stop, forward and stop." Show me how the bus would look if it were doing that. Forward and stop. Forward and stop.
- S1 (1): They –
- T: Can you do that?
- S1 (6): Forward and stop. Forward and stop.
- T: All right. What else were you going to say?
- S1 (6): Forward and stop. Forward and stop.
- T: Okay. You were going to say something else before we started doing with the bus. You put your hand up. Why did you put your hand up?

- S1 (5): Because that's where – where he <hesitates> –
- T: Have you seen people put their hand up on a bus?
- S1 (1): <Hesitates> No.
- T: All right. Now, what's going on on this page?
- S1 (6): CJ is looking out the window?
- T: What do you think he's looking at?
- S1 (16): He's looking at the thing that the person's – the person's sitting on. He's looking at the –
- T: What else could he be looking at?
- S1 (10): The grass ... a tree ... and a – a person who walking.
- T: Well, and while CJ is looking out the window, the author says, "CJ stared out the window, feeling sorry for himself." Why do you think CJ feels sorry for himself?
- S1 (9): Because his – because his Nana don't have no car.
- T: Because his Nana doesn't have a car. What other reasons would he have to feel sorry for himself?
- S1 (24): Because they have to go on the – they had to go on the bus, and they got the – they gotta go so many places.
- T: And they have to ride the bus. Why do you think CJ doesn't like riding the bus?
- S1 (11): Because he rea – he really wants to drive in a car.
- T: He really wants to drive in a car. But there's so many interesting people that they meet on the bus, and so many things to see. Now, who did CJ meet here?
- S1 (7): He meet the man who was blind.
- T: All right. He met the man that was blind. What does the blind man have with him?
- S1 (16): He have a stick, and he got a – a dog that got a leash on it.
- T: All right. And most blind people do have dogs because the dogs can see, and they help the blind people walk around, and they use their sticks to walk also. Who did CJ see on this page?
- S1 (19): He saw the lady who got a jar and some butterflies in them, and who got the hat on.
- T: Okay. And who is this person?
- S1 (8): The man who got all stuff on him.
- T: All right. Do you know what this is called?
- S1 (1): Yes.

- T: What is that called?
- S1 (2): A tattoo.
- T: Tattoo. So he's got a lot of tattoos, doesn't he?
- S1 (3): Yes. He has –
- T: He –
- S1 (6): – he has 'em on his neck.
- T: He's got them on his neck. Where else does he have the tattoos?
- S1 (4): Like, on his pants.
- T: Okay. And on his what?
- S1 (0): <No audible response.>
- T: His arms. It looks like on his hand too. Who else got on the bus?
- S1 (9): The two people who got – who's sharing the headphones.
- T: All right. The two older boys got on the bus next, and CJ kind of looked at them. What did they have that CJ wanted?
- S1 (3): They got earphones.
- T: They got earphones, and they're listening to music. But his Nana says, "What for? You got the real thing sitting across from you." And who was she talking about?
- S1 (13): She was talking about – talking to the man who got the – the guitar.
- T: And what did the man with the guitar start to do?
- S1 (22): He starts to sing a song, so Nana told him to – to – to the (inaudible) and all, and to the – to CJ.
- T: And while he was singing, what did everybody do?
- S1 (5): Ev – everyone closed their eyes.
- T: Even the spotted dog. While CJ's eyes were closed, what did he imagine?
- S1 (11): He imagined about buddaflies, the sun, and the sun going up.
- T: He got into the rhythm and felt like it was lifting – he was lifting him out of the bus. At the end of the song, what did the people do?
- S1 (25): They were – the – the parents were clapping – the – the parents are clapping, and CJ was getting – were throwing the – throwing the dime in the hat.
- T: All right. "Last stop on Market Street!" Mr. Dennis called. So now they're going where they need to go. Describe what CJ saw while he was walking down the street.



- S1 (9): He saw stuff on the wall. And he saw –
- T: Do you remember what that’s called?
- S1 (0): <No audible response.>
- T: Gruh – <slowly> gruh-FEET-ee. What is it called?
- S1 (2): Graffiti – feedee.
- T: Graffiti. Feedee. So can you say “He saw graffiti on the walls”?
- S1 (1): Yes.
- T: Okay. Let’s hear you say what he saw.
- S1 (7): CJ saw gree-feed – gree-feedee on the wall.
- T: Very good. What else did CJ see as they walked down Market Street?
- S1 (6): They saw the flap of birds.
- T: They saw the flap of birds.
- S1 (8): They saw the man who’s in the wheelchair.
- T: Okay.
- S1 (19): And they saw another person who – who is – he have a cart that a lot of stuff in it.
- T: All right. Do you think CJ liked being on this part of town?
- S1 (1): No.
- T: How do we know?
- S1 (11): Because – we can’t see their faces, but – but – it’s far away.
- T: It is far away. And CJ always thought that it was very what?
- S1 (1): Long.
- T: Far and dirty. He always thought everything was dirty. But his grandmother always told him that even though the city is dirty, that he can bear witness – he’s a better witness for what is beautiful. And what did CJ that was beautiful?
- S1 (10): He saw a – a pretty rainbow that got different colors.
- T: He saw a pretty rainbow that had different colors arcing over the soup kitchen. So then CJ kind of looked around and thought about what his grandmother said. How do you think CJ felt when he got to the soup kitchen?
- S1 (39): He felt so happy. And all the people was like – like, saying – saying hi to the Nana and CJ. And then the Nan – then Nana said – then Nana – then Nana said hi too. But CJ didn’t say the hi.

- T: All right. After they got there, CJ did say that he was glad that they came. Why do you think he was glad that they came?
- S1 (19): Because they want – they wants to put – when and help the people – help the people do soup and stuff.
- T: They wanted to help the people do the soup. And why was it important for CJ and his Nana to help with the soup? Why was it important?
- S1 (12): Because – because that’s a lot of people who wants soup and food.
- T: There were a lot of people who wanted the soup and food, because they didn’t have any, did they?
- S1 (1): No.
- T: Do you think it’s a good idea to serve people soup in places that have things like this?
- S1 (1): Yeah.
- T: Why?
- S1 (18): Because if they didn’t have nothing to eat, they wouldn’t been eat – they wouldn’t been served and nothing.
- T: Okay. Because these people need something to eat. So it was a good idea for Nana to be kind and serve the soup. And it was an even better idea for CJ to come and help. If you had a chance to do this, would you do it?
- S1 (1): Yeah.
- T: Why would you do it?
- S1 (23): Because I like to talk about – I want to – I like to talk about the book, why was – what was it all about.
- T: But if you had a chance to serve soup, or to help out people, would you do it?
- S1 (1): Yes.
- T: And if you couldn’t serve soup, what are some other ways you can help people who don’t have a lot of things? What are some other things you could do?
- S1 (6): You could say, “I’ll try to.”
- T: You’ll try to? Anything else?
- S1 (7): Well, you could say, “No, thank you.”
- T: All right. But we all agree, I think, that it’s a good idea to try to help people who don’t have food and who don’t have a lot of things. Right?
- S1 (1): Yeah.

T: I think so too. Well, thank you, [Student 1], for discussing the book *Last Stop on Market Street* with me. Tomorrow we will continue our discussion. Okay?

S1 (1): Okay.

T: Thank you.

(End of Recording.)

## STUDENT 1

*Last Stop on Market Street – Day 3*

(Responses: 832 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: [Student 1], Day 3. Hi, [Student 1]!
- S1 (3): Hi, Ms. Bryant.
- T: Hi, sweetie. Today I'm going to give you a chance to tell the story, using your own words. Do you remember the name of our books?
- S1 (1): Yes.
- T: What was the name of our book?
- S1 (5): *Last Stop on Market Street.*
- T: All right. I'm going to let you tell the story of *Last Stop on Market Street*. Do you remember who our characters were?
- S1 (1): Yes.
- T: Who were the characters in our story?
- S1 (4): CJ's Nana and CJ.
- T: Nana and CJ. Okay. So tell me, what happened at the beginning of our story?
- S1 (14): CJ pushed – *<long pause>* CJ pushed through the *<pause>* church doors and skipped down the steps.
- T: What else happened?
- S1 (1): He –
- T: Don't read the story. Tell me what happened.
- S1 (1): It – *<long pause>*
- T: It started what?
- S1 (73): It started raining, so Nan – his Nana had a umbrella, so CJ went under it. And then CJ said, "Why do we have to wait for a bus stop?" And then – and CJ waved at his friend in the car. And they was waiting for a bus stop. They was by the bus stop. And so they were – until this – the bus stop had came, and they saw a dragon breathing out fire.
- T: What happened on this page?
- S1 (8): It – *<pause>* the man who drives the car said –

- T: Or the bus driver. Can you say that, *the bus driver*?
- S1 (42): The bus driver had a dime, and the – and then – and then – and then the bus driver said, “There’s a dime, uh, around your ear.” But it wasn’t. He was tricking him, and it was a dime in his hand. And then –
- T: What happened when they got on the bus?
- S1 (44): When they got on the bus, they saw a best man who, um –<pause> who was singin’ they song. And then CJ was looking at the lady who got the hat and the jar in her hand that got the bubba – the buddaflies in it.
- T: Tell me what’s happening on this page.
- S1 (40): It’s – <pause> CJ – CJ is looking outside, looking at the thing that’s – where the person is – go to – sitting down in the chair. And then he’s looking at the – ja – grass <pause> or the trees <pause> or people walking.
- T: Who were some of the people that CJ met on the bus?
- S1 (30): He met the lady that got buddaflies, who got the hat on. He met a man who got a lot of tattoos all over him. And – <pause>, “Hello, young man.”
- T: Who else did he meet?
- S1 (59): He – he meet – he met the – the blind man and his dog that got a leash on it. CJ was lookin’ at the – the young – the younger kids. And then the – and then the dog is behind ‘em. And then CJ was lookin’ at the people who got the headphones. And then he’s – then he really wanted the headphones.
- T: And what did Nana tell him?
- S1 (6): Nana told him, “We’re going somewhere”?
- T: Well, she said, “*Why would you want the headphones when you’ve got the real thing right in front of you?*” And who was she talking about?
- S1 (11): She was talking about the headphones and the, um – the guitar.
- T: She was talking about the man with the guitar. Who was Nana talking about?
- S1 (14): The man who got the guitar and – and the people who got the headphones.
- T: When the man started playing the guitar, what happened?
- S1 (5): Everyone was closing their eyes.
- T: Why did they close their eyes?
- S1 (1): Because – <pause>
- T: Why did they close their eyes?
- S1 (16): They just wanted to close their eyes for a reason, because it was a great song.

- T: It was a great song. And they were kind of losing themselves in the music, weren't they?
- S1 (1): *<Quietly> Yes <chuckles>.*
- T: Yeah. And it was to the point that CJ even thought he was doing what? What does CJ do?
- S1 (33): *He thought he was dreaming about he's lifting up, and he saw buddaflies in the sun and the sunset. But he wasn't really. He just think – he just think he was liftin' up.*
- T: Okay. Now, tell me what happened here.
- S1 (37): *A man – the best man who got the guitar was singing a song, and then everyone was clapping. And then there was a hat out for – then the, um – CJ had threw the dime in someone's hat.*
- T: Now, that was CJ's last dime or his only dime. If that were you, would you put it in the man's hat?
- S1 (1): *No.*
- T: No? Why not?
- S1 (22): *Because someone would try to think it's – it's theirs. And then they would try to sped it on – spend it on stuff.*
- T: Well, why do you think CJ put the dime in the hat?
- S1 (16): *Because the – the singer wasn't – wasn't looking at it. CJ just put it on in there.*
- T: Well, in our picture, it shows the people clapping. So how do you think they felt about the guitar player and his singing?
- S1 (4): *They felt really happy.*
- T: They felt happy about it. So do you think that by putting the money in the hat that CJ was happy too?
- S1 (1): *Yes.*
- T: Maybe he was. And maybe he was giving – sharing – giving him his money to let him know how much he liked his playing or his song. "Last stop on Market Street!" Mr. Dennis called. What does CJ do?
- S1 (18): *CJ got off the bus – he got off the bus fast, and then Nana stayed <chuckles>on the bus and –*
- T: Right.
- S1 (3): *– and said, "Bye."*
- T: She's saying good-bye to the bus driver.
- S1 (4): *Or "See you later."*

- T: Or “*See you later.*” She could be saying that to the bus driver. So when they got off the bus, tell me what happened.
- S1 (56): They saw a flock of birds, and they saw stuff on the walls and buildings – and then – and then saw a flock of birds and saw the person who was wi – riding in a wheelchair. And the other person, he had a cart. He was rollin’ – rolling the cart to his – his – to his car.
- T: What else did CJ and Nana see?
- S1 (13): They saw a beautiful rainbow, and they saw more birds at the top.
- T: So even though the buildings were dirty, they had graffiti, there still was some beauty in this neighborhood. They saw the beautiful what?
- S1 (2): A budda –
- T: No.
- S1 (4): – I mean, a rainbow.
- T: Uh-huh, they saw the beautiful rainbow. And how did CJ feel when he got to the soup kitchen?
- S1 (48): He felt really happy. He said – he said, “No wonder we came here,” because there was people waving at CJ. And his Nana had waved, but he didn’t wave; he was just lookin’ at ‘em happy. And then there was the pee – people waiting to get some food.
- T: Why do you think they were standing in that line?
- S1 (33): Because – because they – they was standing in the line because if you just, like, having a bunch of people that’s not in the line, they wouldn’t – they wouldn’t know which – which is which.
- T: Yes. And they’re waiting their turn, aren’t they?
- S1 (1): Yeah.
- T: Like we have to stand in line sometime. So once they got in, what happened? What happened at the end of our story?
- S1 (23): The end of the story, people were getting their food, and people are just eating and talking to the person that’s by ‘em.
- T: And they’re really glad that they have something to eat, aren’t they?
- S1 (1): Yeah.
- T: They’re really glad that they have something to eat. How do you think CJ and Nana feel about doing what they’re doing?
- S1 (27): They felt happy. CJ wasn’t running around the place. He was passing the bowls down to – to his Nana, to the man who served the soup, just –
- T: Do you – okay. Do you think they’ll come back next Sunday?

- S1 (1): M:::::maybe.
- T: Why maybe?
- S1 (21): Because we don't know they're gonna come back for – they don't – we don't know if they're gonna come back or not.
- T: We don't know if they're going to come back or not. But what do you think? Do you think they will come back?
- S1 (1): Yes.
- T: Why? Why is it important for them to do this on – every Sunday?
- S1 (34): Because you get a new job, you gotta come in on time. And they give you a time that – that you don't want to come in, you have to come in on that time.
- T: But it's very important for them to do what?
- S1 (5): To do the right thing.
- T: To do the right thing and to help do what with the people?
- S1 (9): Help – help the others get – get their foods ready.
- T: Right, help the others get their food ready. And it's important for them to help feed the people because – why is it important for them to feed these people?
- S1 (38): Because they're very hungry. If they was – if they were sitting at the table, and then the person who's doin' the food wasn't ready yet, they'll be sitting there talkin', and they – they would be really hungry.
- T: All right. So it's very important for them to feed the people because they don't have any what?
- S1 (1): Food.
- T: Because they don't have any food. And it was a good idea for CJ and his Nana to be kind and help out the people who needed the food. And it was the last stop on Market Street. Well, thank you, [Student 1], for discussing this story with me. I have enjoyed talking about *Last Stop on Market Street* with you. And tomorrow we'll look at some more books. Okay?
- S1 (1): Okay.
- T: All right.

(End of Recording.)



## STUDENT 1

*Leaving Morning – Day 1*

(Responses: 179 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: Hi, [Student 1]!
- S1 (3): Hi, Ms. Bryant.
- T: How are you today?
- S1 (1): Good.
- T: Okay. Today the book that you chose was *The Leaving Morning* by Angela Johnson. This story is about a family that is moving from an apartment building to a new house. Have you ever moved from one place to another before?
- S1 (1): Yes.
- T: You have?
- S1 (1): Yes.
- T: All right. Well, we're going to talk about this family moving. And then, after we finish reading, we're going to talk about your experience moving too. Okay?
- S1 (1): Okay.
- T: Are you ready to read? Okay. Let's start.
- [Student 1], Day 1, *Leaving Morning*. Hi, [Student 1]!
- S1 (3): Hi, Ms. Bryant.
- T: The book you chose today is called *The Leaving Morning*. It is written by Angela Johnson, and the illustrator is David Simone.
- Now, if you notice, the pictures in this book look a little different from the pictures in the other books that we've seen. Instead of drawing and coloring, this illustrator painted the pictures. Now, do you see how they look different from the pictures in our other books? They're like paintings. So he did a whole lot of paintings to make this book, and it makes it kind of special.
- In this story a family is moving from an apartment building to a new home because they need more room. The characters are Mama, Daddy, sister, and brother. Leaving seems to take a long time because they have to say good-bye to their friends, the grocer, their neighbors in the apartment building, and their many, many cousins.

On the leaving morning, the children wait for the movers. They are sad, and want to leave something behind so they can be remembered. So in our reading today, we're going to read to see what it is that they leave behind, and other things that they're doing before they leave.

Have you ever moved to a new home or a new school?

S1 (9): Yeah. Yeah, I – I moved to a new home.

T: You moved to a new home? When was that?

S1 (8): Back in – it was a long time ago.

T: A long time ago? So where did you move from? Did you move from an apartment building or a house?

S1 (2): A house.

T: And then, did you move to an apartment building or a house?

S1 (3): Just a house.

T: Just a house. Okay. How did you feel when you moved?

S1 (5): I feelded happy about it.

T: You felt happy?

S1 (26): Yes, 'cuz our house was, like, way at the top. And I just remem – I had remembered when – when it had started raining with some thundering –

T: Uh-huh.

S1 (6): – the light had, like, knocked out.

T: The – oh, when it was thundering and lightning, the light knocked out?

S1 (5): And the – and the trees.

T: And the trees. Oh goodness. So the new house that you moved to, was it a bigger house?

S1 (4): No, about this size.

T: Okay. About that size. All right.

S1 (4): It has more space.

T: But it was more space in the new house. Well, that was good. Well, in our book, we're going to see what happens to our children when they read too. But before we read, we've got some words that we're going to look at that.

Our first words are *soupy* and *misty*. The author says on our first page that a street sweeper – the leaving happened on a soupy, misty morning. So soupy and misty, does that mean that it had soup in the street?

S1 (1): No.

T: No. It meant that it was kind of wet and kind of warm. And our next word is *street sweeper*. Can you point to the street sweeper? There it is. It's kind of hard to say *street sweeper* fast, but he comes and cleans the street when it's either snowing or –

S1 (1): Raining.

T: – raining, like it is now. Yes, he's cleaning the street for them here. Our next word is *pressed*. Pressed. *The children pressed their heads against the window*. And *pressed* means they put their heads there, or they pushed hard.

*Packed*. They are packing. Packed means crammed or filled or placed or put or arranged. The *grocer* – they meet the grocer in their neighborhood. The grocer is a person who works in a grocery store. They have many, many cousins. We read another story where a lot of cousins were. Do you remember that story?

S1 (4): A lot of cousins?

T: A lot of cousins. And they played, and one of the cousins even brought pickles.

S1 (4): Yeah, I remember that!

T: What story was that?

S1 (14): That was in the, um – the first one, where it – it was, um, family.

T: Family. You're absolutely right. Well, we're going to see some more cousins in this book too, because we've been talking about families and different things that families are doing. The next word is *deli*. Can you say *deli*?

S1 (1): Deli.

T: *Deli* is short for *delicatessen*. And a deli is like a little grocery store, or a little restaurant. Our last word is *whistled*. Can you say whistled?

S1 (1): Whistled.

T: And a whistle is when the sound comes through your mouth, when air is pushed through your lips. Can you whistle? Let me hear you whistle.

S1 (1): <Whistles.>

T: Okay. So that's a whistle. Okay. <Chuckles.>

S1 (6): I'm not good at a whistle.

T: Oh, you just have to practice at whistling. So today, while we're reading, I want you to track the words with your eyes as I read the story, and listen for the changes in my voice as I read like the characters. I also want you to think about how the children are feeling now that they have to move to a new home. Okay. Are we ready?

S1 (1): Yes.

T: *The Leaving Morning* by Angela Johnson, paintings by David Simone.

*The leaving happened on a soupy, misty morning, when you can hear the sweep – the street sweeper – <makes sweeping sound>. We pressed our faces against the hall window and left cold lips on the pane.*

*It was the leaving morning – boxes of clothes, toys, dishes, and pictures of us everywhere. The leaving had been long because we’d packed days before and said good-bye to everyone we knew – our friends, the grocer, everybody in our building. And the cousins. Especially the cousins. We said good-bye to the cousins all day long.*

*Mama said the people in the truck would move us and take care of everything we loved on the leaving morning. We woke up early, and had hot cocoa from the deli across the street. I made more lips on the deli window and watched for the movers on the leaving morning. We sat on the steps and watched the movers. They had blue moving clothes on, and made bumping noises on the stairs. There were lots of whistles and “Watch out, kid!”*

*Got me a moving hat and a kiss on the head from Ms. Maddie upstairs. And on the leaving morning, she told me to watch myself in the new place and be careful when I cross the street, and to think of her.*

*I sat between my mama and daddy, holding their hands. My daddy said, “In a little while, we’d be someplace we loved.” So I left lips on the front window of our apartment and said good-bye to our old place on the leaving morning.*

Okay. So this is our story about the leaving morning. The title of our book, again, is *The Leaving Morning*. Why do you think the family is moving from the apartment building?

S1 (6): *Because today is the leaving morning.*

T: But why are they leaving? Why do *you* think they’re leaving?

S1 (13): *Because they was into an apartment, and then they moved to a house.*

T: Why do you think they would want to move to a house?

S1 (10): *Because so – it wasn’t more room living in the apartment.*

T: Okay. Because – for – it wasn’t more room in the apartment, but in the house, they may have more room. Why did it take so long for them to move?

S1 (9): *Because they had a lot of stuff to pack.*

T: They had a lot of stuff to pack. Do you remember some of the things they said they had to pack?

S1 (1): *Yeah.*

T: What were some of the things they had to pack?

S1 (3): *Pictures, toys, and –*

T: Pictures and toys. And what else did they have to back?

- S1 (1): Hmm –
- T: I think it also said their clothes. They have to have clothes, don't they –
- S1 (1): Uh-huh.
- T: – to take with them. So as they were getting read to leave, they had to say good-bye to lots of people. Who were the first people they said good-bye to?
- S1 (2): Our friends.
- T: Their friends. The children had to say good-bye to their friends. Who else did they say good-bye to?
- S1 (2): The baker.
- T: Okay. Well, this is the grocer from the deli. And also, who did they say good-bye to?
- S1 (2): Their cousins.
- T: Their cousins. Now, they wanted to leave something so they would be remembered. In our pictures, did you see something that they left –
- S1 (1): Yes.
- T: – on the window pane?
- S1 (1): Yes.
- T: What did they leave?
- S1 (1): Kisses.
- T: They left kisses. Why do you think they left kisses on the window pane?
- S1 (9): So – 'cuz when you're moving, they will remember you.
- T: So when you're moving, they want to remember you, so the children left kisses on their window panes. So whoever moved in would see their kisses, wouldn't they? Yes, they would.
- All right, then. Well, thank you, [Student 1], for being such a good listener. Tomorrow we're going to talk more about *The Leaving Morning*. Okay?
- S1 (1): Okay.

(End of Recording.)

## STUDENT 1

*The Leaving Morning – Day 2*

(Responses: 327 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: Hi, [Student 1]!
- S1 (3): Hi, Ms. Bryant.
- T: Yesterday we read the story *The Leaving Morning*, by Angela Johnson. So today we're going to talk more about it. Let's look at our book. What is happening on this page of the story?
- S1 (13): There's a – a truck that's cleaning the streets after it had a rain.
- T: Do you remember the name of this truck?
- S1 (1): Yes.
- T: It's a street sweeper. Can you say that?
- S1 (3): A street sweeper.
- T: A street sweeper. That's kind of hard to say. Do you know the sound the street sweeper made when it was cleaning the street?
- S1 (0): <Makes swooshing sound.>
- T: Yes, it did make that sound. Well, let's look at this page. What is this?
- S1 (2): Two kisses.
- T: Why do you think the kisses are there?
- S1 (20): Because they want to – it was – everyone is going to remember, everyone that was move – the people who was moving.
- T: The people who were moving would be remembered because they left their kisses on the what?
- S1 (1): Window.
- T: On the window pane. Why do you think the children are looking out the window?
- S1 (12): Because they're just – they're moving out of a apartment to a house.
- T: Okay. But why are they looking out of the window? What do you think they see?
- S1 (14): They see the whole – well, they can't – they can just see the whole town.

- T: They can probably see the town where they're living over there. What do you think the children are thinking while they're looking out the window?
- S1 (7): They're thinking they don't want to move.
- T: Oh, you're probably right. Look at their faces. How do their faces look?
- S1 (1): Sad.
- T: They do look sad. They look like they don't want to move. Well —
- S1 (12): It's – it's better moving because you can have a lot of space.
- T: It is better moving, because you can have a lot of space. Do you think the children know that yet?
- S1 (1): No.
- T: No. Well, look at this picture. What do they have to do on this picture?
- S1 (6): Pack up toys, pictures, and clothes.
- T: And they have a lot of things to pack, don't they?
- S1 (1): Yes.
- T: Uh-huh (affirmative). Well, look here. What are they doing on this picture?
- S1 (16): They're doing the same thing. They're just getting – putting the toys in the – in the box.
- T: They're putting the toys in the box. They're doing the same thing. They're still packing. You had said yesterday that they had a lot of stuff to pack. Okay. Let's look at this page. Oh, on this page, they're having to say good-bye to who?
- S1 (3): To their friends.
- T: They're having to say good-bye to their friends. Can you say that with me? They are having to say good-bye to their friends.
- S1 (9): They were having to say good-bye to their friends.
- T: And look at their friends' faces. How do you think their friends feel?
- S1 (1): Sad.
- T: They do look sad. Have you ever had to say good-bye to a friend or someone that you knew before?
- S1 (33): No. I could – like, one of my friends, Raven and Bianjay (phonetic) – like, Bianjay can – she had one of them – she had – she comes over. She still knows where my house at, so –
- T: Oh. So when you moved, you had to say good-bye to some of your friends, but they still come over to visit you in the new house?
- S1 (1): Yes.

- T: Well, that's wonderful. That's a good thing. Well, hopefully, their friends will come and visit them too. Here is the grocer. What is the grocer giving the children?
- S1 (1): Apples.
- T: Why do you think the grocer is giving the children apples?
- S1 (6): So they can remember the grocer.
- T: So they can remember him. That was a nice present. And here, they're saying good-bye to everybody in the apartment building. Where are the parents in this picture? Where are their mom and daddy?
- S1 (2): <Points to page> Right here.
- T: Okay. Do you think the neighbors will miss the family?
- S1 (1): Yeah.
- T: Why?
- S1 (8): Because they're moving to a – a new house.
- T: Okay. Because they're moving to a new house. Here, they're saying good-bye to their cousins. Why was it so hard to say good-bye to their cousins?
- S1 (10): Because it took them a long time to say good-bye.
- T: It did take a long time. Why do you think it took such a long time?
- S1 (6): Because they will miss each other.
- T: Because they will miss each other. On this page, we see the mother talking to the children. What do you think she's telling them?
- S1 (11): She's telling them, "They will come back to see you again."
- T: Well, that's nice. And that'll make them feel better, knowing that they can come back and visit. Here, they're visiting the deli, and they got hot cocoa. What did the little boy do on the deli window?
- S1 (3): Put some kisses.
- T: He left kisses on the deli window, too, didn't he?
- S1 (1): Yes.
- T: And here is the leaving morning. It's the day of the leaving morning, and the movers are here. What did they say about the moving people?
- S1 (4): They said, "Watch out."
- T: The moving people said, "Watch out." And how do we know these are the moving people?
- S1 (10): Because they've got their pant – their working pants and shirt.



- T: What color did they say that they had?
- S1 (1): Blue.
- T: Blue. They had on – they had blue moving clothes. Can you say that?
- S1 (5): They have blue moving clothes.
- T: Right. And they did tell the kids to watch out.
- S1 (10): Because there was water at the bottom. You could slip.
- T: Yes. There was water at the bottom, and they could slip. Well, on the last page, we see the big moving truck. Can you point to the moving truck?
- S1 (0): <Points to page>
- T: There it is. And they're putting all of their things in the moving truck. Well, right before they went, the mama and daddy sat on the floor with them, holding their hands. Do you see something different in this picture? What do you see?
- S1 (24): I see that they're in the room, and they're just – they're going to miss their cousins and friends and their grocery, and their neighbors.
- T: Okay. Well, look at this picture. What's different about this picture?
- S1 (11): A lady – a lady who got a – a pink shirt on.
- T: She has on a pink shirt. And let's look at her over on this picture. What's different?
- S1 (5): She had a green shirt.
- T: She has a green shirt. But look. Do you notice anything about her?
- S1 (1): Hmm.
- T: Let's look back here. Do you notice anything about the mother?
- S1 (14): Yes. She had a jacket on, and she must have took her jacket off.
- T: Well, besides her clothes, if you look, do you see how her shirt is – is kind of puffing out?
- S1 (1): Yes.
- T: The mother is pregnant. That means she's going to have a baby. So, if she's going to have a baby, could that be a reason why they are moving?
- S1 (1): Um ...
- T: What do you think?
- S1 (1): Maybe.
- T: See, look at here too. So if she's going to have a baby, would they need more room for the baby?

S1 (2): Uh-huh (affirmative).

T: Yes, they would. So the mother's going to have a baby, so they need to move to a bigger house. And that's one of the reasons why they're moving. See? Look over here. Well, on the last page, what do we see the family doing?

S1 (2): They're waving.

T: They're waving good-bye. But look at the children's faces. How do they look now? Do they look different than they did when we first saw them?

S1 (1): Yes.

T: What's the difference?

S1 (3): They are happy.

T: They seem to be happier now. Why do you think they're happy?

S1 (14): Because they're ..... they're happy because they're ..... they're moving so they could have more space.

T: They're moving to have more space. And what is this?

S1 (1): Kisses.

T: The kisses. So they left kisses on that window too. Okay. Well, thank you, [Student 1]. Tomorrow I'm going to let you tell the story of *The Leaving Morning*. and we'll talk some more about it.

S1 (1): Tomorrow?

T: Yes. Okay.

(End of Recording.)

## STUDENT 1

*Leaving Morning – Day 3*

(Responses: 680 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

T: Hi, [Student 1]!

S1 (3): Hi, Ms. Bryant.

T: Hi, sweetie. Yesterday we talked about the story. What was the title of our story?

S1 (3): *The Leaving Morning.*T: *The Leaving Morning* by Angela Johnson. And we said the illustrator was David Simone. But in this particular book, the pictures were different from other pictures that we had seen. What did we say was different about the pictures in *The Leaving Morning* as compared to some of the other pictures? What did the illustrator do with these pictures? What did he do with these pictures?

S1 (2): Painted them.

T: He painted them, so they look more like little paintings more so than just pictures and drawings. Well, today I'm going to let you tell the story of *The Leaving Morning*. Okay? So we'll start here. What happened first in the story?

S1 (35): People – the – it was the – a car – a truck, and they had a light that was shining. And then they had street cleaner, and it was like, &lt;makes sweeping sound&gt;. And the kids were looking.

T: Okay. The kids were looking out the window, and the light was shining. And we do see the street sweeper, don't we –

S1 (1): Uh-huh.

T: – making the shh, shh, shh sound. What's going on on this page?

S1 (14): The kids are looking out the window. They put two kisses on the window.

T: Now, why did they put the kisses on the window?

S1 (12): So the people who was, like, in the town could remember them.

T: So the people in the town could remember them. What's happening on this page? What's going on on this page? Let's get our book going here. Okay. What's happening on this page?

S1 (12): It's a – it's a lot of boxes, and, um, they're packing up.

T: What are some of the things they're packing?

S1 (3): Pictures, toys, clothes.

- T: Now, they're packing these things up. What do you think is going to happen to their furniture?
- S1 (6): It's going to be all gone.
- T: Well, how are they going to get their furniture from here?
- S1 (22): Because they're going to have to car – the truck that carries stuff is – they're going to put the boxes in their truck.
- T: Okay. So the moving truck?
- S1 (1): Yes.
- T: You think they're going to put it in the moving truck. All right. Now, what is happening on this page?
- S1 (12): They're still doing the same thing, put their toys in the box.
- T: So they still have a lot of things to pack, don't they?
- S1 (1): Yeah.
- T: Who is helping them pack on this page?
- S1 (2): Their mom.
- T: Their mom. Now, you said the other day that you remember moving to a new house. Who did the packing at your house?
- S1 (7): My – my mom was gone to work –
- T: Uh-huh.
- S1 (38): – so she had to meet us at our new house. But she didn't have to go back to work, so my dad and my brother and me were packing up, so we could go to the new house.
- T: What were some of the things you-all packed when you moved to your new house?
- S1 (6): We packed up games, toys, clothes.
- T: Anything else?
- S1 (1): Pictures.
- T: Did you-all have a big moving truck to come and move your things like they did in our story?
- S1 (11): We did – not the – not their truck. We had our truck.
- T: Oh, so you had your own truck to move your things?
- S1 (1): Uh-huh.
- T: Okay. That helps. That make sit better. Now, tell me about this page.

- S1 (39): Well, the people who was playing was – the two boys and the two girls, the two girls are playing, and the two boys are not – they're not happy. They're sad because they – because one of them have to move.
- T: Okay. And who are these people? These are their what?
- S1 (2): Cuh – friends.
- T: Their friends. So we did say they were sad because their friends – they were moving away. Well, who are these people?
- S1 (27): The people – it was a groc – uh, a man who was a grocery. And they gave – they got a – they gave two of the kids a apple.
- T: Who do you think this lady is?
- S1 (2): The grocery –
- T: Uh-huh. It's probably the grocer's wife. So if the grocer's giving the kids apples, what is she doing?
- S1 (2): She's, um –
- T: Who is she talking to?
- S1 (5): She's talking to the man.
- T: Okay. Well, these are the kids' parents. So while the grocer is giving the kids apples, his wife is talking to the parents. Who are the people on this page? What's going on on these two pages?
- S1 (9): Everybody is talking, 'cuz, um, they're gonna be moving.
- T: What do you see on this page?
- S1 (26): I see a lady who got a kitty, a boy who followed another – a boy who's playing catch, and a girl who's making silly stuff up.
- T: All right. So those were their neighbors. On this page – tell me about this page.
- S1 (27): Um, first they have – both of them have a cookie, and they're – both of them just don't have two cookies. Both of them are sharing the cookie.
- T: And who are these people on this page?
- S1 (2): The, um –
- T: These are their who?
- S1 (1): Cousins.
- T: These are their cousins. So what do you think they're talking about? What do think the cousins talking about?
- S1 (12): They're talking about that they're moving, and they're going to miss moving.

- T: And in the book it said, “We said good-bye to the cousins all day long.” Why do you think it took them all day to say good-bye to their cousins?
- S1 (6): Because they will miss each other.
- T: Because they will miss each other. And look at the children. Look at their faces. What can you tell me about their faces?
- S1 (8): Their faces are, like, not – they’re not happy.
- T: They’re not happy. How do you think they’re feeling?
- S1 (1): Sad.
- T: They are feeling sad. And on this page, Mom – the mother is talking to them, and she’s trying to kind of let them know that everything’s going to be okay. What else do you think she’s probably telling them? They’re leaving their friends. They’re leaving their neighbors. What else could the mother tell them to make them feel better?
- S1 (36): They can make – they can know – they’ll know that they – they can know – they’ll know it’s just – it’s just – the cousins are going to come live with them. Or they – or they’ll just, like, come over.
- T: The cousins could come over. Okay. What else could she be telling them?
- S1 (10): Tell them that their friends can come over and play.
- T: Their friends could come over. Okay.
- S1 (3): Or their neighbors.
- T: Or even their neighbors. You’re right.
- S1 (6): Then they both had hot cocoa.
- T: Where did they get the hot cocoa from?
- S1 (17): From the lady who’s putting his hand – who’s putting her hand on – on the little boy’s shoulder.
- T: Okay. Well, this is their mother. But they got the hot cocoa from the what? Do you remember the name of the little place across the street? From the –
- S1 (1): Grocery?
- T: From the deli. They got hot cocoa from the deli.
- S1 (2): The deli.
- T: Can you say that?
- S1 (12): They had – they got – had – they got hot cocoa from the deli.
- T: So this was across the street. And what did they leave on the window?

- S1 (3): They left kisses.
- T: They left kisses on the deli window too. So now they're waiting for the movers on the leaving morning. Tell me what happened on – in this part of the story?
- S1 (40): The kids said watch out and – because, um, there was water right there and right there. And so the two movers, who got blue pants and – and blue shirts, were getting – getting – were putting the boxes in the, um, truck.
- T: So the movers are putting things in the truck.
- S1 (23): Uh-huh. And, um, everyone's gonna miss – miss the, um – cous – well, not the cousins, the, um – the parents and the boys and girls.
- T: Okay. They are going to miss them. What happened at the end of the story?
- S1 (27): They was talking about it. And then it was different when the lady – the mom and the, um, pink shirt, and was going to have a baby.
- T: Yes, she was.
- S1 (12): And then they left two kisses, and then everyone else was waving.
- T: They were waving good-bye on the leaving morning. That was a very good story. It started out kind of sad, but it seems like it got better towards the end. Did you like that story?
- S1 (1): Yes.
- T: What did you like about the story? What was your favorite part?
- S1 (24): I liked about the story when – when they had a – when – when they had hot cocoa, and they got a apple from the grocery.
- T: Oh, okay. Okay. Is there another part that you liked?
- S1 (10): Yes. Where the friends were, um, playing in the playground –
- T: Uh-huh.
- S1 (22): – and then the cousins were – was saying good-bye so long. They'll miss each other, but at least they can still come over.
- T: At least they can come over. So sometimes it is hard to move, but I like the way when you said they could still come over, and they can still play, and they can still be friends. Now, if they moved out of town, far, far away, how could they still keep in touch with their friends or their cousins?
- S1 (8): They can have – they can have a picture.
- T: They can have a picture that they can see. What else?
- S1 (4): Or the two kisses.
- T: They could have the two kisses. They could leave them. But how else could they be able to talk or see their neighbors, friends, or cousins? How else could they keep in touch with them?

- S1 (7): You can call them on their phones.
- T: You can call them on the phone. What else could you do?
- S1 (7): You can talk 'em on the computers.
- T: You can talk on the computer. So even though they're moving away, they still would be able to keep in touch with their family, friends, and neighbors, wouldn't they?
- S1 (2): Yeah, 'cuz –
- T: Yes, they –
- S1 (20): – yes, 'cuz – because it's bad when – bad when, um, you, um – like, when they – like, when you're in a tornado –
- T: Uh-huh.
- S1 (20): – when you're in the tornado, um, it can be storming already, and it's still – and still you'll be in touch.
- T: Yes, even though there are storms and tornadoes, you can still be in touch. Well, thank you, [Student 1]. I enjoyed discussing *The Leaving Morning* with you. It was a sad story at the beginning, but I think at the end it turned out okay. What do you think?
- S1 (1): Good.
- T: Good. All right, then.

(End of Recording.)



## STUDENT 3 – INTRODUCTION

[Note: Student 3 projects his voice in a loud and clear manner, with enthusiasm.]

(Responses: 296 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: Student recording No. 3, [S3 ]. Hi, [S3 ]. How are you today?
- S3 (1): <Emphasis > Good!
- T: <Chuckles> That's great! [S3 ], we're going to talk about – or have a conversation about books. Is that okay with you today?
- S3 (1): <Emphasis> Yes!
- T: Okay. Now, I want you to tell me, how do you feel about reading? Do you like reading? Do you not like reading? Tell me, how do you feel about reading?
- S3 (4): I like to weed.
- T: Why do you like to read?
- S3 (8): Because they make me like to be smart.
- T: Very good. Can you guess about how many books you have in your home?
- S3 (4): I might have 10.
- T: About 10? Well, that's a good number. When reading your favorite book or story, what do you like to talk about?
- S3 (9): I like to talk about what to they do.
- T: What happens in the story?
- S3 (33): Like, I have a book called *Ninja Turtles*, and they fight the crane (phonetic), and then they heads can blow off. And then some – I, like, think it's gonna come out they chest!
- T: Oh goodness! Okay. <Chuckles> Who reads to you at your home?
- S3 (2): <Emphasis> My mama!
- T: When your mama reads to you, does she talk about the book and ask questions?
- S3 (1): <Emphasis> Yes!
- T: What does she say about the book?
- S3 (8): Like, what's they names. Then I tell her.
- T: Okay. Does she ask any more questions about your book?

- S3 (1): Uh-huh.
- T: What does she ask?
- S3 (33): She said, “Why do you – why you did – picked this book?” “Because I like it, and that’s how they save the day, so Shredder won’t – so Shredder – that she will mess with her –
- T: All right.
- S3 (1): – Splinter.
- T: Does your – do you – do you like having your teacher read to you at school?
- S3 (1): Yes.
- T: What kinds of books does your teacher read to you?
- S3 (1): *Madagastar [sic].*
- T: Madagascar? What other kinds of books does she read?
- S3 (30): Uh, uh, she wed a – she weed us a book call *A B Seven*, but he got stuck by something. And then a, um, a – a girl mom helped him.
- T: Okay. Does she ask questions about the books that she reads?
- S3 (55): Yes. Ms. Charlotte (phonetic) read a book be – she – but we didn’t need any (indiscernible – 0:02:36.6), but didn’t know it. But she said, “What – what is it?” And she ack questions, and then people raise they hands, so they can know. And *<emphasis>* *<slowly, in staccato manner>* the:::::n they ask, *<normal pace>* and then she – she say, *<emphasis>* “Gonna clip (phonetic) up!”
- T: Okay. So when she’s reading books to your class, she does ax – ask books – ask questions about the books. Do you like choosing the books you want to read?
- S3 (1): Yes.
- T: Well, tell me, what kind of books do you choose? Let me give you some examples. Do you like picture books or funny books or books about real people or books about animals or books about little boys like you? What kind of books do you like to read?
- S3 (7): I like picture books and animal books.
- T: All right. Do you like to look at books with lots of pretty pictures in them?
- S3 (11): Yes. And I like it when they, like, do silly stuff.
- T: When they do silly stuff? So you like silly books too, don’t you?
- S3 (1): Yes.
- T: Okay. *<Chuckles>* What is your favorite book?
- S3 (9): Uh, at home, these – they are my favorite books.

- T: Which books at home do you like to read, or have your mother read to you?
- S3 (17): I don't know, but she always reads to – read it to me, but I still like it.
- T: Okay. When reading sometimes, what is hard for you or gives you trouble?
- S3 (34): It – it was – it might be, like, too long, so it – it might be too long, so I'm gonna ax her, "What's this word?" so I can know, and weed the west tow me.
- T: So the books may be too long, or it may be some words that you need to know?
- S3 (1): Uh-huh.
- T: All right. Well, when reading, those are some things to look for, and those can be hard. That's why we have to practice a lot. Now, I have a sentence I want you to complete. This is the sentence, and I want you to think about it: "I read best when I –"
- S3 (7): Help. I read best when I help.
- T: When you help the person who's reading with you?
- S3 (1): Yes.
- T: Okay. Well, that's a good thing to do. What do you do to help?
- S3 (18): I ask what is – I sound it out first with them, and then I tell what's the word.
- T: Very good. Now, I have one more sentence I want you to complete: "I think reading is important because –"
- S3 (4): Smart? To be smart?
- T: Okay. So reading helps you to be smart, doesn't it? Yes, it does, [S3 ]. And if you keep reading, you will be very, very smart because you do a good job with the reading. Well, thank you, [S3 ].
- S3 (2): Thank you.
- T: All right. And we'll talk some more tomorrow.

(End of Recording.)

## STUDENT 3

*Family – Day 1*

(Responses: 559 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

T: Hi, [S3]!

S3 (1): Hi.

T: Now, today I want to share these books with you. You may choose the book you want us to read together today. Which one do you want to choose?

S3 (1): *Family.*T: *Family.* Okay. Why did you choose this book?S3 (5): *Because I love my family.*

T: Oh, my goodness. And this is a wonderful book if you love your family. And her ewe see a big family. Can you tell me some of the things that are going on on the cover of this book? What is this family doing?

S3 (23): *Well, I see, like, people, like, like, horns and stuff, like cookies. So – and a man have – he have fish in his hand.*

T: Oh, okay. So –

S3 (12): *And people are hugging each other. Like, brown people and pitch <pronounces “peach” like “pitch”> people –*

T: Okay.

S3 (4): *– are hugging each other.*

T: So we have a – you said a man playing a horn. Right? We got the children eating the cookies. A man has a fish. And you said brown people and peach people, and they’re hugging each other. Right?

S3 (1): *Yes.*

T: And even though their skin is brown, and their skin is kind of a peach color, they’re all in the same family, aren’t they?

S3 (1): *Yes.*T: All right. So let’s talk about our book. The name of our story is *Family*. It is written by Isabell Monk, and the illustrator is Janice Lee Porter. Do you remember what we said the person who wrote the book is called? What do we call the person who writes the book?S3 (1): *Um –*

- T: Do you remember?
- S3 (1): Uh-huh.
- T: The author.
- S3 (1): Author.
- T: The author. Do you remember the person who draws the pictures for the book?
- S3 (1): Uh-huh.
- T: What is that called, or what is that person called?
- S3 (18): Like, they (indiscernible). Like – like, a man, say, like – like, George Washington, like, write a book or something.
- T: All right. The person who draws the pictures, that’s the illustrator. What is that person called?
- S3 (1): Uh –
- T: Say “illustrator.”
- S3 (1): Illustrator.
- T Well, let me tell you about this story. The characters in this story are Hope, Aunt Poogee, Mama Eva, Papa David, and other family member such as aunts, uncles, and cousins. Do you know the names of some of your family members?
- S3 (1): Yes.
- T: Who are some of your family members?
- S3 (11): My ma, my dad, my sista, and my twin baby bruthas.
- T: What are your twin baby brothers’ names?
- S3 (3): Mason and Masiah.
- T: Mason and Masiah. Okay.
- S3 (15): Sometimes of one ‘em gets – crawl in my woom <room> and crawl in the Maliya’s woom.
- T: So sometimes they crawl in your room and crawl in Maliya’s room?
- S3 (1): Uh-huh.
- T: They’re crawling now?
- S3 (10): Uh-huh. And then I, like, try to pick them up.
- T: And you try to pick them up. They are really growing.
- S3 (4): I pick them up.

- T: Yes, they're crawling now. Well, let's talk about family. In this story, Hope and her family are going to Aunt Poogee's farm for a family dinner or a family reunion. Have you ever been to a family reunion before?
- S3 (1): Yes.
- T: Where did you go on a family reunion?
- S3 (21): I went to the park. Yeah, I saw my friend and – and – and my uncles, and we had so much fun.
- T: Well, good!
- S3 (6): And we – the aunt take pictures –
- T: Okay.
- S3 (3): – and ate pizza.
- T: Well, that's a good family reunion at the park. Hope lived in the city, but she loved going to the farm to see her family members on her mother's side of the family, especially her cousins. Everyone brought their favorite foods they had made from family recipes to the dinner, and Hope brought a surprise too. When Hope showed her surprise, one cousin said, "*That's different.*"
- So today we're going to read to find out more about Hope's family – what she brought to eat and why the cousin thought it was different. The story takes place on Aunt Poogee's farm. Have you ever been to a farm before?
- S3 (1): No.
- T: Have you read about farms in stories?
- S3 (2): Um, yes.
- T: Okay. And you've been to Little Creek. Little Creek is kind of like a farm too, isn't it?
- S3 (10): A little farm. Yeah. I saw some cows and pigs.
- T: Okay. And those are some things that you would see on a farm. Okay. Today, before we read our story, we need to look at some new words that we're going to see in our story. Can you say the word *squealed*?
- S3 (1): Squealed.
- T: And that's something that one of the animals –
- S3 (1): Dessert.
- T: That's one of the – what one of the animals is going to do.
- S3 (1): (Indiscernible.)
- T: Our next word is *dessert*. Let me hear you say it.

S3 (1): Dessert.

T: Dessert is something sweet that you usually eat after dinner. Our next –

S3 (4): It sound like *desert*.

T: It does sound like desert. Very good. Our next word is *asparagus*. Have you ever eaten asparagus before?

S3 (1): No.

T: Asparagus is a green vegetable that looks like spears. Our next word is *wraparound porch*. Now, what do you think a wraparound porch would be?

S3 (12): Like, you wrap something, and he, like, eat it – like, his food.

T: Okay.

S3 (9): He wrap it in, like, spoon, and eat it.

T: Okay. And you wrap it and you eat it. Well, when we read our story, we'll see what the wraparound porch is. And our last word is *specialty*. And specialty is like the favorite. Everybody brought their specialty or their favorite food. So today, while we're reading, I want you to look at the pictures and listen while I'm reading to see what we're reading about. Are you ready to start?

S3 (1): Yes.

T: All right. Here we go. The name of our story is *Family* by Isabell Monk, illustrated by Janice Lee Porter.

*The drops of rain look like falling stars as Mama, Papa, and I drove to Aunt Poogee's farm. We rolled down our windows and took in the sweet country air. The rain on the dusty road smelled so good. "Smells good enough to eat," Aunt Poogee would say.*

Can you eat the rain?

S3 (1): No.

T: No. But they thought that it smelled really good. Now –

S3 (4): You might get sick.

T: In looking at our picture, where do you think Aunt Poogee's farm is?

S3 (2): Right there.

T: It's right here. Very good. Do you know what kind of punctuation mark this is?

S3 (1): Uh-huh.

T: What kind – what is it called?

S3 (5): Like, where they have said –

T: It's –

S3 (1): – like –

T: It's called –

S3 (1): – like –

T: – a – an exclamation mark. Can you say that?

S3 (2): **Esclamation mark.**

T: And you see an exclamation mark on the page. Usually, when somebody is excited – and here, she says, *“It smells good enough to eat!”* So she's excited, and that's why we see an exclamation mark.

*“Aunt Poogee!” I squealed as Papa stopped the car. I ran to her with hugs and kisses. Mama hugged her so long and hard that Aunt Poogee began to rock her like a baby. “Oh, Evie,” Aunt Poogee said.*

*Then she turned to Papa. “Come on over here, David, and give me some sugar,” she teased. And she hugged him too.*

Which one do you think is Aunt Poogee?

S3: **<Points in book.>**

T: That's Aunt Poogee. You're right. And this is Mama, this is Daddy, and this is the little girl named Eva.

*The days I spend with Aunt Poogee every summer are the only time I see all my cousins on Mama's side. They all live near Aunt Poogee. I live in the city, about five hours north. My surprise was in the backseat. I ran back to the car. I carried it inside and found Aunt Mill, Uncle Thomas, Michael, and Gregory. Michael plays the trumpet all the time. Gregory is wild. Aunt Poogee says, “That boy likes to stir things up.”*

*I carried my box into the kitchen. There were Aunt Frances and Uncle Sid, unpacking the picnic basket they had brought. All the kids were helping: Jackie, Celestine, Bobby, Little Paul, Kay, and Yvonne. Kay handed Little Paul to Bobby. The back door opened, and Uncle Tuney walked in. He handed each of us a cabbage leaf – a nice, green one-dollar bill. He was holding the catfish he caught, and it looked just like him.*

Does the catfish look like him?

S3 (1): **No.**

T: It does kind of favor him.

*Gregory bounced into the kitchen. He looked inside my box. “What's that?” he asked. “It's for dessert,” I said. “Pickles?” he asked? Jackie and Kay looked at me. I just nodded yes. Then Gregory said, “That's different. But come to think of it, so are you.” “Oh, what do you know, Gregory?” Jackie asked. Jackie didn't even hear him. “Come on, everybody,” he shouted. And we followed him outside.*

*The rain had stopped. The silk-soft grass on the hill was my favorite color of green:*



*asparagus, from my big box of crayons. Gregory always had us play school bus. He was the driver. When I started to climb on the bus, he said, "Hey, I thought city girls rode in taxis."*

There's that mark again. What did we say that mark was?

S3: <No audible response.>

T: An ex- –

S3 (2): Hmm – ex- –

T: Exclamation mark.

S3 (1): Mark.

T: Can you say that with me? Exclamation mark.

S3 (2): Exclamation mark.

T: When you're excited.

*But he let me on. Michael blew a blast on his trumpet.*

<Makes musical instrument noise.>

Is that how it would sound?

S3 (1): Huh-huh.

T: Make that sound again of him –

S3: <Makes trumpet sound.>

T: That's probably how it does sound. Good job.

*Gregory drove us to the pig pen. The piglets, Nicky and Nelson, kind of barked at us as we rolled by.*

S3 (2): Like this? <Makes pig-oinking sound.>

T: That is a good pig sound.

*At the chicken coop, we said hello to Henry the Rooster and Eleonora, Viola, and Tiny, the hens.*

S3: <Makes chicken sound.>

T: Uh-huh. Okay.

*Gregory drove us past Uncle Tuney, grilling the catfish. We got off and on the bus, as Gregory drove us back down the lane.*

*"It's time to crank the ice cream up!" Aunt Poogee called.*

What do you think she means when she says it's time to *crank* the ice cream?

S3 (6): It make us have to eat.

T: Make us to eat.

*The school bus disappeared. We all raced to the big wraparound porch.*

And this is the wraparound porch. It's a big porch that goes all the way around. That's why they call it a wraparound porch.

*We all raced to the big wraparound porch and took turns cranking the real vanilla ice cream.*

Now, here you see some of the cousins cranking the ice cream.

S3 (1): (Indiscernible.)

T: *When we carried the ice cream inside, I heard Mama say, "This is enough food to last us a month."*

Look at all this food.

Everyone had bought their specialty – or their favorite food.

S3 (1): (Indiscernible.)

T: *Aunt Poogee's hot homemade rolls were under white tea towels. You didn't even have to chew them; they just melted in your mouth. Uncle Tuney's catfish was on a big platter. Aunt Frances had brought her family recipe: corn pudding. There were fresh greens, potato salad, sliced tomatoes –*

S3 (1): Chicken.

T: – sliced cucumbers –

S3 (1): Chicken.

T: – chicken, fresh corn on the cob, crab cakes, and Aunt Poogee's family recipe, lemonade. Everything except the crab and the crab cakes and the lemons and the lemonade came from right here on Aunt Poogee's farm.

So Aunt Poogee, since she lived on a farm, she grew a lot of these vegetables and the food. Look at everyone at the table.

"You people look like you haven't had a decent meal since August," said Aunt Poogee.

And that's Aunt Poogee.

"Who's going to say grace?"

What does she mean when she says, "Who's going to say grace"?

S3 (10): You know, like, God's gonna bless it, and everyone's (indiscernible).

T: Very good. You're absolutely right. So they're going to say, like, a little prayer before they eat, aren't they?

S3 (1): Yes.

T: *Gregory said, "I will." As we bowed our heads, we heard him say, "Good greens, good meat. Good grief, let's eat!"*

Was that a good grace to say?

S3 (1): No.

T: No, probably not.

There were a few chuckles before Celestine said, "May we continue to be blessed with good times, good food, and loving family." With that, everybody said, "Amen!" We ate, talked, and laughed a lot.

When it was time for dessert, Mama brought out the homemade ice cream. Aunt Mill sliced the coconut cake. Aunt Poogee went back for my pickles. "Hope brought a surprise!" she announced. Everyone looked at the plate of big, bumpy, green pickles. There was silence.

"My cousin Laura on my papa's side taught me how to make this," I said. Gregory picked up a pickle. He sniffed it. "Go ahead, Gregory," Aunt Poogee told him. "It's better than you think!"

<Off-topic conversation.>

Gregory took a big, big bite. Then he said, "Yum!" Yvonne bit into a pickle. "Hey!" she said. "There's a peppermint stick inside. Delicious!" Everybody else started eating pickles too.

So, did they expect to find a peppermint stick inside of it?

S3 (1): No.

T: No. Have you ever had a pickle before?

S3 (1): No.

T: You know, those big green pickles that kind of taste sour? You've never had any of those before?

S3 (1): No.

T: Okay.

S3 (6): *But I know one person do.*

T: Who? Who's had one before?

S3 (8): *She had a pickle with no peppers – Maliya.*

T: Maliya had a pickle?

S3 (1): Yeah.

T: Maliya had a pickle before?

S3 (4): She ate a (indiscernible).

T: Did she have a peppermint stick inside of hers?

S3 (1): No.

T: Okay. Well, see, that's what's different about her pickles: they have peppermint sticks inside of them. Do you think the people seem to like them?

S3 (1): Uh-huh.

T: They do. They're – how can you tell he likes it? How can you tell Gregory likes his?

S3 (3): 'Cuz he's smiling.

T: He's –

S3 (3): 'Cuz he's smiling.

T: He's smiling. And the other cousins seemed to like theirs too.

*After supper the grownups cleaned up while my cousins played checkers and crazy eights. Aunt Poogee and I sat on the porch swing. I saw a bat fly across the buttery moon. "A penny for your thoughts," Aunt Poogee cooed. Her voice was like a lullaby. "Everything we ate tonight was a family recipe," I said. "Yes, everything!" Aunt Poogee said. "Our family recipes now include Hope's Peppermint Pickles."*

What did she call them?

S3 (1): Pickles.

T: Hope's Peppermint Pickles.

S3 (1): Peppermint.

T: Say it again with me.

S3 (1): Hope's –

T: Hope's Peppermint Pickles.

S3 (2): – Peppermint Pickles.

T: *I felt proud.*

*We floated on the porch swing, listening to the crickets and frogs. "Sharing food is a good way of sharing family," Aunt Poogee said. Always add a cup of tradition from your papa's family to a cup from your mama's side. Aunt Poogee nuzzled my neck. The nuzzling made me giggle.*

S3 (1): Hmm.

T: "You forgot one thing, Aunt Poogee," I said. "What's that, baby?" she asked? "Add lots and lots of love." "Sounds like a good recipe!" Aunt Poogee laughed. "It's a recipe for a family," I said. "Mine."

And that's the end of our story. Did you like that?

S3 (1): Yes.

T: That was a good story about family. All right. Well, let's kind of review what we learned about our book. What was the title of our book?

S3 (1): *Family.*

T: *Family.* Very good. Where are Hope and her family going?

S3 (3): *To the farm.*

T: They're going to the farm. And why are they going to the farm?

S3 (4): *To see they family.*

T: To see their family. And they're going to have a family dinner or a family reunion. When Hope when into the house, what did she see?

S3 (19): *She seed – she seed her friends and her, like, ma – and her mom's – her ma – her family and some –*

T: She saw her – go on.

S3 (48): *– and her little – who honked some horn. And the other girls help her. Like, ones right there, and I see her. And one of the boys hugging her, and the girl – the big girl saw her again. And it's – look like she's sticking her tongue out at them.*

T: Oh. They're trying to hold a baby, aren't they? And I think the baby is trying to stick his tongue out at them. What did Uncle Tuney bring to the dinner?

S3 (2): *A fish.*

T: A fish. And in the story the author said the fish looked just like him. Do you think the fish looks just like him?

S3 (1): *No.*

T: Look at the fish, and look at Uncle Tuney. What do they kind of have that's alike?

S3 (15): *Their beards. Like, he got a white beard, and this look like a long beard.*

T: He does. So by their beard, it – Uncle Tuney kind of looks like the catfish, because he's got the beard also. When they –

S3 (5): *I think they both, like –*

T: I'm sorry?

S3 (3): *They have noses.*

T: They both –

S3 (2): And eyes.

T: – have noses and eyes. Okay. So their –

S3 (2): But it –

T: – face kind of look alike.

S3 (15): But they different, because one – because the fish have a tail, but he got feet.

T: Oh, the fish has a tail, and he has feet. You're absolutely right.

S3 (11): And the man got a shirt, and the fish got nothing.

T: Okay. The man has on a shirt, and the fish has on a nothing. Oh, great. Now, this is her cousin Gregory. Do you think her cousin Gregory liked her?

S3 (1): Uh-huh.

T: All right. When he came, they always wanted to play a game. What game did Gregory always want to play?

S3 (2): School bus.

T: And what did he want to be on the school bus?

S3 (6): He wanted to be a driver.

T: He wanted to be the driver on the bus. So here he is, driving the bus down, past some of the animals on the farm. What do they see?

S3 (6): Pig and – and chicken and woasters <phonetic – roosters>.

T: And who is this over here?

S3 (9): The boys, and they fixin' some food for them.

T: Okay. That's Uncle Tuney. He's grilling his – what?

S3 (1): Fish.

T: He's grilling his fish. All right. Let's turn the page. Here, they are making the ice cream. Have you ever made homemade ice cream before?

S3 (1): No.

T: No? Well, you should try this summer. Get Mom to help you make it. It is really, really good.

S3 (12): But I did ate ice cream before, from the ice cream truck.

T: But you have had ice cream before. Okay.

S3 (5): From the ice cream truck.

T: Good. And here they are with the ice cream and getting ready for dinner. Now, look at all of the different food that they had. Can you tell me some of the food that they ate?

S3 (13): (Indiscernible), like, pickles and corn and, like, bread and chicken and some greens.

T: Uh-huh.

S3 (5): And – and, like, crab stuff –

T: Okay.

S3 (4): – and some green stuff.

T: And what was that?

S3 (1): Tomato.

T: Tomato.

S3 (4): And bread and that.

T: And the potato salad. Very good.

S3 (7): And – and – and she surprise was pickles.

T: And the surprise was pickles. You're absolutely right. Do you think that anybody expected to have pickles for dessert?

S3 (1): No.

T: No. But what made Hope's pickles special?

S3 (28): Because when they taste it, it feel, like, sweet. And it had peppers in there. And what – he like pickles – with pickles and peppers. I might like it.

T: All right. So when he tasted it, it was sweet. It had peppermints inside, or like, a peppermint stick. And he tasted it and he did like it.

S3 (3): But when we –

T: Why did –

S3 (19): But when we, like, tried – ate the pepper – we had pepper and the pickle, our tongue could be hot –

T: Oh, okay.

S3 (4): – 'cuz it, like, hot.

T: Okay.

S3 (1): Right.

T: Well, these weren't hot. These weren't hot peppers. That was like peppermint candy, so it wasn't too hot.

S3 (1): What –

T: So what –

S3 (1): What –

T: So what did Aunt Poogee call Hope's pickles? She called them what?

S3 (2): Pickles peppers.

T: Hope's Peppermint Pickles. Say that with me. Hope's Peppermint Pickles.

S3 (3): Hope's Peppermint Pickles.

T: When she told her that she was going to add her recipe to the family, how do you think Hope felt?

S3 (1): Happy.

T: She felt happy. And in the book, this author says, "*I felt proud.*" Well, thank you, [S3], for being such a good listener. And I enjoyed talking to you about the book *Family*. Tomorrow we will continue talking about this book.

(End of Recording.)



**STUDENT 3*****Family – Day 2***

(Responses: 814 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

T: Hi, [Student 3].

S3 (1): Hi.

T: Okay. Yesterday we read a book called what? What was the name of our book?

S3 (5): *Last Stop on Milly Street.*

T: No. What was the name of our book?

S3 (1): *Family.*

T: *Family*, by Isabell Monk and illustrated by Janice Porter. So today we're going reread the book, with me asking questions and you saying the answers in your own words. Okay?

S3 (1): Okay.

T: Let's look at our book *Family*. Tell me, what is happening on the first page of our story?

S3 (19): *It's raining, and I see a little girl in the car, go to the farm to see their family.*

T: Very good. It is raining. The little girl is in the car. And they're going to the farm to see her family. What happens when Aunt Poogee sees the family?

S3 (22): *They so happy, and they get hugs. And she went back to the car and give her a surprise. It was pickles!*

T: Okay. But do they know that it was pickles?

S3 (1): No.

T: No. So, now, tell me, what's going on in this picture? What are some of the things you see her family doing?

S3 (34): *I see a horn. I see a bag. I see ... a pink ... a peach guy ... and ... and a brown one. And then, and a boy dancin' to each other, and he is, like, (inaudible).*

T: Okay. So you said the peach guy and the brown one. The peach guy, or this guy, is her dad. And that's one of her aunts. And you said – and you see a man. So he's just kind – he is resting. He's resting in the chair. Tell me, what's going on in this picture?

S3 (21): *I see, like, the bag, and I see some girls. And I see the baby sticking the tongues at the boy.*

T: The baby is sticking his tongue out at that boy. Do you think he wants him to hold him?

S3 (1): No.

T: No. I think that's why he's sticking his tongue out. What are these two older –

S3 (11): She just want – she just want her – want her – not him.

T: Oh, okay. She wants the girl –

S3 (1): Uh-huh.

T: – and not him. What do you think these two older girls are doing back here?

S3 (18): Like, I see one – then, like, one – they're, like, holding something. And everyone pickin' – is pickin' somethin' up.

T: Okay. And what they're holding, these are, like, peas. I think they're called something –

S3 (1): Um –

T: – they're doing something called shelling peas. Can you say that? Shelling peas.

S3 (2): Shelling peas.

T: If you open it up, the little green peas will be inside. And that's what Aunt Poogee grows on her farm. She grows peas on her farm too.

S3 (13): Yeah. She's – so the – like, she is – they're huggin' each other back there.

T: They're hugging each other because they haven't –

S3 (4): And one more thing?

T: What?

S3 (19): I see a man, like, get a watermelon, and, like, try makin' – he want some juice, like pie – for –

T: So you see the man with the watermelon, and you think he's going to get some juice from the watermelon?

S3 (1): Uh-huh.

T: Okay. That would be good.

S3 (3): And squeeze it.

T: And squeeze it. Well, here is Michael playing that trumpet again. Have you ever played a trumpet before?

S3 (1): Yes.

T: When did you play a trumpet?

S3 (32): Like, when we – when we went to a parade – we went to a parade, and they had a horn ... like ... like that one. But it had – it had (inaudible). I tried. Yeah. <Makes horn sound> And she did too.

T: All right. When you went to the parade, they had a horn almost like this one. And what sound did it make again?

S3 (0): <Makes horn sound>

T: I like that sound. And that does sound like a trumpet. Okay. So on this page, we see Uncle Toney. And what does he have?

S3 (1): Catfish.

T: He has a catfish himself, and it looks like him, because he's got a beard and a mustache. It looks like the catfish has one too.

S3 (6): But they still got different stuff.

T: And they still – tell me about their different stuff.

S3 (32): He gots her – his – legs and some feet and socks. The fish just got, like, a tail and – and, like, a beard, and that's all, and, like, mouth – mouth, and like, eyes.

T: Okay. Good job.

S3 (5): But he don't got ears.

T: And he don't – he doesn't, does he?

S3 (1): No.

T: Well, look. It said that Uncle Toney was giving them a cabbage leaf. Is that a real cabbage leaf?

S3 (1): Yes.

T: No. He said it's a cabbage leaf – a green one-dollar bill. So he was giving them a dollar. Why do you think they called it a cabbage leaf?

S3 (15): Because it looked like one. Like, like, if it was a cat, it would have –

T: A cabbage. Can you say cabbage?

S3 (1): Cabbage.

T: Okay.

S3 (10): If it was, like, a cat – that it was cabbage –

T: Uh-huh.

S3 (28): – like, it would have, like, some – like, hands, and it would have sharp claws. And they cut – it cut it, and then – then – then they would eat it.

T: All right. So have you had cabbage before in a salad?

S3 (1): No.

- T: All right. Well, this is what –
- S3 (5): But I did have something.
- T: What did you have?
- S3 (2): Chicken sandwich.
- T: All right. Well, here we say it calls it a cabbage leaf because it does look like a leaf from a cabbage. It's green, and he's pretending that he's giving them a cabbage leaf. But it's really money, a dollar bill. We talked about money in our story the other day.
- S3 (1): Yes.
- T: What money was that? Do you remember?
- S3 (2): Like, coins.
- T: Who had the coins?
- S3 (15): The – the guy who was drivin' the – the guy who was driving it – the bus.
- T: You're absolutely right. And what did he do with the coin?
- S3 (8): He did a magic trick to the boy.
- T: What did he do to the boy?
- S3 (25): He, like – he, like took his ear – he – he grabbed something out of his ear – and out of his ear, and it was a coin.
- T: So he took something out of his ear, and it was a coin. So in both of our books, we've read about some type of money, haven't we?
- S3 (13): It looks like a song too, because little boy has, like, a trumpet –
- T: Uh-huh.
- S3 (11): – and – and another one had a guitar. And it should be –
- T: You're absolutely right.
- S3 (22): – it should be in a band, and they, like, have a lot of music, and people would be clapping. And they would –
- T: They would have a lot of music and live music. And the people would clap.
- S3 (0): <Makes musical sounds>
- T: Okay. Very good. Okay. I'm glad you remember that. Yes! This boy had the trumpet, and the other man had the guitar. So they could be in a band together. Well, here we see Gregory, and he's looking at Hope's surprise. Look at his face. What do you think he's thinking?
- S3 (8): At the pickle, and "What – what is this?"

- T: Yeah. He's probably saying, "Why did she bring a pickle?" Okay. Then they went outside to play. Do you remember the name of the game they were playing?
- S3 (2): School bus!
- T: They were playing school bus. And who was Gregory?
- S3 (4): The – the bus driver!
- T: Why do you think Gregory is always in charge?
- S3 (7): Because he's the big – he's the biggest.
- T: He's the biggest. Well, you're right. I hadn't noticed that. He does seem to be bigger. But –
- S3 (9): But he – but he – like, he – the horn boy –
- T: Uh-huh.
- S3 (5): – almost, like, bigger than him.
- T: Okay. So yeah, Michael would be next, the one who plays the horn. And I guess, since Gregory is the biggest, everybody does what he says, doesn't –
- S3(1): Yes.
- T: – don't they?
- S3 (1): Yes.
- T: Okay.
- S3 (25): But some – it's the – it's the same thing, because the man has – the bus guy, he taking them to somewhere. And he taking them somewhere.
- T: You are so smart! They did. They're playing like they're on a bus, but in our other book, they were –
- S3 (4): They were on a –
- T: – on a bus.
- S3 (3): – on a bus.
- T: And he did take them somewhere. Do you remember where he took them? Where did he take CJ and his Nana?
- S3 (6): To – like, to a lunch caff –
- T: To the soup kitch –
- S3 (4): The soup caff too.
- T: Yeah, the soup kitchen. Okay. Well, where did Gregory take his cousins while they were pretending? Where did he take them?

S3 (3): To a farm!

T: To the farm. And what did they see while they were on the farm? The –

S3 (4): Pigs, roosters, and chickens!

T: All right. So he took them past the pig pen and then over by the roosters. But when they called – but when Aunt Poogee said, “It’s time to crank the ice cream!” what did everybody do?

S3 (2): They ran –

T: They ran away.

S3 (5): They ran to – to eat.

T: They ran to go get some ice cream.

S3 (11): They’re like, “What? What? Boy, I’d like to eat some food!”

T: Okay.

S3 (2): Zoom! Zoom!

T: And look at all of the food that they had on the table. Which one would be your favorite?

S3 (1): Chicken.

T: Chicken. Do you see anything else that you would like to eat from this table?

S (4): The greens. And the –

T: The greens.

S (2): And that –

T: Okay. The corn.

S3 (1): No.

T: Okay. Oh, that’s the –

S3 (3): That’s the bread.

T: That’s a catfish. After they cut it up –

S3 (1): Oh.

T: – that’s how it looks after they cut it up.

S (5): I thought it was bread.

T: No. That’s a catfish. What else would you like from this table?

S (4): I might try this.

- T: Okay. Those are crab cakes. So good. And remember, the author said that everything was grown on Aunt Poogee's farm.
- S (12): These are things I don't like: pickles, corn, tomatoes. And what's that?
- T: Which one? Show me.
- S (0) <Gestures>
- T: Oh, that's a napkin.
- S3 (3): Oh. What's this?
- T: That's the potato salad. Do you like potato salad?
- S3 (1): No.
- T: Okay. Well, here everybody's sitting around the table? What do you think they're talking about –
- S3 (1): Like –
- T: – when they're sitting around the table?
- S3 (58): Like, talking about the school bus and talk about, like, we have someone far away to play school bus. He – he was, like, ran the bus to us, a real bus, and we was faking. We was goin' out at recess and playin' and playin'. When he's – when he came, we wind up, time for eat – to eat.
- T: Okay. And it's time to eat. And after everybody ate, then it was time for dessert. Remember, dessert, we said, was something sweet that you usually eat after dinner.
- S3 (1): Pickles.
- T: So they had the ice cream. And what did Hope give them?
- S3 (1): Pickles!
- T: The pickles.
- S3 (2): And popcorn.
- T: And look at Gregory's face.
- S3 (1): Yes.
- T: What do you think he's thinking?
- S3 (21): Like, "Why you bring pickles? Nobody likes the pickles. But I might try it. Oh, and I might like it too."
- T: So when he tried it, then what?
- S3 (3): He liked it!

- T: He did like it. But did you notice that nobody else ate it until Gregory ate it?
- S3 (3): Yes. And – and –
- T: And see – go on.
- S3 (6): And then they started eating it.
- T: And then they started eating them.
- S3 (23): This was, like, like, they like, are – are full, and these people, like, gonna cry. They didn't liked her – they – they – taste bad.
- T: No. If they taste bad, would they be smiling?
- S3 (4): No. Like, it hot.
- T: No.
- S3 (3): Everybody's not goin' <makes breathless gesture>.
- T: It's not a hot pickle. It's just a regular pickle with peppermint in it. So it's not hot.
- S3 (4): Like cand – like candy?
- T: Like candy, yes.
- S3 (2): Like, like –
- T: And they all –
- S3 (7): So, like, a pickle – but it was –
- T: With candy –
- S3 (2): – in there.
- T: – inside of it.
- S3 (4): And it was good.
- T: So how do you think they liked it?
- S3 (1): Happy!
- T: They were happy.
- S3 (1): Happy.
- T: And the – it was sweet. So they did like it. So, after the big dinner, the ice cream, and the pickles, Hope and Aunt Poogee went and sat on the porch. What do you think they were talking about?
- S3 (3): Like, the family.



- T: What about the family?
- S3 (16): Like, she just wanna – she don't want, like, don't wanna hear the horn. She – she (inaudible).
- T: Okay. What else were they talking about?
- S3 (7): Like, the school bus ... and the pickles.
- T: And the pickles. Do you think this was Hope's first time bringing a dessert?
- S3 (1): Yes.
- T: Probably so. And what did –
- S3 (1): Everybody's.
- T: Everybody. What did Aunt Poogee call Hope's pickles?
- S3 (3): Hope's Peppermints Pickles.
- T: Hope's Peppermint Pickles. Say it with me.
- S3 (3): Hope's Peppermint Pickles.
- T: Hope's Peppermint Pickles. And how did Hope feel about bringing her pickles and sharing them with her family?
- S3 (1): Happy.
- T: She felt happy, and she said she also felt proud. And Aunt Poogee reminded her to share things from her father's side, and share things from her mother's side. But what did Hope tell her, most of all, they needed to share?
- S3 (7): They – they food, so they, uh ... love.
- T: What did they need to share?
- S3 (1): Love.
- T: They needed to share love. Thank you, [Student 3], for talking about *Family* with me. The next time we have a lesson, I'm going to let you tell me the whole story. Okay?
- S3 (1): Okay.
- T: All right.

(End of Recording.)

## STUDENT 3

*Family – Day 3*

(Responses: 587 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

T: Hi, [S3].

S3 (1): Hi.

T: You have been doing a wonderful job discussing the book *Family*. So today I'm going to let you retell the story in your own words. I may ask you some questions, but mainly, you will be telling the story. And you may use the book if you want to. Okay?

S3 (1): Okay.

T: All right. What is the name of our book?

S3 (1): *Family*.

T: *Family*, by Isabell Monk and illustrated by Janice Lee Porter.

S3 (11): And yesterday we – we – we read *Last Stop on Wilty Street*.

T: We sure did. We read *Last Stop on Market Street*. Okay. But today I'm going to get you to talk to me about *Family*. So start the story.

S3 (34): I see, like, cars, like, two – like, like, two cars, and they parking to see they families. And one more car, and it's a little girl and her dad and her – and her mom.

T: All right. What's the little girl's name?

S3 (1): Hope.

T: Hope. So this is – well, show me Hope's car. Where is Hope's car?

S3 (2): Right here.

T: Okay.

S3 (6): And it might be right here.

T: Okay. So where is Hope's car going?

S3 (13): So they, like, park right here and get out and meet her family.

T: All right. They're going to Aunt Poogee's farm. Tell me what's happening on this page.

S3 (9): They went, like, went to them and hug them.

T: Why do you think they're hugging?

S3 (5): Because they miss they family.

T: They miss them. They haven't seen them in a while. And what does Hope have as a surprise in the back seat of the car?

S3 (1): Pickles.

T: Pickles. When Hope walked into the house, what did she see?

S3 (2): Her family!

T: What were they doing?

S3 (22): She – dancing – relaxed arms, and there were, like, people standing there, and they – so they'd go, like, kiss them when they play –

T: Okay.

S3 (3): – with the girls.

T: She saw people dancing. Say that with me. She saw people dancing.

S3 (4): She saw people dancing.

T: She saw a boy playing a horn.

S3 (5): A boy with a horn.

T: Say that with me. She saw a boy playing a horn.

S3 (7): She saw a boy playing a horn.

T: She saw a boy relaxing.

S3 (5): She saw a boy relaxing.

T: And she saw people standing.

S3 (5): And she saw people standing.

T: Okay. Tell me what's going on on this page.

S3 (58): I – we, like, see people, like – like, gettin' they food for them, and like, beverage stuff. And like, huggin' too and people watching. And people, like, stick they tongue when they don't want them. And the other one, and she, like, might stop, like (indiscernible), and it – and she's smilin' at the girl but not at the boy.

T: So she's smiling at the girl but not the boy. Okay. Oh, here comes Uncle who – what's his name?

S3 (1): Uncle –

T: Do you remember his name?

S3 (1): Turley?

- T: You're close, yes. Uncle Tuney. Can you say that? Uncle Tuney.
- S3 (2): Uncle Tuney.
- T: What did Uncle Tuney have to bring for the dinner?
- S3 (1): Catfish.
- T: He brought the catfish. And here is Gregory. What is Gregory doing?
- S3 (6): Like, "What is that you got?"
- T: Who did he say that to?
- S3 (1): Hope.
- T: Okay. Let's turn the page. What's happening on this page?
- S3 (46): He – he was taking them – drive them – drive them – taking them to a farm. Like, he see some pigs and some – and woosters and chickens. And then he see – like, he see the boy – he see the boys, like, they cooking. But I forgot his name.
- T: Uncle Tuney. What's his name?
- S3 (2): Uncle Tuney.
- T: He's cooking the catfish they're going to have for dinner. What else do you see on this page?
- S3 (33): I see, like, the boy honking the horn again, and the little girl watching. And she – and – and – and he touch her. And – and – and she knocked – or stuck her tongue at him.
- T: She's got her tongue out. Very good. That was – I hadn't noticed that on that page. What's going on on this page?
- S3 (19): They want Miss Cheryl. "Come on, Miss Cheryl!" And they want people to come, and – and for they food.
- T: Okay. They are cranking the ice cream. And the way they made it, do you see this little handle?
- S3 (1): Uh-huh.
- T: What do you think it means to crank the ice cream?
- S3 (1): Like –
- T: What do they need to do with this handle?
- S3 (3): Like, stir some –
- T: Stir it up. Very good. Show me how you would stir it up.
- S3 (0): <Gestures.>
- T: Okay. Did they all get a chance to do it?

- S3 (1): Uh-huh.
- T: It looks like they all got a chance to do it, which makes it even better.
- S3 (4): But not the baby.
- T: But not the baby.
- S3 (8): Because she's too small; she can't do it.
- T: All right. Now –
- S3 (8): She might feel because she can't do it.
- T: Tell me about this page.
- S3 (4): I see some food.
- T: Now remember they said that everybody brought their specialty.
- S3 (1): Special.
- T: And their specialty is the favorite that they wanted to make. So can you tell me again some of the food that they had?
- S3 (20): Chicken, catfish, tomatoes, greens, and some peppers. They look like peppers, like – with corn. And so, like, salad, tomatoes. (Indiscernible.)
- T: And they got some cucumbers over there.
- S3 (4): And crabs and pickles.
- T: All right.
- S3 (1): And –
- T: So the pickles was for –
- S3 (1): Eating.
- T: – dessert. Did they want to eat the pickles when they first saw them?
- S3 (2): No. And –
- T: Why do you think they didn't want to eat them?
- S3 (17): Because it just looked like never – nobody knows to try it. But she did. She liked it.
- T: Okay. Who was the first person to try the pickle?
- S3 (2): The boy.
- T: What was the –
- S3 (1): Gregory.

- T: – boy's name?
- S3 (1): Gregory.
- T: Gregory. And see, look at everybody else looking. Nobody tried the pickles except for who?
- S3 (1): Gregory.
- T: Gregory. They were just waiting for him to try them. So what happened on this page?
- S3 (14): He liked it – tried the – the pickle. And they – and then they tried it.
- T: Okay. He liked the pickle, and then the other people tried it too. How do you think that made Hope feel?
- S3 (1): Happy.
- T: How can you tell?
- S3 (7): Because I see her – like, her smile.
- T: She is smiling. And at the end of supper, while the grownups cleaned up and the cousins played, Aunt Poogee and Hope sat on the porch swing. What were they talking about while they sit here?
- S3 (2): The pickles.
- T: And what else were they talking about?
- S3 (6): The – school bus and the family.
- T: Do you think Hope had a good time –
- S3 (1): Yes.
- T: – with Aunt Poogee and the family?
- S3 (1): Yes.
- T: Do you think she'd want to come back?
- S3 (1): Yes.
- T: Now, you said that you-all had a family reunion in the park. What were some of the things you did at your family reunion?
- S3 (13): Well, we went somewhere. We saw all them, and they were so happy.
- T: What were some of the foods you-all had?
- S3 (47): But we didn't eat nothing and something. We just [used it] (phonetic) somewhere. And we – all there – began – an then – we just go see the whole – and look at (indiscernible), but I didn't get to see the plate or drink 'cuz it – 'cuz that one wasn't working.
- T: Okay. I thought you told me you had pizza in the park when you had your family reunion?

- S3 (2): I did.
- T: You did? So –
- S3 (21): And so what else we did, we went and we just looked at the food and passed it. And yeah – and –
- T: So you looked at the food and passed it. And then what happened?
- S3 (30): And then we saw a – Grandpa and Granny. And Grandpa gave us some candy, but we didn't like it, so we got something else, and we – then we liked it.
- T: Okay. What was the something else that you got? Do you remember?
- S3 (1): Uh-huh.
- T: What was it?
- S3 (15): At the other one – we had pizza and stuff and some different kind of pizzas.
- T: So you had more than one family reunion?
- S3 (3): (No audible response.)
- T: Okay. So one was at the park with pizza. Where was the other one?
- S3 (8): Like, somewhere in our house, and people gonna –
- T: In a house.
- S3 (3): – celebrate something (indiscernible).
- T: And they were celebrating. All right. Well, all right. Well, thank you so much, [S3]. You've done a wonderful job. And I've enjoyed talking with you about the word *family*. What do you think family is? Do you think family is important?
- S3 (8): I love people. Yeah. But I do love –
- T: Why?
- S3 (5): – like – like, just the families.
- T: You love your family.
- S3 (5): You don't hate your family.
- T: You don't hate your family. You're absolutely right. And just like in this story, we could tell that all the cousins and Hope and Gregory and everybody loved each other too. Thank you, [S3].
- S3 (2): You're welcome.

(End of Recording.)

## STUDENT 3

*Last Stop on Market Street – Day 1*

(Responses: 250 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

T: Okay. Hi. My name is Ms. Bryant. What's your name?

S3 (1): [S3].

T: And we're going to read the story, *Last Stop on Market Street*. In this story CJ and his grandma take a bus ride together, discovering the beauty and wonder of their neighborhood. So are you ready to read?

S3 (1): Yes.

T: Okay. We'll have a good time reading.

Good morning. Today I want to share these books with you. You may choose the book you want us to read together.

S3 (5): *Last Stop on Market Street*.

T: Okay. You chose *Last Stop on Market Street*. Why did you choose this book?

S3 (9): Because I like it, 'cuz people in the movie.

T: Okay. Look at the cover of the book. What are some of the things you see on the cover of the book?

S3 (10): I see a man, a boy, and a old lady.

T: What do you think they're going to do?

S3 (11): I think they gonna get on a bus and go home.

T: Okay. The title of the book, again, is *Last Stop on Market Street*. It is written by Matt de la Peña. Do you know what we call the person who writes a book?

S3 (1): No.

T: The person who writes the book is called the author. Can you say *author*?

S3 (1): Author.

T: The illustrator of this book is Christian Robinson. Do you know what the illustrator does? What is the job of an illustrator?

S3 (7): He writes the words and the pictures.



T: You're right, the illustrate does write or draw the pictures in the book. So we're going to open this book, and we're going to talk about it.

The characters in this story are CJ and his grandmother. CJ and his grandmother live in the city and have to ride the bus everywhere they go.

Every Sunday after church, they ride the bus home. CJ is beginning to wonder why they have to ride the bus, why they don't have a car, and why they don't have other things his friends have.

In light of all of his questions, CJ's grandmother tries to help him see the good and beauty in everything.

Have you ever ridden the bus or the MetroLink before?

S3 (2): Yes. Yes.

T: Where did you go?

S3 (3): To the zoo.

T: To the zoo. I'm sure that was an interesting ride to the zoo. So before we open our book, we're going to look at these new vocabulary words. Our first word is *freedom*. Freedom. Can you say that?

S3 (1): Freedom.

T: Freedom means a choice or independence or not captured.

Our next word is *freckled*. Can you say *freckled*?

S3 (1): Freckled.

T: Okay. Freckled means speckled, spotted, or dotted.

Our next words is *ducked*. Can you say *ducked*?

CJ ducked under his nana's umbrella. And *nana* is another word for grandmother. That's what CJ calls his grandmother. He calls her *Nana*.

Can you say *palm*?

S3 (1): Palm.

T: Palm is the inner part of your hand.

Can you say *lurched*?

S3 (1): Lurch.

T: That's what the bus does, and we're going to see that when we start reading.

Can you say <in a whispered tone> *whisper*?

S3 (1): <Whispers> Whisper.

T: Whisper means to talk softly or speak softly. Can you say *rhythm*?

S3 (1): *Rhythm.*

T: Rhythm is like a beat or a tempo.

Crumbling. Crumbling means to break down or smash.

Graffiti tag. Now, that's a new word. Can you say that? *Graffiti-tagged.*

S3 (2): *Guffiti-tagged.*

T: And this is graffiti. This is when people paint or draw on buildings or on doors or on windows, and they'll get in trouble for doing that.

Our next word is *arcing*. Arcing, like this rainbow. Arcing.

And our last word is *stray*. Can you say *stray*?

S3 (1): *Stray.*

T: Okay. Well, today, while we're reading, I want you to look at the words as I point to them, and we're going to look at the punctuation marks at the end of each sentence. The name of our story is *Last Stop on Market Street*.

*CJ pushed through the church doors, skipped down the steps. The outside air smelled like freedom, but it also smelled like rain, which freckled CJ's shirt and dripped down his nose.*

Where is CJ in this picture?

S3 (2): *Right there.*

T: There's CJ.

He ducked under his Nana's umbrella, saying, "How come we gotta wait for the bus in all this wet?" "Trees get thirsty too," his Nana told him. "Don't you see that big one drinking through a straw?"

CJ looked for a long time, but never saw a straw.

From the bus stop, he watched water pool on flower petals, watched rain patter against the windshield of a nearby car. His friend Colby climbed in and gave CJ a waive and drove off with his dad. "Nana, how come we don't got a car?"

Can you point to his friend *Colby*?

S3 (2): *That's him.*

T: That's right.

The bus creaked to a stop in front of them. It sighed and sagged, and the door swung open.

"Boy, what do we need a car for? We got a bus that breathes fire, and old Mr. Dennis, who always has a trick for you."

"What's that I see,? Mr. Dennis asked. He pulled a coin from behind CJ's ear and placed it in

his palm. Nana laughed her deep laughed and pushed CJ along. They sat right up front. The man across the way was tuning a guitar. An old woman with curlers had butterflies in a jar. Nana gave everyone a great big smile and a “good afternoon.” She made sure CJ did the same.

The bus lurched forward and stopped, lurched forward and stopped. Nana hummed as she knitted. “How come we always gotta go here after church,” CJ said, “but Gayle and Colby never have to go nowhere?” “I feel sorry for those boys,” she told him. “They’ll never get a chance to meet Bobo or the sunglass man. And I hear Trixie got herself a brand new hat.

CJ stared out the window, feeling sorry for himself. He watched cars zip by on either side, watched a group of boys hop curbs on bikes. A man climbed aboard with a spotted dog. CJ gave up his seat. “How come that man can’t see?”

What do we call people who can’t see?

S3 (1): **Blind.**

T: **Blind.**

“Boy, what do you know about seeing?” Nana told him. “Some people watch the world with their ears. “That’s a fact. Their noises too,” the man said, sniffing at air. “That’s a mighty fine perfume you’re wearing today, ma’am.” Nana squeezed the man’s hand, and laughed her deep laugh.

Two older boys got on next. CJ watched as they moved on by and stood in back. “Sure wish I had one of those,” he said.

What does CJ want?

S3 (2): **A dog.**

T: **And what else – what do the boys have that CJ wants?**

S3 (2): **Headphones, earphone.**

T: **Okay.**

Nana set down her knitting. “What for? You got the real thing sitting across from you. Why don’t you ask the man if he’ll play us a song?”

CJ didn’t have to. The guitar player was already plucking strings and beginning to sing. “To feel the magic of music,” the blind man whispered, “I like to close my eyes.” Nana closed hers too. So did CJ, and the spotted dog. And in the darkness, the rhythm lifted CJ out of the bus, out of the busy city.

He saw sunset colors swirling over crashing waves. Saw a family of hawks slicing through the sky. Saw the sold woman’s butterflies dancing free in the light of the moon. And CJ’s chest grew full, and he was lost in the sound. And the sound gave him the feeling of magic.

The song ended, and CJ opened his eyes. Everyone on the bus clapped, even the boys in the back. Nana glanced at the coin in CJ’s palm. CJ dropped it in the man’s hat.

Why do you think CJ gave the man his coin?

S3 (13): **Because – because, like – because he liked it, so he gave him a coin.**

T: Because he liked the singing –

S3 (1): Yes.

T: – and him playing the piano, and he gave him the coin.

S3 (1): Uh-huh

T: “Last stop on Market Street!” Mr. Dennis called. CJ looked around as he stepped off the bus. Crumbling sidewalks and broken-down doors. Graffiti-tagged windows and boarded-up stores. He reached for his Nana’s hand. “How come it’s always so dirty over here?”

She smiled and pointed to the sky. “Sometimes, when you’re surrounded by dirt, CJ, you’re a better witness for what’s beautiful.” CJ saw the perfect rainbow arcing over the soup kitchen. He wondered how his Nana always found beautiful where he never even thought to look.

He looked all around them again: at the bus rounding the corner out of sight, and the broken street lamps still lit up bright, and the stray cat shadows moving across the wall. When he spotted their familiar faces in the window, he said, “I’m glad we came.” He thought his Nana might laugh her deep laugh, but she didn’t. She patted him on the head and told him, “Me too, CJ. Come on.”

So where did CJ and his Nana go after church?

S3 (5): They went to the store.

T: Did they go to the store?

S3 (1): No.

T: They went to feed this – these people, and it’s called a soup kitchen. What is it called?

S3 (2): Soup kitchen.

T: A soup kitchen. All right. We’re going to go back and review our book. Let’s say the name of our book together: *Last Stop on Market Street*.

*Last Stop on Market Street*. And that’s where the soup kitchen was, on Market Street. So where are Nana and CJ going?

S3 (3): (No audible response.)

T: Where are they going?

S3 (1): Home.

T: Where do they go after church, every Sunday? They go to the what?

S3 (3): To the (indiscernible).

T: The soup –

S3 (1): On –

T: What is called?

S3 (2): The (indiscernible).

T: The soup kitchen. Why do you think Nana goes to the soup kitchen?

S3 (4): Because they – they hungry.

T: The people are hungry, and they – and she and CJ go so they can feed them, don't they?

S3 (1): Yes.

T: Let's go back and look through our story. What did Nana mean when she said, "We have a bus that breathes fire"? What is that?

S3 (4): A dragon have fire.

T: It's a dragon that has fire, and it's on the side of the bus. So that's what Nana meant when she says, "We have a bus that breathes fire."

What did Mr. Dennis pull from behind CJ's ear?

S3 (2): A coin.

T: Did he really pull that coin from behind his ear?

S3 (1): No.

T: Where do you think the coin from?

S3 (4): From the old man.

T: Where do you think Mr. Dennis got the coin from?

S3 (1): Him.

T: You think he got it from the man playing the guitar?

S3 (1): No.

T: Where do you think he got it from?

S3 (20): Like, like, a guy – he axed – a guy, he axed, "Can I get a coin, please, for a little boy?"

T: So he asked a guy to give him a coin so he could give it to the boy, CJ?

S3 (1): Yes.

T: Okay. Why did the blind man have a dog?

S3 (22): Because he – he will – because he can't see – people can't see, so he got a dog, and then he could see people.

T: So the dog can see the people?

S3 (1): Yeah.

- T: And it will help him. All right.
- S3 (1): Uh-huh.
- T: What instrument is this man playing?
- S3 (2): A guitar.
- T: A guitar. Do you know how to play a guitar?
- S3 (1): No.
- T: Have you ever played a guitar before?
- S3 (1): No.
- T: Okay. Now, here it says, “*And in the darkness, the rhythm lifted CJ out of the bus.*” Did he really fly out of the bus?
- S3 (1): No.
- T: Well, why do you think the author said that?
- S3 (11): Because it feels like he’s flying in the – out the bus.
- T: Because it feels like he’s flying out of the bus while he listens to what?
- S3 (2): The song.
- T: He listens to the song that the man was playing. Do you think the people on the bus enjoyed the song?
- S3 (1): Yes.
- T: How can you tell?
- S3 (6): Because I see a girl clapping.
- T: Because they were clapping. And these people are clapping too, aren’t they?
- S3 (1): Yes.
- T: Okay. So now it’s the last stop on Market Street. What did CJ see when they got off the bus?
- S3 (38): Saw some, like, lint – like, like windows, and – and then there was white and yellow, and then on the walls and stores. And they were going to be in trouble, because (indiscernible), they have to be in jail.
- T: Okay. Because they were painting. It was graffiti, wasn’t it?
- S3 (1): Yes.
- T: Can you say graffiti?
- S3 (1): Gruffiti.

T: That's what it is when they paint or draw all over the walls and the doors. And you're right, they could get in trouble and they could go to jail.

How do you think CJ felt when they got to the soup kitchen?

S3 (3): They felt happy.

T: Why did he feel happy?

S3 (11): Because she – she's saw – because he saw friendly mans and girls.

T: He saw friendly men and girls. And on this page he's happy because they're going to do what?

S3 (2): Feed them.

T: They are going to feed them. A lot of time these people don't have families, or they don't have homes, so they can come to the soup kitchen, and they can get some food.

Well, thank you so much, [S3], for being such a good listener. I enjoyed having a conversation with you about the book *Last Stop on Market Street*. Tomorrow we will continue our conversation about the book. Thank you.

(End of Recording.)

## STUDENT 3

*Last Stop on Market Street – Day 2*

(Responses: 389 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

T: Hi, [Student 3].

S3 (1): Hi.

T: Yesterday we reads a book called – do you remember the name of our book? *Last Stop on Market Street*.

S3 (5): *Last Stop on Market Street*.

T: Yes. *Last Stop on Market Street*, by Matt de la Pena, and illustrated by Christian Robinson. Well, today we're going to reread the book, with me asking questions and you saying the answers in your own words. Okay?

S3 (1): Okay.

T: Let's look at our book. *Last Stop on Market Street*. [Student 3], tell me, what is happening on this page?

S3 (17): I see, like, people ... like, cars – they would have bikes, and, like, people walking with they dogs.

T: Okay. What are these people doing?

S3 (6): They, like, look at something. They –

T: What do you think is inside of that box?

S3 (2): A toy.

T: Okay. It might be. And you do see people riding bikes, walking with their dogs, and maybe looking inside of a box.

S3 (2): And cars.

T: And cars. Well, tell me, what's happening on this page?

S3 (18): I see a boy, and he's steppin' on steps, and I see his friend walking with his dad –

T: Okay.

S3 (3): – in the car.

T: Do you remember the name of the little boy on the steps? What was the name of the little boy?



S3 (1): CJ.

T: CJ. Where was CJ and his Nana? Where were they coming from?

S3 (4): The – the house ... church.

T: Where were they coming from?

S3 (1): Church.

T: They were coming from the church. And yes, I do see CJ's friend, walking with his dad, holding his hand. What's happening in this picture?

S3 (13): It's raining, so he next to his grandmother, so he won't get wet.

T: It is raining, and he's snuggled under the umbrella with his grandmother, so they won't get wet. Well, let's look on this page. What was CJ's friend's name again?

S3 (1): Cole.

T: Colby, yes.

S3 (1): Colby.

T: His name was Colby. And here we see CJ waving to Colby as they are riding away in their car. Here comes the –?

S3 (1): Bus.

T: Here comes the bus. Nana said the bus breathed fire. Why did she say that?

S3 (8): Because it's a dragon, and it – he fire.

T: Because it is a dragon, and he does have fire coming out of his mouth, doesn't he?

S3 (1): Yes.

T: The dragon has fire coming out of his mouth. Say that with me. The dragon has fire coming out of his mouth.

S3 (9): The dragon has fire coming out of his mouth.

T: Why do you think – here's Mr. Dennis. Why do you think Mr. Dennis plays the coin game with CJ?

S3 (3): Because it's fun.

T: Because it's fun. And what's another reason that you can think of why he may do it?

S3 (9): Because he might be happy because he do tricks.

T: Oh, that is a good reason. He could be happy that he does tricks. Now, when Nana got on the bus, she said "Good afternoon" to everyone. And she made CJ say it too. Why do you think Nana makes CJ say "Good afternoon" to everyone?

- S3 (10): Because she – because he got to be friendly to strangers.
- T: So he could be friendly to strangers, and he also would have good manners. Here it says, “The bus lurched forward and stop, forward and stop.” Let’s do – do that with me. How would the bus lurch forward and stop. Let’s pretend we’re riding the bus. Let’s go. Forward –
- S3 (1): Forward.
- T: – and stop.
- S3 (3): – and stop. Stop.
- T: And stop. Forward and stop.
- S3 (3): Forward and stop.
- T: Stop.
- S3 (4): Stop. Forward and stop.
- T: Okay. So it kind of like – it throws you forwards, and then it bounces you back, doesn’t it?
- S3 (1): Yes.
- T: Okay. Here we see CJ looking out the window. CJ seems to feel sorry for himself. Why do you think he feels sorry for himself?
- S3 (7): Because he miss his friend – his friends.
- T: He misses his friends. Why do you think CJ doesn’t like riding the bus?
- S3 (36): Because he’ll ride a bus one more – to see more ride in the car – because, like, so he can just, like, so he can, like, look out the window and see the ... and see his friend.
- T: Okay. He does like riding in the car, so he can look out the window and see his friends. But there are so many interesting things that happen on the bus and so many people. If you were CJ, how would you feel about riding the bus?
- S3 (1): Happy.
- T: What would make you happy about riding the bus?
- S3 (5): Like the people doing tricks.
- T: Seeing the people doing tricks. Tell me more.
- S3 (21): Like, if I was CJ, I will, like, like, ask the old lady how do look at the flies, but buddaflies.
- T: Oh!, the old lady looking at the butterflies? Okay. That would be nice.
- S3 (16): And I’d ask the dad, “Why do you got gray stuff on your hands and neck?”
- T: You know, that’s a good question. Do you know what – what people call these when they have, like, drawings or paintings on their arms and neck?

S3 (1): No.

T: Do you know what those are called?

S3 (1): No.

T: They are called tattoos. Can you say that?

S3 (1): Tattoos.

T: Tattoos. They are called tattoos. So this man has a lot –

S3 (2): One time –

T: So this man has a lot of tattoos. Go on.

S3 (14): One time, when I had – when I had candy, my sister too, guess what?

T: What?

S3 (33): When I ate it all, guess what? I saw a tattoo – a tattoo came out. And then I – I picked – then I put it on my arm, and then I looked at it.

T: So when you had a candy, you and your sister, there was a tattoo in the candy?

S3 (1): Yes.

T: And you put it on your arm?

S3 (1): Yes.

T: What was it a tattoo of?

S3 (2): A superhero.

T: What superhero was it?

S3 (20): But I don't know his name. But he had a – a face ... and ... and he ... and it had his name.

T: Okay. Well, on this page, what is the man doing?

S3 (1): Singing.

T: He's singing and –?

S3 (9): And he – and he – he got a – a guitar.

T: Playing the guitar. Why did the people close their eyes while he was playing the guitar?

S3 (8): Because they was afraid they might be sleepy.

T: Do you think they were sleepy?

S3 (1): No.

- T: Why do you think they closed their eyes?
- S3 (7): Because it feels like they is sleepy.
- T: It feels like they are sleepy. But what about CJ? CJ said, "It lifted him out of the bus." Did it really lift him out of the bus?
- S3 (1): No.
- T: Why do you think CJ closed his eyes?
- S3 (20): Because – because as soon as, like, he's going, like, fly off the bus and, like, goes to a – goes somewhere.
- T: Okay. The music made him feel that good. And when the man finished playing the guitar, what happened?
- S3 (9): People clapped, and he gave him a – a coin.
- T: The bus driver said, "Last stop on Market Street!" So CJ and his mom are walking. Where are they going to?
- S3 (7): The, uh, uh ... soup with the kitchen.
- T: They're going to the soup kitchen. How do you think CJ feels as he's walking to the soup kitchen?
- S3 (13): He, like, feels scared 'cuz he sees strangers and sees all this weird.
- T: He feels scared because he sees strangers, and he sees all this weird stuff, doesn't he?
- S3 (1): Yes.
- T: You are absolutely right. But after CJ gets to the soup kitchen, how does he feel?
- S3 (11): Happy 'cuz he sees people who are being nice to him.
- T: He sees people who are being nice to him. And also the people that he knows, doesn't he?
- S3 (1): Yes.
- T: All right. And how do you think Nana feels about the soup kitchen?
- S3 (1): Happy.
- T: Why does she feel happy.
- S3 (7): Because she like help – feed the peoples.
- T: Because she likes to help and feed the people. Well, thank you, [Student 3], for discussing the book, *Last Stop on Market Street*. Tomorrow we will continue discussing our book. Okay?

(End of Recording.)



## STUDENT 3

*Last Stop on Market Street – Day 3*

(Responses: 701 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

T: [S3], Day 3. Hi, [S3]!

S3 (1): Hi.

T: Today we're going to complete our conversation about the story, *Last Stop on –*

S3 (2): *Stop on –*

T: *– Market Street.*

S3 (2): *– Music Street.*

T: Good. You remember the title.

S3 (1): Yeah.

T: I'm going to let you tell the story in your own words, and I may ask you a few questions now and then. Okay?

S3 (1): Okay.

T: Now, I'm going to let you use the book, so you can turn the pages in the book, and you can tell me what's going on in the story.

S3 (1): Okay.

T: Okay.

S3 (5): *Last Stop on Music Street.*

T: Okay. Tell us what's going on at the beginning of our story?

S3 (10): *Like, I seen peo – like, like her grandma and him.*

T: Do you remember the little boy's name?

S3 (1): PJ?

T: CJ. What is his name?

S3 (1): CJ.

T: And what did he call his grandmother?

S3 (2): *Granny – Nana.*

- T: Nana.
- S3 (1): Nana.
- T: Okay. Now, tell me, what are CJ and Nana doing?
- S3 (13): Walking to – to the bus, so they go somewhere and feed the people.
- T: Okay. What’s happening on this page?
- S3 (53): It’s raining, so he next to his grandma so he won’t get wet. So, like, he see his friend. And then, like, when he’s there – and then, like, when he’s there, he – he drives a car, and they waiting for the bus and so they can go to (indiscernible) to feed the people.
- And then when they got on the bus, she told him – he – they have fire because it’s a dragon, and he – and his grand – when – when he can open his mouth, his fire come out, like <exhales strongly>.
- T: Yeah, like <exhales strongly>. Okay. So what happened when they got on the bus?
- S3 (27): He – there was a man show – show – the man showed the boy a trick, and he did it, where he pulled a coin out of his ear.
- T: On this page, tell me what’s happening on this page.
- S3 (16): They smile and say “good morning,” people – like, he did it too, and he did too.
- T: And he did too. What’s going on on this page while CJ is looking out of the window?
- S3 (25): He wants to see his friends. Like, he, like, like, want to have a car so that he can see the player at the window.
- T: Okay. And who are these people on this side of the bus?
- S3 (23): Like, what if I was CJ, and I axed the – the old lady could I see the – could I look at the butterflies.
- T: And who is sitting beside her?
- S3 (4): A guy with tattoos.
- T: Hmm. Hmm. A guy with tattoos. What’s going on on this page?
- S3 (22): It’s a blind man, and he have a dog, because he try to see, so the dog tell him where they’re going.
- T: Okay. Yeah. On this page?
- S3 (48): I see two boys, like, they have headphones and phones and the dogs (phonetic), and he want it too. So, like, when the guy, like, was – where the guy, like, was – when the guy sang a song and – and they close their eyes, and he – and CJ’s too.
- T: So the guy was playing songs, and they closed their eyes to listen to his what? His music –
- S3 (1): Music.

- T: – on the –
- S3 (1): Guitar.
- T: The music on the guitar. Very good.
- S3 (22): Like, when he closed his eyes, it feels like he's gonna, like, get out of the bus and fly and go somewhere.
- T: Did he really go somewhere?
- S3 (1): No.
- T: No, he didn't. What's happening on this page?
- S3 (20): Well, well, it was people was clapping, and the grandmother, so he gave him a coin 'cuz he liked it.
- T: He liked the music.
- Okay. It's time to get off the bus. And what is happening on this page?
- S3 (60): Like he walk and see strangers. He see this, like, words, like, like (indiscernible). And like, me, and they, like, love me, and they're, like, love. And then he see a guy is walking with a cart, and the other guy had – and he got a box. And the other guy, he got a wheelchair 'cuz he might hurt hisself.
- T: All right. So when they got off the bus, these were a lot of things that CJ saw. He saw the words on the building, the guy with the cart, and also, the guy who had gotten hurt, in a wheelchair.
- What do you see special on this page?
- S3 (4): I see a rainbow.
- T: Yes. Even though CJ didn't want to ride the bus, and CJ didn't want to walk, his grandmother always found beautiful things to talk about as they were on their way. So – and where were they going?
- S3 (3): To the lunch.
- T: Okay.
- S3 (6): Soup kit'n for lunch. Soup kitchen.
- T: To the soup kitchen. So what do we see on this page?
- S3 (23): You see the people hungry, and they hungry too. And when they finish feeding them, they will go home and eat some food.
- T: So here we see the people all lined up, ready to get some food, and ready to get something to eat. Why did we say they came to the soup kitchen?



- S3 (36): Because – so they can feed the people. And then when they're done, the people – the other people, like go home and eat some food. And the other people could go sleep, 'cuz they already ate food.
- T: Okay. Well, on the last page of our book, we see CJ helping Nana at the soup kitchen. Tell me what's going on in this picture.
- S3 (48): When – when they give the food they want, like, they could sit somewhere, they eat. When they done, they can talk. And like, like, when you see the man with the beard, I think that something's in his hair, because white thing, and you can see right here.
- T: Okay. What do you think – what are some other foods do they seem to have besides soup?
- S3 (1): Like –
- T: What else do you see?
- S3 (14): Like, beans, and like, oatmeal and stuff. And it's like – so all this stuff.
- T: Okay. And what do you think this brown stuff is? What do you think that is?
- S3 (1): Beans.
- T: Beans. Okay. Or it could be bread. It looks like it may be bread.
- S3 (1): Yes.
- T: Or even a brownie – something sweet for them to eat along with their soup.
- S3 (3): Oh, okay. Uh-huh.
- T: Okay. Now, is there anything else you would like to tell me about the story?
- S3 (1): Yes.
- T: What else would you like to tell me about the story?
- S3 (23): Like, like, at the end – at the end of – of the book, like, they wait again, so they could go home and eat.
- T: Who are we talking about? CJ and Nana?
- S3 (1): Yes.
- T: Okay. They are waiting. So they are – where are they waiting? They are back at the what?
- S3 (1): Bus.
- T: They are back at the bus stop, waiting for the bus to take them home.
- S3 (10): And like, he could do a – do CJ a trick.
- T: And he could do CJ a trick. So do you think Mr. Dennis is going to pick them back up?
- S3 (1): Yes.

- T: Okay. Now, did you tell me you had ridden a bus before?
- S3 (1): Yes.
- T: Where did you ride a bus to?
- S3 (3): To the zoo.
- T: To the zoo. And what did you see when you went to the zoo on your bus trip?
- S3 (10): Gorillas, monkeys, and some, like – like, zebras and some lions.
- T: A lion? Hmm.
- S3 (5): And dolphins and some seals.
- T: Okay. You saw a lot of animals on your bus trip to the zoo. Have you ever ridden the MetroLink before?
- S3 (1): No.
- T: No? The MetroLink is kind of like a bus too, but it's kind of like a bus and a train, and it goes pretty fast.
- S3 (1): Right.
- T: So the next time you go on a trip, ask Mom to let you ride on the MetroLink, and that'll be something different too.
- All right, [S3]. Thank you so much for discussing the book *Last Stop on Market Street* with me. We learned a lot about CJ and Nana and their trip to the soup kitchen.
- Why did they go to the soup? Why – would you like to go to a soup kitchen and do that?
- S3 (15): Yes. Like, why I go to a soup kitchen, and ask them where I eat.
- T: Okay. Why do you think Nana and CJ went to the soup kitchen? I know they went to feed them. But why did they go?
- S3 (31): Like, so they could work. Like – like, if, they axed him – they axed the chef. He said, “Oh man, can we, like, like, work here, so with the grownups and kids?”
- T: Why do you think –
- S3 (5): And he might say “yes.”
- T: Okay. Why do you think they would want to work at a soup kitchen?
- S3 (8): So it's – so they can feed the people.
- T: So they can feed the people. Do you think that's a good idea, to feed the people?
- S3 (1): Yes.
- T: Why do you think that's a good idea?

- S3 (16): Because, like, they can be, like, helpful and be nice to people if they be hungry.
- T: So they can be helpful and nice to the people when they're hungry. If you had a chance to go to a soup kitchen, like CJ and Nana, would you feed the people?
- S3 (10): Yes. But my mama and daddy gonna be there too.
- T: Okay. So you'd take your mother and your father with you?
- S3 (3): And my sista.
- T: And your sister.
- S3 (20): Don't forget my baby twins. They might be in the car seat, so they can, like, look at the people.
- T: Okay. So they wouldn't be able to help, though, would they?
- S3 (1): Huh-huh.
- T: They would just look at the people.
- S3 (14): Like, when they – like, when they, like, be older, like, they could help us.
- T: So you'd have your mom and your dad and your big sister help serve the soup?
- S3 (1): Yes.
- T: What kind of soup do you think you would serve the people?
- S3 (2): Like, noodles.
- T: Ooh, noodle soup. I like noodle soup. Do you like noodle soup?
- S3 (1): Yes.
- T: That is good.
- S3 (3): I like noodles.
- T: Is that your favorite kind of soup?
- S3 (1): Uh-huh.
- T: That – it is. Okay.
- S3 (4): But also other foods.
- T: What other foods do you like?
- S3 (13): I like ice cream. I like – I like, like, green beans and chicken.
- T: Oh.
- S3 (1): (Indiscernible.)

T: Well, maybe if you get a chance to go to a soup kitchen, maybe you can serve the people the ice cream and the noodles and the chicken and the green beans. Do you think they will like that?

S3 (1): Yes.

T: I think you would be a very good helper if you went to a soup kitchen.

S3 (12): Well, if they like or don't like it, but it's still okay.

T: Well, that's true. Whether they like it or not, it's still okay, because at least you are trying to help, aren't you?

S3 (1): Yes.

T: Yes, you are.

S3 (13): If they don't like it, it's okay. They might like some other food.

T: They might like some other food. As long as you're helping, right?

S3 (1): Right.

T: Right. All right, [S3]. Thank you so much. I enjoyed discussing *Last Stop on Market Street* with you. And tomorrow we're going to look at a different book. Okay?

S3 (1): Okay.

T: Okay. Thank you.

(End of Recording.)

## STUDENT 3

*The Leaving Morning – Day 1*

(Responses: 333 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

(Recording 1 - Intro begins.)

T: Hi, [S3].

S3 (1): Hi.

T: [S3], today the book you chose was *The Leaving Morning* by Angela Johnson. It's a story about a family that's about to move to a new place. Have you ever moved to a new house –

S3 (1): Yes.

T: – or to a new school before?

S3 (1): Yes.

T: Okay. Tell me about it.

S3 (14): Well, my old house, it was, like – like, TV was broken, and some spiders.

T: Okay.

S3 (23): So we had to move and then went to a new house with no spiders. And – and then – and then it was perfect.

T: Great.

S3 (1): But –

T: Well –

S3 (2): – we went –

T: Go on.

S3 (8): – we went to a truck to see it.

T: Okay.

S3 (6): And then we went back home.

T: All right. Well, I'm glad it was great. Well, we're going to read a story about *The Leaving Morning*, and then we'll talk about when you had to move to. Okay?

S3 (1): Okay.

T: All right.

(Intro ends; Recording 2 begins.)

T: Hi, [S3].

S3 (1): Hi.

T: Today we're reading another story about a family. The name of our story is *The Leaving Morning* by Angela Johnson, and this family is getting ready to move to a new house. Now, the illustrator of this book is named David Simone. There's something different about the pictures in this book, as compared to the pictures in other books we've read. Instead of drawing pictures or taking pictures, the illustrator painted the pictures in this book, so it makes it really special.

Let me tell you a little about the book. In this story, a family is moving from their apartment building to a new home, because they need more room. The characters are the mama, daddy, sister, and brother.

S3 (1): Brother.

T: Leaving seems to take a long time because they have so many things to pack. It's hard for them to say good-bye to their friends, the grocer, the neighbors, and most of all, their cousins. On the leaving morning, they wait for the movers to come to move their things. They are sad and want to leave something behind, so they can be remembered.

Now, you told me that you had moved to a new home before. Tell me about that.

S3 (26): Like, we went to a new home. I was happy, but sometimes we left some – some stuff, but we got some new stuff at the house.

T: So did you go back and get the other stuff, or you just bought new stuff for the new house?

S3 (3): Buy new stuff.

T: It really like a new house –

S3 (1): Uh-huh.

T: – but the toilet – when you go to the bathroom, it was like new, and my mom said we gonna get a new couch and some more stuff. So I'm sure that's going to be fun. Were you sad when you left your old home?

S3 (1): Uh-huh.

T: Well, when – did you leave behind friends, or did you have friends when you went to your new house?

S3 (7): I had friends in the new house.

T: Okay. So would you rather be living at your old house or your new house?

S3 (2): New house.

T: At your new house? Why?

- S3 (19): Because if we, like, try to go to our house, it's still going to be the same to me.
- T: Okay. So is your new house not too far from the old house?
- S3 (3): It is far.
- T: It is far?
- S3 (1): Yes.
- T: Okay.
- S3 (10): Yeah. We gotta take the car to, like, see it.
- T: Okay. Now, well, we're going to get started with our story. Before we start I want to look at some words that we're going to be using in our story. On the first page they use the word *soupy*, *misty morning*. Does that mean that there was soup in the street?
- S3 (1): No.
- T: No. It just means that it was warm and kind of wet. And this is a street sweeper. Can you say *street sweeper*?
- S3 (2): Sweet streeper.
- T: That's kind of hard to say, isn't it?
- S3 (1): Uh-huh.
- T: We just say it really fast. And here are the children. The children faced their faces against the window pane. Can you point to the window pane? Where's a window pane?
- S3 (0): <Gestures.>
- T: And these are some of the things that they're packing. They're packing or putting in the suitcases their clothes and toys and shoes and a lot of different things. This is the grocer. Can you say *grocer*?
- S3 (1): Grocer.
- T: The grocer's the person who works in the grocery store. He is one of their neighbors too. This is the grocer, and that's his wife. These are their neighbors. They live in the apartment building with them. These are their cousins. They came over to visit. And before they left, they went across the street to the deli. A deli is like a mini-restaurant or a small store, and they went to get hot cocoa from their deli. And after that they waited for the moving van to come, and they left.
- S3 (1): Uh-huh.
- T: So we're going to read our story, but today, while we're reading the story, I want you to look at the words, as I point to them, with your eyes. And listen how I change my voice to sound like the characters talking. And look at the pictures, because these pictures are paintings, and they're a little –
- S3 (1): Like –

T: – different than they were –

S3 (8): Like choppy? Like choppy or fast or slow?

T: Yes, like choppy or fast or slow. We're ready to read *The Leaving Morning*.

*The leaving happened on a soupy, misty morning, when you can hear the street sweeper – <makes sweeping sound>. We pressed our faces against the hall window and left cold lips on the pane.*

*It was the leaving morning – boxes of clothes, toys, dishes, and pictures of us everywhere. The leaving had been long because we'd packed days before and said good-bye to everyone we knew – our friends, the grocer, everybody in our building. And the cousins. Especially the cousins. We said good-bye to the cousins all day long.*

*Mama said the people in the truck would move us and take care of everything we loved on the leaving morning. We woke up early, and had hot cocoa from the deli across the street. I made more lips on the deli window and watched for the movers on the leaving morning. We sat on the steps and watched the movers. They had blue moving clothes on, and made bumping noises on the stairs. There were lots of whistles and "Watch out, kid!"*

*Got me a moving hat and a kiss on the head from Ms. Maddie upstairs." And on the leaving morning, she told me to watch myself in the new place when I cross the street, and to think of her.*

*I sat between my mama and daddy, holding their hands. My daddy said, "In a little while, we'd be someplace we loved." So I left lips on the front window of our apartment and said good-bye to our old place on the leaving morning.*

Okay. And that our story. Let's talk about our story. Why do you think the children the window pane?

S3 (6): Well, so they won't forget it.

T: So they wouldn't forget it. Or also, whoever would come there would see their kisses too. Why do you think the family is moving?

S3 (17): Because it might have spiders and some (indiscernible) stuff there. I think that now they gotta move.

T: You think they're moving because they may have spiders?

S3 (2): And flies.

T: How do you think the children's friends feel about them leaving?

S3 (1): Sad.

T: Would you be sad if some of your friends moved?

S3 (1): Uh-huh.

T: Yes.

S3 (6): Or family. Yeah, I'd be sad.



T: Okay. Why is the grocer and his wife sad in our story? Let's turn back to that page. Why are they sad?

S3 (3): 'Cuz they're leaving.

T: Because they're leaving. But why – we know they're leaving, but why do you think they would feel sad?

S3 (14): Because they might miss them. What – because they never gonna come back to them.

T: Because they might miss them, or they may never come back. You're right, that would make them sad.

Why do you think it took all day for them to say good-bye to their cousins?

S3 (32): Because it was a lot of cousins, and they had to say good-bye. Like, I see a girl (indiscernible), nice, and I look to their eyes; they're so sad. And people waving.

T: Uh-huh.

S3 (7): And they forget to – to miss them.

T: Yes, they are going to miss them.

So what is the family doing on this page?

S3 (35): Like, I see a toy – boy – a boy toy and a girl toy and stuff, and glove, and I see – and then I see the mom, and I saw a brother, and some were sad.

T: What do you think she's telling them to make them feel better?

S3 (17): Like, it's okay because you might have new friends at your other house, and new grocery peoples.

T: So they may have new friends and new grocery people when they move?

S3 (1): Uh-huh.

T: That could be something she's telling them, you're right. And here we see them moving. The moving people are coming to –

S3 (5): And he got a panda –

T: – move all of their things.

S3 (6): He got a panda stuffed toy.

T: He has a panda stuffed toy, he does.

On our last page here, what is everybody doing?

S3 (2): They waving –

T: Look at the kids.

S3 (4): – to the old house.

T: Okay. Look at the kids' faces. Do they look different than when we first saw them?

S3 (1): Yes.

T: How is it different?

S3 (16): Because I see them happy, all of them, because they're saying good-bye to their old house.

T: So they're all happy, aren't they? And they're saying good-bye to their old house.

Okay. Well, let's look back at our story. What was the name of our story again?

S3 (4): *The Mor- The Leav- –*

T: *The Leaving –*

S3 (1): *Morning.*

T: *The Leaving Morning.* All right. Well, we're going to talk more about our story tomorrow. But I want you to think about when you said that you moved, and we'll talk about that when we talk about our story tomorrow.

S3 (4): *But we can talk –*

T: We'll talk about that tomorrow. Okay? Alrighty.

(End of Recording.)

## STUDENT 3

*The Leaving Morning – Day 2*

(Responses: 532 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: Hi, [Student 3].
- S3 (1): Hi.
- T: Yesterday we were reading a story called *The Leaving Morning*, about a family that was moving. Today we're going to reread the book, and I'm going to ask you some questions, and I want you to answer them in your own words. Okay?
- S3 (1): Okay.
- T: All right. Let's retell the story of *The Leaving Morning*. [Student 3], tell me, what is happening on this page?
- S3 (25): I see, like, a big – a car, like a van. And I see some lights. And, so what I see, two, like, windows, and like –
- T: What do you see inside of the windows?
- S3 (1): People.
- T: Who do you think that those people are?
- S3 (6): The – the boy and the mom.
- T: The boy and the mom? Okay. Or it could be the boy and his sister. And they're watching the street sweeper clean the street. What's going on on this page?
- S3 (8): They feel sad 'cuz they – they gonna move.
- T: What is this?
- S3 (2): Their mouths.
- T: Why did they leave their lips, or their mouth prints, on the window?
- S3 (22): Because some people might – might come here, and might put their lips, or say, "What's they feelin'?" Like that, and ... like that.
- T: So they left their lips there, so when people come, they could remember that they were there. And the boy and the girl could remember that they were there too. They're leaving their lip prints to be remembered.

- S3 (38): Like, what if – like, one of them, like, kissed right here, and one of them kissed right here, and then when they come back, they will see – so (inaudible) they kiss on their lips – or will carry it.
- T: Okay. So what is happening on this page?
- S3 (34): Like, I see some toys. And I see that – that the – the – the some – like, the panda bear right there and stuff in – and they – and they – and the pictures and cookies and stuff.
- T: So what are they going to have to do with all of this stuff?
- S3 (17): Like, move. And a lot of people that's just going to put it in the van – up.
- T: Well, they are going to move it, but before they move it, they're going to have to *pack*. They have to pack it.
- S3 (2): Pack it.
- T: Say that with me.
- S3 (3): To pack it.
- T: They have to pack it.
- S3 (5): They have to pack it.
- T: Now you say it.
- S3 (5): They have to pack it.
- T: Because they can't just take all this stuff and throw it in the truck, can they?
- S3 (1): No.
- T: No. They have to pack it first. What do you notice in this picture?
- S3 (34): Well, I see the girls trying to read something – like, it's – trying to read something to the boy, and the – and the dad takes some stuff. And he asks if they gonna play soccer.
- T: Okay. This is their mom, and she has a ball, and the mom is talking to the little boy. What do you think she's telling him or asking him?
- S3 (8): "We're gonna move, so get everything you want."
- T: That's good. Yeah, "We're going to move. So get everything you want." Do you notice anything in this picture?
- S3 (1): Yes.
- T: What do you notice?
- S3 (25): Like, I see some toys right. Like, there are some books she want. And I see the toys they want, and ... and the teddy bears.
- T: Okay. On this page, who are they talking to?

- S3 (2): They friends.
- T: What do you think they're saying to their friends?
- S3 (18): Like – like, they will say, like, “I’m – I’m sorry we gonna move, because I – I will feel sad.”
- T: Oh, they probably will feel the sad. Now, here they're talking to the grocer. What is the grocer doing?
- S3 (9): Like, picking – giving – giving them some apples, some treats.
- T: Why do you think the grocer gave them apples?
- S3 (16): For when they – when –for they – so they can miss the grocery – miss the grocery people.
- T: So they wouldn't miss the grocery people, he gave them some apples. Now, these are the people in the apartment building. What are they doing?
- S3 (24): They hug – they hugging and saying good-bye and kissing each other, and so, like – and then they might feel sad. They huggin' each other.
- T: Okay. Do you think the neighbors will miss them?
- S3 (2): Yes. Yes.
- T: Why do you think the neighbors will miss them?
- S3 (37): Because – because they have – every time when they doin' their homework, they ask them, “We'll (inaudible), because we're – we're friends.” And they – and they ask them – they kind, they always playin' with each other. Now they're saying –
- T: They always play with each other. And –
- S3 (13): Now is the time to say good-bye because they – 'cuz they were moving.
- T: Okay. It's time to say good-bye because they are moving. These are their cousins. Why do they take all day for them to say good-bye to their cousins?
- S3 (10): Because it was a lot of cousins to say good –
- T: It was a lot of cousins.
- S3 (3): – say good-bye.
- T: Do you notice something about mom?
- S3 (27): Uh-huh. She feels sad because they goin' – 'cuz – 'cuz they goin' from – 'cuz they gonna move, and they gonna miss their friends and, like, and they uncles.
- T: Okay. Well, if you look at mom, do you see how her shirt looks kind of big right in here?
- S3 (1): Uh-huh.
- T: Mom is going to have a baby. Did you notice that when we were reading our story? Remember I said to “look at the pictures.”

- S3 (1): Yes.
- T: Do you see, mom is going to have a baby. Do you think that may be why they are moving?
- S3 (23): Because if her – they still play with their mom. They still play with their mom. This place ain't – there won't be enough room.
- T: There won't be enough room. You're absolutely right. So do you think they are moving because they need more room?
- S3 (1): Yes.
- T: And you may be right. And before they left, they went to the deli to get hot cocoa. Do you like to drink hot cocoa?
- S3 (1): Yes.
- T: When do you like to drink hot cocoa?
- S3 (7): When it get cold, I drink some.
- T: When it's really cold? Yeah.
- S3 (1): Uh-huh.
- T: I like to drink hot cocoa too when it's cold outside. Well, tell me, what's going on on this page?
- S3 (33): Well, I see them two happy 'cuz they gonna move, and they get to see the – to see the baby. And I – and they all like to move their home, and so they –
- T: Who do we see on their page?
- S3 (5): Some mens holding a box.
- T: Well, what are the men holding the boxes called?
- S3 (3): The holders people.
- T: They're the moving people. Who are they?
- S3 (2): Moving people.
- T: The moving people. So where do you think they're taking these boxes?
- S3 (17): To – to somewhere else. To their – to their new – to the, like, they – to they new house.
- T: Where are they taking the boxes?
- S3 (4): To their new house.
- T: What is this a picture of?
- S3 (2): Some houses.

T: What is *this* a picture of?

S3 (2): A truck.

T: A truck. Where are they taking the boxes?

S3 (7): In some – in the house – somewhere else.

T: Where are they taking the boxes?

S3 (5): In the – in the truck.

T: To the truck. And then the truck is going to do what?

S3 (8): Take it to their home – their home – house.

T: Take it to their new house. On our last page, look at the people. How do you think they feel?

S3 (1): Happy.

T: How can we tell that they're happy?

S3 (13): Because they said good-bye, and they know – all – they're waving to each other.

T: They're all waving. And what do we see on the window pane?

S3 (4): And they told lipses –

T: They left some more lips. Okay. Well, thank you, [Student 3]. We're going to talk again tomorrow.

(End of Recording.)

## STUDENT 3

*The Leaving Morning – Day 3*

(Responses: 519 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: Hi, [S3].
- S3 (1): Hi.
- T: Today we're going to continue talking about the story we read yesterday. What was the name of our story again?
- S3 (3): *The World Morning.*
- T: *The Leaving Morning.* Can you say that?
- S3 (3): *The Leaving Morning.*
- T: Okay. *The Leaving Morning* by Angela Johnson. Well, today I'm going to let you retell the story in your own words. I will ask you some questions, but mainly, you will be telling the story. And you may use the book if you'd like. Okay?
- S3 (1): Uh-huh. <Yawns.>
- T: Tell me, what happened in the first part of our story?
- S3 (16): *A truck sweeping the floor. And some windows and all and the boy, and a window.*
- T: Now, remember you're telling me the story. So I know you're looking at the pictures, but I want you to talk and tell me the story. So the first morning we saw the children looking out the window at the street sweeper as it was cleaning the street. Then what happened? What happened next?
- S3 (33): *Like, they're so sad. And then, like, like, they put some kisses on the window. On this page I see some stuff. And they had to pack it up and go somewhere else.*
- T: What were some of the things that they packed?
- S3 (11): *Toys, some clothes, they pictures, they toys, and some more stuff.*
- T: So they did have a lot of things to pack. What do you think their mother is saying to them on this page?
- S3 (21): *Well, "We, like, have to move, because I'm having a baby, because if we have a baby, we gotta move." So –*
- T: So she's probably telling them about that. Go on.
- S3 (25): *And so we gotta move because so they can have some space too and have some toys, some baby toys, and some – making some bottles.*



- T: Here they are with their friends. Tell me how you would feel if you had to leave your friends.
- S3 (5): I would feel so sad.
- T: How do you think they're feeling?
- S3 (1): Sad.
- T: Well, what could make them feel better?
- S3 (20): Like, well, if, like, like, when they have a new house, they can (indiscernible) to the car and meet them.
- T: If they have – okay. If they have a new home, they could go to the car to meet them. What – would their friends be able to come and visit them?
- S3 (24): Well, yeah, because they just, like, go to a car, and like, they drive to they house, and – so they play with each other.
- T: Now, it would be nice if they went to the car so they could drive to their house, and they could play with each other. Who do we see on this page?
- S3 (2): The grocery.
- T: Well, tell me, what's happening on this page?
- S3 (27): And I see the manager (phonetic), the apples – he just wanted something to eat. And his – and his wife said good-bye to the man and the girl.
- T: Okay. These are their parents. That's their father and their mother. These are the neighbors in the building. What do you think they're talking about?
- S3 (12): About her family, that she had to have babies, and they moving.
- T: Do you think the neighbors are going to miss them?
- S3 (1): Uh-huh.
- T: Who – okay. Let's look at the picture. What are some of the things you see in the picture?
- S3 (28): Some – one of the old man with a cat, and a boy, and a other boy, and they have a ball. And a girl kissing a little girl.
- T: Okay. Because she's probably going to miss her, and she's trying to make her feel better. Here are the cousins. What are the cousins doing?
- S3 (11): Well, they kissin' each other and saying good-bye and sharing cookies.
- T: And these are the other cousins. Why do you think it took them all day long to say good-bye to their cousins?
- S3 (20): Because there was a lot of them, and they didn't want to leave because they're always going to miss them.

- T: Because it was a lot of them, and they didn't want them to leave, and they would miss them.
- Now, here we see the mother talking to the boy and the girl. What could the mother be saying to them?
- S3 (55): Why we had to move, "because I have a boy – a girl baby, so we got to move. Okay? Because if you – if it – if it come out, you'll be happy when you see them. When they grow up, they might be married and have – and they have to move to – for a new baby."
- T: All right. Now you've got new babies too, right?
- S3 (1): Uh-huh.
- T: So how are you – do you – are you a big – a good big brother to your babies?
- S3 (1): Uh-huh.
- T: What are some things you do with your babies?
- S3 (29): Like, every time I pick one up. When they cryin', I pick one up. And then, when the other one cry, I just, like, give him all my toys.
- T: Oh, okay. So you seem to be a good big brother. And do you help your mom out with the babies?
- S3 (1): Uh-huh.
- T: Okay. On this page they're at the deli. What happened at the deli?
- S3 (19): It was go to the store to get some hot cocoa and put some more lips on the window.
- T: Why do you think they put lips on the window of the deli?
- S3 (5): So they won't forget it.
- T: So they won't forget it, because that was one of their favorite places. Okay. Well, let's see what's going on on this page.
- S3 (20): Well, I see the mover mans and the (indiscernible) look at them (indiscernible) and move it into their new house.
- T: All right. Well, they're moving into the truck first. They haven't gotten to the new house just yet.
- And here we see – who's talking to the children on this page?
- S3 (5): The mom and the dad.
- T: What do you think they could be telling them?
- S3 (17): Like, "It's okay. We always, like, gonna drive and go to our old house and see it."
- T: And on – at the end of our story –
- S3 (7): That they went into their old houses.

- T: And we said that they looked happier on this page. Why do you think they're happier than they were when we first started this morning?
- S3 (7): Because they was leaving. 'Cuz they're leaving.
- T: Because they've leaving and they're going to a new house.
- S3 (5): And make some new friends.
- T: And make some new friends. So how did you feel when you moved to your new house?
- S3 (1): Happy.
- T: You felt happy? Tell me more.
- S3 (11): Why I felt – because I felt – because I had new friends.
- T: Because you were having – you were making new friends. Well, when you moved to your new house, did you have to go to a new school too?
- S3 (1): Yes.
- T: Oh, okay. So how was that, moving to a new school?
- S3 (12): Hap – I was so happy, but I still miss my old school.
- T: You still miss your old school. Okay.
- S3 (44): Because when you, like – when you be good, or like, you could have a party, and you have silly faces. And then, after that, like, a fake money – get money to buy stuff. And you could still save it to get some more things.
- T: Oh. So you got points, and they gave you fake money to –
- S3 (1): Uh-huh.
- T: – buy things –
- S3 (1): Uh-huh
- T: – if you were good?
- S3 (1): Uh-huh.
- T: Oh, okay.
- S3 (1): Like –
- T: That was a good system.
- S3 (3): Like, helping somebody.
- T: Helping somebody.
- S3 (7): And like, you might get a point.

T: You might get a point for helping somebody.

S3 (1): Uh-huh.

T: So how many points did you have to get?

S3 (6): Like, you had to get 20.

T: 20 points. Did you ever get a lot of points?

S3 (1): Uh-huh.

T: You did? I'm sure you did, because you're a good helper. You're a good big brother too, and helping Mom and Dad with the babies.

All right. Well, thank you, [S3]. I enjoyed talking with you about *The Leaving Morning* and moving – the family moving to the new house. And thank you for sharing and reading the book with me. Okay?

S3 (1): Okay.

T: Thank you.

(End of Recording.)

**STUDENT 4 – INTRODUCTION**

[Note: Student 4 speaks very softly and needed reminders to speak up.]

(Responses: 284 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: Test recording No. 4. Hi, [Student 4]. How are you doing today?
- S4 (1): Good.
- T: All right. We're going to do some talking today, or have a conversation about reading. Okay?
- S4 (1): Okay.
- T: *<Whispers>* Speak loud. Speak loud. *<Normal voice>* Tell me, how do you feel about reading?
- S4 (17): I feel about reading because – I like reading because it – it makes me – it – it's like, um –
- T: *<Whispers>* Talk loud.
- S4 (30): It's like, when you read, it's different characters in the book. And like – and while you're reading, it's fun to read because it always have funny things in the book.
- T: You're absolutely right. Those are some good things in a book. Can you guess about, hmm, how many books you have in your home?
- S4 (6): Um, about, like, seven or six.
- T: Okay. When reading your favorite book or story, what do you like to talk about?
- S4 (11): I like to talk about the good characters in the book.
- T: All right. Who reads to and with you at home?
- S4 (5): My mama or my daddy.
- T: When your parents read to you, do they talk about the book and ask questions about the book?
- S4 (1): Yes.
- T: What are some of the questions that they ask?
- S4 (16): What kind of characters are in the book and how do they get they problems solved.
- T: And those are some good questions. It helps us to understand the book when we do know the characters and what the problem is. Do you like having your teacher read to you at school?

- S4 (1): Yes.
- T: What kinds of books does she read to the class?
- S4 (27): Sometime she reads the big, bad wolf, and sometimes she reads the big – the, um – *The Three Little Javelinas* and – *The Three Little Javelinas* and the coyote.
- T: Okay. Does she talk about the book or ask questions?
- S4 (1): Yes.
- T: What types of questions does she ask?
- S4 (26): She ax, like, a lot of stories. Like, she ax us, “Who was the main character,” and – and “Why is the big, bad wolf so mean?”
- T: Okay. Do you like choosing the books you want to read or you like to read?
- S4 (1): Yes.
- T: What kinds of books do you choose? Now, I’ve got some examples. I’ve got books with lots of pictures. I’ve got silly books. I’ve got books about real people, books about animals. What types of books – and books about little girls. So what types of books do you like to read?
- S4 (4): I like books of –
- T: <Whispers> Talk loud. Talk louder.
- S4 (6): I like books about little girls.
- T: Okay. Now, what is your favorite book?
- S4 (13): My favorite book is *The Three Little Pigs* and the big, bad wolf.
- T: Why is that your favorite book?
- S4 (1): Because –
- T: <Whispers> Talk loud.
- S4 (44): Because it always have funny things about the big, bad wolf. And the pigs always run out – running from the big, bad wolf to the – big, bad wolf – to the other houses, because – because the big, bad wolf always blow the other ones down.
- T: Now, when reading sometimes, what is hard for you or gives you trouble?
- S4 (10): It – it gives me trouble to understand what I’m reading.
- T: Why does that give you trouble?
- S4 (10): Because the words are hard. Sometimes I don’t understand it.

- T: Okay. And that is one of the reasons we read, to understand what the story or the book is about. Now I have some sentences I want you to complete, so listen and think carefully. "I read best when I –"
- S4 (3): Um, when I –
- T: What helps you to do your best reading?
- S4 (4): To focus and <slight pause> always –
- T: What are some strategies that you use when you are reading? Do you look at the pictures? What are some things you do to help you read?
- S4 (16): Sometimes I look at the pictures, and sometimes – I always try to sound out the words.
- T: Very good strategies. And those are some that can help you read better too. One more sentence: "I think reading is important because –"
- S4 (30): It – it – it helps you learn stuff. Like, like, um, if I had a book about adding and subtracting, it would help – it would help me do math and stuff.
- T: Very good. You're absolutely right. Reading does help you learn to do things. Well, thank you, [Student 4]. I enjoyed talking with you about books, and tomorrow, we're going to talk some more. Okay?

(End of Recording.)

## STUDENT 4

*Family – Day 1*

(Responses: 646 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

T: HI, [S4].

S4 (3): Hi, Ms. Bryant.

T: Okay. Today we're going to read a new story. You chose the book, *Family*. This story is about a family. The name – the author is Isabell Monk, and it's illustrated by Janice Lee Porter. It's a story about a family and how much they love being together, and how much they love a family reunion.

Have you ever been to a family reunion before?

S4 (1): No.

T: Oh, my goodness. This is going to be so much fun reading this story. Are you ready?

S4 (1): Yes.

T: Hi, [S4].

S4 (3): Hi, Ms. Bryant.

T: Hi, sweetie. The story that you chose for today's lesson is called *Family*, by Isabell Monk, illustrated by Janice Lee Porter. Let me tell you a little something about this book.

The characters in this story are Hope – and let's look at the cover, and I can show you. This is Hope. Hope is the little girl. Aunt Poogee, Mama Eva, Papa David –

S4 (3): Who is June &lt;phonetic&gt;?

T: – and other members of their family such as aunts and uncles and cousins.

S4 (6): Who was the second one again?

T: That was Aunt Poogee. Can you say her name? Aunt Poogee.

S4 (2): Aunt Poogee.

T: That's a funny name, isn't it? Can you tell me some of the names of your family members?

S4 (1): Yes.

T: Who are they?

S4 (5): &lt;Siblings and parents' names redacted; words still counted.&gt;



T: Okay. In this story Hope and her family are going to Aunt Poogee's farm for a family dinner or a family reunion. Have you ever been on a family reunion before or even been to a family reunion before?

S4 (1): No.

T: S3 said that you-all met, I think, some of your family members in the park one time.

S4 (1): Yes.

T: Do you remember that? And that could be called a family reunion too, when you see a lot of your family members, especially when you haven't seen them for a long time.

Well, in our story, Hope lived in the city, but she loved going to the farm to see her family members on her mother's side of the family, especially her cousins. Everyone brought their favorite foods they had made from family recipes to the dinner. When Hope showed her surprise, one cousin said, "That's different."

So today we're going to read to find out more about Hope's family, what she brought to eat, and why the cousin thought it was different.

The story takes place on Aunt Poogee's farm. Have you ever been to a farm before?

S4 (1): No.

T: Well, have you read about farms in stories?

S4 (1): Yes.

T: And you've been to Little Creek, haven't you?

S4 (1): Yes.

T: Yeah.

S4 (15): And I read this book – it was called *The Day Jimmy's Boy At the Wasp*.

T: Ha!

S4 (10): And they went to a farm on a field trip.

T: Oh, my goodness. What were some of the things that they saw on their farm?

S4 (21): They saw some pigs that was in – and they flew off the bus. And they saw some chickens, and that's it.

T: Okay. Well, we're going –

S4 (4): Oh, and a cow.

T: And a cow. We're going to see if we're going to – we're going to see if we see some of those animals that you mentioned – the pigs, the chicken, and the cow – in our book *Family*, because it's on a farm too.

But before we read, we're going to learn some new words from our story. Can you say the word *squealed*?

S4 (1): *Squealed.*

T: And a squeal is a high pitch or a yell or a cry, so we're going to see who's squealing in this book.

Say the word *dessert*.

S4 (1): *Dessert.*

T: Do you know what dessert is?

S4 (1): *Yes.*

T: What is dessert?

S4 (9): *Dessert is some type of snacks that you eat.*

T: You're absolutely right. A dessert is a type of snack that you eat, and it's mainly after we eat dinner. It's something sweet, like cake or a pie.

The next word is *asparagus*. Have you ever heard asparagus before?

S4 (1): *No.*

T: Asparagus is a green vegetable that looks like a sphere.

Our next word is *wraparound porch*. Do you know what a wraparound porch is?

S4 (1): *No.*

T: A wraparound porch is so big, it's a porch that goes all the way around the house. And that's why it's called a wraparound, because it goes all the way around.

Our next word is *specialty*. Say *specialty*.

S4 (1): *Specialty.*

T: Specialty, in our story, is what the people who brought the food, what they're good at making, or their favorite foods.

Our next word is *grace*. Do you know what grace is?

S4 (1): *No.*

T: Grace is like a prayer, and you're going to see who says the grace for the family before they start eating.

And our last word is *tradition*. Say *tradition*.

S4 (1): *<Struggles just a bit, but enunciates correctly> Tradition.*

T: Tradition is like a custom or a habit or things like your family will do. Like at Christmas, some people put up Christmas trees, and some people put up lights; that's their tradition.

S4 (8): Or, like, on Halloween, they put on costumes.

T: Yes, that's a tradition too. Very good!

Okay. So today while we're reading, [S4], I want you to listen to the changes in my voice, so I can read like the character is talking.

S4 (1): Okay.

T: And we're also going to look for quotation marks. Can you say that?

S4 (2): Quotation marks.

T: Quotation marks we see at the beginning and the end of what somebody says. So it lets us know that they are talking. Okay?

S4 (3): *<Points to book>* Like these two.

T: Like those two. Very good. All right. We're going to start reading. And if you see some quotation marks in the book, then you can point to them, or you can show them. Okay?

S4 (1): Uh-huh.

T: *Family*, by Isabell Monk, illustrated by Janice Lee Porter.

*The drops of rain looked like falling stars as Mama, Papa, and I drove to Aunt Poogee's farm. We rolled down our windows and took in the sweet country air. The rain on the dusty road smelled so good. "Smells good enough to eat" –*

Good job! Those are quotation marks.

*– Aunt Poogee would say. "Aunt Poogee!" I squealed as Papa stopped the car. I ran to her with hugs and kisses. Mama hugged her so long and hard that Aunt Poogee began to rock her like a baby. "Oh, Evie," Aunt Poogee said.*

Good job!

*Then she turned to Papa. "Come on over here, David, and give me some sugar," she teased. And she hugged him too.*

Now, did he have any sugar?

S4 (1): No.

T: What did she mean when she said, "Come on over here and give me some sugar"?

S4 (13): Like, "Give me some love and stuff." That's what my granny be sayin'.

T: That's what she said? Oh, my goodness. Like, "Give me some love," or "Give me a kiss." (Indiscernible.)

S4 (13): Yeah, that's what she – she say when she comes back from South Carolina.

T: Okay.

S4 (4): She comes to visit.

T: Well, see, that's what families do, don't they?

S4 (1): Yes.

T: Okay.

*The days I spend with Aunt Poogee every summer are the only time I see all my cousins on Mama's side. They all live near Aunt Poogee. I live in the city, about five hours north. My surprise was in the backseat. I ran back to the car. I carried it inside and found Aunt Mill, Uncle Thomas, Michael, and Gregory. Michael plays the trumpet all the time.*

S4 (13): I got a – I got a friend named Gregory, um, in the class.

T: Do you?

S4 (2): Gregory (indiscernible).

T: Okay. All right. And this is Gregory in our story. Okay? That's Gregory right there.

And who plays the trumpet?

S4 (0): <Points to book.>

T: Michael. All right.

*Michael plays the trumpet all the time. Gregory is wild. Aunt Poogee says, "That boy likes to stir things up."*

*I carried my box into the kitchen. And there were Aunt Frances and Uncle Sid, unpacking the picnic basket they had brought. All the kids were helping: Jackie, Celestine, Bobby, Little Paul, Kay, and Yvonne. Kay handed Little Paul to Bobby. The back door opened, and Uncle Tuney walked in. He handed each of us a cabbage leaf – a nice, green one-dollar bill. He was holding a catfish he caught. It looked just like him.*

*Gregory bounced into the kitchen. He looked inside my box. "What's that?" he asked. "It's for dessert," I said. "Pickles?" he asked? Jackie and Kay looked at me. I just nodded yes. Then Gregory said, "Well, that's different. But come to think of it, so are you." "Oh, what do you know, Gregory?" Jackie asked.*

Good job! You're finding a lot of question – excuse me – quotation marks, because the people are talking.

*Gregory didn't even hear her. "Come on, everybody," he shouted. We followed him outside.*

*The rain had stopped. The silk-soft grass on the hill was my favorite color of green: asparagus, from my box of crayons.*

*Gregory always had us play school bus. He was the driver. When I started to climb on the bus, he said, "Hey, I thought city girls rode in taxis." But he let me on. Michael blew a blast on his trumpet.*

*Gregory drove us to the pig pen. The piglets, Nicky and Nelson, kind of barked at us as we rolled by. At the chicken coop, we said hello to Henry the Rooster and Eleonora, Viola, and Tiny, the hens. Gregory drove us past Uncle Tuney, grilling the catfish. We got off and on the bus, as Gregory drove us back down the lane.*

*“It’s time to crank the ice cream up!” Poogee called. The school bus disappeared. We all raced to the big wraparound porch and took turns cranking the real vanilla ice cream.*

What do you think they meant when Aunt Poogee said “It’s time to crank the ice cream”?

S4 (4): *Eat the ice cream?*

T: Okay. Well, let’s just look. “It’s time to crank.” What is this little girl doing right here?

S4 (10): *Oh. It’s like turning the little handle and cranking it.*

T: Very good. She’s turning the little handle, and that’s what’s called cranking. Okay? So they’re turning it and turning it and kind of mixing it up and stirring it.

S4 (11): *I didn’t know that (indiscernible) – that you can crank ice cream.*

T: Well, see, you learned something new today, didn’t you?

S4 (1): *Yes.*

T: Okay. So everybody got a chance to crank the ice cream.

*While we carried the ice cream inside, I heard mama say, “This is enough food to last us a month!”*

Look at all the food!

S4 (1): *Uh-huh.*

T: *Everyone had brought their specialty, and their specialty was what they made from the family recipe. Aunt Poogee’s hot homemade rolls were under white tea towels. You didn’t even have to chew them; they just melted in your mouth. Uncle Tuney’s catfish was on a big platter. Aunt Frances had brought her family recipe: corn pudding. There were fresh greens, potato salad, sliced tomatoes, sliced cucumbers, fresh corn on the cob, barbecue chicken, crab cakes, and Aunt Poogee’s family recipe, lemonade.*

S4 (3): *Where is it?*

T: *Everything – she doesn’t – we don’t have a picture of that on there. It’s too – no more room, is it?*

S4 (1): *No.*

T: *Everything except the crab and the crab cakes and the lemons and the lemonade came from right here on Aunt Poogee’s farm.*

*“You people look like you haven’t had a decent meal since last August,” said Aunt Poogee.*

*“Who’s going to say grace?”*

And what is grace?

S4 (13): It – the thing that you say when you eat – start eating your food.

T: It is. It's like a little prayer, isn't it?

S4 (8): Like, like, this what we say at my –

T: What do you – what do you say?

S4 (14): God is good, God is great. Let us thank us for our food. Amen.

T: That's a nice grace. That is a good one. Well, Gregory said the grace in our story, and listen to what he said.

*Gregory said, "I will." As we bowed our heads, we heard him say, "Good greens, good meat. Good grief, let's eat!"*

Was that a good grace?

S4 (1): Yes.

T: <Chuckles> Okay.

*There were a few chuckles before Celestine said, "May we continue to be blessed with good times, good food, and loving family."*

That was her grace.

*With that, everybody said, "Amen!" We ate, talked, and laughed a lot. When it was time for dessert, Mama brought out the homemade ice cream. Aunt Mill sliced the coconut cake. Aunt Poogee went back for my pickles. "Hope brought a surprise!" she announced.*

S4 (1): Pickles.

T: Everyone looked at the plate –

Uh-huh.

*Everyone looked at the plate of big, bumpy, green pickles. There was silence.*

Have you ever had pickles before?

S4 (10): Yes. I have a whole jar of pickles at home.

T: How do they taste?

S4 (4): They – they taste sweet.

T: They taste sweet? Yeah.

S4 (9): Sometimes they taste sour, because I have sour pickles.

T: Okay.

*“My cousin Laura on my papa’s side taught me how to make this,” I said. Gregory picked up a pickle. He sniffed it. “Go ahead, Gregory,” Aunt Poogee told him. “It’s better than you think!”*

*Gregory took a big, big bite. Then he said, “Yum!” Yvonne bit into a pickle. “Hey!” she said. “There’s a peppermint stick inside. Delicious!” Everybody else started eating pickles too.*

*After supper the grownups cleaned up while my cousins played checkers and crazy eights. Aunt Poogee and I sat on the porch swing. I saw a bat fly across the buttery moon. “A penny for your thoughts,” Aunt Poogee cooed. Her voice was like a lullaby. “Everything we ate tonight was a family recipe,” I said. “Yes, everything!” Aunt Poogee said. “Our family recipes now include Hope’s Peppermint Pickles.” I felt proud.*

*We floated on the porch swing, listening to the crickets and frogs. “Sharing food is a good way of sharing family,” Aunt Poogee said. Always add a cup of tradition from your papa’s family to a cup from your mama’s side. She nuzzled my neck. The nuzzling made me giggle.*

*“You forgot one thing, Aunt Poogee,” I said. “What’s that, baby?” she asked? “Add lots and lots of love.” “Sounds like a good recipe!” Aunt Poogee laughed. “It’s a recipe for a family,” I said. “Mine.”*

Okay. So that’s the end of our story. Now, what was the title of our book?

S4 (1): Family.

T: *Family*, by Isabell Monk, illustrated by Janice Lee Porter.

Let’s go back and look at our story. Where are Hope and her family going?

S4 (3): To the farm.

T: Why are they going to the farm?

S4 (5): To see their own family.

T: What are they having at the farm?

S4 (2): Family traditions.

T: Family traditions or family dinner, or family reunion. When Hope went into the house, what did she see?

S4 (25): She saw her – her – her cousins and her grandma and his – and her cousin, um, Gregory and Michael – the one who always plays the horn.

T: Okay. And what were the other family members doing?

S4 (12): They was – that – they was saying hi and hello to each other.

T: And they were hugging too. I know you said that your grandmother likes to hug when she comes to visit from South Carolina.

So Hope has her special surprise in her box in her hand. When she went into the kitchen, what did she see?

S4 (8): Her cu – her, um, cousin and little, um –

T: Her little cousins?

S4 (3): Her little cousins.

T: What were the little cousins doing?

S4 (11): They was passing the baby to, um, the – the big cousin.

T: Okay. And what were these older girls doing in the back? What do they seem to be doing?

S4 (16): They seem to be picking out the beans or, like, doing something like all those things –

T: Uh-huh.

S4 (3): – in their hands.

T: Those are the beans. Yeah, they're picking the beans or the peas. What did Uncle Tuney bring to dinner?

S4 (1): Catfish.

T: The author says that it looked – he was holding a catfish he had caught, and it looked just like him. Do you think he looks like the catfish?

S4 (1): Yes.

T: How do they look alike?

S4 (11): 'Cuz they both got that at the end of there – mustache.

T: Okay. So they kind of both have these little side things at the end of their mustache.

The author also said, "*He handed each of us a cabbage leaf, a nice green one-dollar bill.*" Why do you thin he called them a cabbage leaf?

S4 (7): Because they look alike, um, a cabbage –

T: They do look –

S4 (3): – because they're green.

T: Because they're green, and they do like – do look like a cabbage leaf. In another story we read about money – do you remember which story that was?

S4 (2): Um ... no.

T: Okay. Remember when we read, uh, the *Last Stop on Market Street*?

S4 (1): Yes.



- T: Who got some money on – in that story?
- S4 (1): Um ...
- T: Did CJ get some money?
- S4 (1): Yes.
- T: Who did CJ get money from?
- S4 (3): His – other people.
- T: Remember when he got on the bus? What did the bus driver do?
- S4 (4): Give him a <very softly> quarter?
- T: Uh-huh. So he had money too, didn't he?
- S4 (1): Yes.
- T: Yes, he did, in our other story. Well, let's look at this page. On this page we see Gregory, and Gregory said, *“Well, that's different. Pickles? But come to think of it, so are you.”*
- How do you think Gregory feels about Hope?
- S4 (14): Sad because he – or mad because she just said something very mean to her.
- T: That was mean, wasn't it? It seems like he's teasing her.
- S4 (4): Her – she teasing him.
- T: And she's teasing him? Okay.
- S4 (6): No. Gregory wasn't teasing her – her.
- T: Okay. He wasn't teasing her? He was just being mean to her? Why do you think he was being mean to her?
- S4 (23): I don't think he was being mean. I think she was being mean, and she was teasing Gregory, because she said “pickles.” (Indiscernible.)
- T: Well, no. He said “pickles.” *He said, “What's that?” “It's for dessert, I said.” “Pickles?” he asked? Then Gregory said, “That's different. But come to think of it, so are you.”*
- S4 (8): That's what Greg said to the little girl.
- T: That's what he said to her.
- S4 (3): <Very quietly> That was different.
- T: Yeah. So why do you think he thinks she's different?
- S4 (9): Because he probably doesn't eat pickles, and she does.
- T: Okay. And do we usually eat pickles for dessert?

- S4 (2): Hmmm ... no.
- T: No. So that is different, isn't it?
- S4 (1): Yes.
- T: Okay. So we'll see what happens. Well, here, we see the children are playing. What game did they play?
- S4 (2): The bus.
- T: And who was driving the bus?
- S4 (1): Gregory.
- T: Gregory was driving the bus. Okay. Why do you think Gregory was always the bus driver?
- S4 (3): Because he's bigger.
- T: Because he's bigger. And they seem to do what he says, right?
- S4 (0): <No visible or audible response.>
- T: Okay. On this page, what are they doing?
- S4 (6): They're, um, cranking the ice cream.
- T: They're cranking the ice cream. So when Aunt Poogee yelled out, "It's time to crank the ice cream, what happened to the bus?"
- S4 (2): It disappeared.
- T: <Chuckles> It disappeared. Where did everybody go?
- S4 (5): To crank the ice cream.
- T: <Chuckles> To go and crank the ice cream. And what did we say *cranking the ice cream* meant?
- S4 (8): Getting' that little thing and, like, moving it –
- T: Moving around.
- S4 (11): – all around, and it makes like <makes a cranking sound> – like a little crank sound.
- T: I like that crank sound you made. And it probably does sound like that. So then, they get in the house with all of the food, and all of the specialties. What were some of the things that the people brought?
- S4 (14): Nice <phonetic> corn on the cob, catfish that, um, Will brought, and some cut-up –
- T: Those are the cucumbers.
- S4 (1): – cucumber –

- T: Uh-huh.
- S4 (5): – and sliced tomatoes and, um –
- T: Some greens.
- S4 (5): – some greens and crab cake –
- T: Uh-huh.
- S4 (3): – and, um, uh –
- T: What was in the basket?
- S4 (3): Um, it was –
- T: Aunt Poogee’s hot ... homemade ... roll:::ls.
- S4 (1): Rolls.
- T: Yeah. And she had them under the towels –
- S4 (3): And some, uh –
- T: – to keep them warm.
- S4 (4): And some fried chicken.
- T: Some chicken. And some chicken. Good. So everybody brought their specialty. When it was time to eat, Gregory said the grace, or the prayer, and he said, “Good greens, good meat. Good grief, let’s”—
- S4 (1): Eat.
- T: – “let’s eat.” And a few people laughed, but then Celestine continued with a real grace and a real prayer. And afterwards, everybody said “Amen.”
- So then it was time for dessert. What did they have for dessert that was different?
- S4 (1): Pickles.
- T: The pickles. Look at Gregory’s face? How do you think he feels about these pickles?
- S4 (13): He – I think it feels weird because he never had a pickle before.
- T: Oh, okay.
- S4 (13): And I think it feels bumpy, because it has those bumps on it.
- T: Yes, it does have bumps on it. So when Gregory bit into the pickle, how do you think he felt then?
- S4 (5): Yum – good and yummy, yummy.
- T: How do we know?

- S4 (10):           Because inside the pickle, it has a pepper ... mint inside.
- T:                 Uh-huh.
- S4 (4):            And he said, “Mmmmm!”
- T:                 He did. How do we know that he likes it?
- S4 (4):            Because he was smiling.
- T:                 He was smiling. And after he ate his pickle, what did the other family members do?
- S4 (4):            Eat the pickles too.
- T:                 They ate their pickles too. How do you think Hope felt when everybody liked her pickles?
- S4 (24):           Happy, because it’s their first time trying pickles, and – and – and – and it was a secret surprise inside, and it was the, um, peppermint.
- T:                 It was the peppermint inside. And she also said that she felt proud.
- S4 (11):           Or – or I think it was a candy cane. Either one.
- T:                 It could have been, yeah. But they did like it, and she felt proud. And Aunt Poogee said that now they have a new family recipe. What did she call them? Hope’s what?
- S4 (1):            Hope’s –
- T:                 Hope’s –
- S4 (3):            Hope’s Peppermint Pickles.
- T:                 Hope’s Peppermint Pickles. So I guess the next time they have a family reunion, she’s got to bring her what?
- S4 (3):            Hope’s Peppermint Pickles.
- T:                 <Chuckles> She’s got to bring them too. Well, thank you, [S4], for being such a good listener. I’ve enjoyed having a conversation with you about the book, *Family*.
- S4 (2):            You’re welcome.
- T:                 Why do you think family is important?
- S4 (15):           Because their specialty, and – and – and no matter what, they’ll always be by your side.
- T:                 Oh, that’s a wonderful thing to say about family. They’re special to you, and no matter what, they’ll always be by your side.
- Well, tomorrow we’re going to continue talking about the book, *Family*. Okay?
- S4 (1):            Okay.

(End of Recording.)

## STUDENT 4

*Family – Day 2*

(Responses: 688 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

**T:** Hi, [Student 4].

S4 (3): Hi, Ms. Bryant.

T: Hi, sweetie. We're going to continue talking about the book *Family* today. Let's start with the first page. Can you tell me what is happening on the first page of our story?

S4 (22): Yes. On the first page of the story, Hope is going to a – the farm to see her family and her cousins.

T: What else is happening on this page?

S4 (15): The – it's raining, and – and Hope said it looks like little – little jumps of stars.

T: And she also said that it smells good enough to eat, didn't she?

S4 (1): Yes.

T: Yes. Okay. So what happens when Aunt Poogee sees the family?

S4 (31): She start hugging everybody and – and hugging and hugging. And – and – and she said – and she said ... "D – David, come over here and give me some sugar." That's what she said.

T: Okay. And who is David in our story?

S4 (5): Um, the – the big one.

T: Well, that's Hope's father, okay? Hope's father is David, and Hope's mother is Evie. And remember, this family reunion is on Hope's mother's side, on Evie's side. All right. When she walked into the house, what did she see?

S4 (24): She saw all her family and her cousins and Gregory and Michael, the one who always plays the trumpet – or is it the horn?

T: Well, it could either be a trumpet or a horn. So Michael played the trumpet or the horn. And who was the cousin over here?

S4 (2): Mike – Gregory.

T: Gregory. Have you ever seen or played a trumpet before?

S4 (1): Yes.

T: When?

- S4 (25): When we were – when me and – me and my bro – and my mama – me, my mama, [S3], and the twins went to May Day Parade.
- T: Oh, my goodness! And you played a trumpet?
- S4 (1): Yes.
- T: What sound did it make when you played it.
- S4 (5): It sounded like a kazoo.
- T: So, can you make that sound?
- S4 (16): Uh, it went, like, doon, doon, doon, do-doon! Like that. I made a sound like that.
- T: So where did you get a trumpet from at the May Day Parade?
- S4 (58): They had this little box that – that – that had all, like, sorts of toys on it, and I wanted to – I wanted to get the horn. It was two of ‘em, a big one and a small one, and I wanted the small one because I thought the oth – big one was gonna be too big to carry.
- T: Oh, okay. And you got it and made the noise with it.
- S4 (7): Yeah. And it cost seven – seven dollars.
- T: Oh, my goodness. That was kind of expensive, wasn’t it?
- S4 (1): Um –
- T: Okay.
- S4 (1): – kinda.
- T: Kinda. But you still got it and enjoyed it. So when Hope walks into the kitchen, what does she see?
- S4 (3): She sees Aunt ...
- T: Poogee.
- S4 (1): – Poogee –
- T: And Francis.
- S4 (15): – and Francis get all the stuff out the basket that the – the – that they brought.
- T: What were some of the things they brought?
- S4 (2): A watermelon.
- T: All right. And what’s happening on this page?
- S4 (22): It was two young girls getting out – the beans out, and there was two little cousins giving one cousin to the other.

- T: Okay. So everybody seems to be helping, don't they?
- S4 (1): Yes.
- T: That's what families do. Then, when she walked in, who came through the back door?
- S4 (2): Uncle Will.
- T: Uncle Tuney. What was his name?
- S4 (1): Tourney.
- T: Uncle Tuney. What did Uncle Tuney have with him?
- S4 (6): A catfish and some green leafs.
- T: And what did he do with it? Were they really green leaves?
- S4 (1): No.
- T: What was it?
- S4 (3): A dollar bill.
- T: And what did he do with the dollar bill?
- S4 (6): He gave it to the kids.
- T: He gave it to the kids. You're right. So, after Hope had come in and seen all of her relatives, she had her surprise. What did Gregory say when he saw her surprise?
- S4 (12): "What is that?" asked Gregory. It's – and Hope said, "It's a pickle."
- T: Hmm. What did –
- S4 (10): "A pickle for dinner. That's where – and like, you're weird."
- T: Oh.
- S4 (2): "You're weird."
- T: So that's what he probably was really thinking, wasn't he?
- S4 (1): Yes.
- T: That all that was really weird.
- S4 (1): Yes.
- T: So then they decided to go outside and play. And what game did they play?
- S4 (2): The bus.
- T: Tell me about that game.

- S4 (17): Greg – Gregory was the driver, and everybody else was the passengers. And the dad and, um, Uncle –
- T: Tourney.
- S4 (20): – Tourney was cooking the catfish. And I don't know why the other relatives of theirs – probably still in the house.
- T: They probably were still in the house, getting the food ready too. Why do you think Gregory is always in charge?
- S4 (18): Because he the biggest in the, um, family. Well, other than the grandma and the two younger girls.
- T: Okay. So here we see Gregory taking them on the – the pretend school bus ride. While they're on the bus, what are some of the things that they see?
- S4 (11): They see two pigs and – and -- I think it's three hens.
- T: Okay. Two pigs and three hens. So he's taking them on a – kind of like a tour around the farm, isn't he?
- S4 (1): Yes.
- T: Okay. Well, when Aunt Poogee called, "It's time to crank the ice cream!" what happened to that bus?
- S4 (2): It disappeared.
- T: Can you show me how to crank the ice cream?
- S4 (23): Yeah. You grab the handle and, like, just spin it around, like <makes cranking gesture and cranking sounds with her mouth>, like that.
- T: Okay. So what do you think cranking the ice cream does?
- S4 (5): Like, help mix it up.
- T: Okay. It helps to mix it up. And apparently, it was good, because when they had it for dessert, everybody seemed to like it. Why are they making their ice cream? Why couldn't they just go to the store and buy some?
- S4 (9): Maybe because – and – and they were – stores didn't exist.
- T: Okay.
- S4 (18): So they make their own by using ice and some type of flavors that they put in there.
- T: Oh, that is good. Maybe the stores did exist, and they could make their own by using =-
- S4 (2): In they –
- T: – ice and flavors that they created.
- S4 (3): – own time line.



- T: On their own time line. Okay. So now, on this page, we see all the wonderful food. Have you ever eaten this much food before?
- S4 (1): Yes.
- T: When?
- S4 (34): Since ... me – my ... since my family went to – to the restaurant. It was, like, a good restaurant that had everything we needed. It had, like, all types of food that weren't on the menu.
- T: Well, what were some of the things you-all ordered?
- S4 (8): [S3] ordered some chicken nuggets and some chicken.
- T: Uh-huh.
- S4 (19): And I ordered some crab legs. And I like crab legs. And I eat, um, corn on the cob.
- T: Oh, okay. So that was some good food. Well –
- S4 (13): And my – and my uncle – I mean, my papa ate some nasty stuff.
- T: What did he have that was nasty?
- S4 (8): He – had some clams and some – some octopus.
- T: Ooh!
- S4 (1): Yeah.
- T: Did you taste it?
- S4 (1): No.
- T: Then why do you think –
- S4 (2): I went –
- T: – it was nasty?
- S4 (33): I taste the claim. It was disgustin'. And even the, um, octopus – oh, and the squid – they was both nasty and sticky, because the octopus just would go – kept stickin' to my hand.
- T: Ooh! What did you do?
- S4 (6): Yeah. I said, "Ewww! Yuck! Ugh!"
- T: Were you able to get it off of your hand?
- S4 (1): Yes. <Laughter>
- T: Okay.
- S4 (34): And it fell – fell back on my papa plate, and he – and then he put it in some more sauce, because it was getting dry up in my hand, and then he ate it.

- T: Oh, my goodness.
- S4 (1): Yes.
- T: Well, if you look on this picture, we see that everybody's eating most of the food that everybody brought. What do you think they're talking about while they're sitting and eating?
- S4 (43): Talking about what they're eating and why they're using that – “Dude, why do you think that you need all those toys? And why do you think that we need all the toys just to play with them, and we don't play with them.”
- T: So do you think the children or the cousins are talking about that?
- S4 (1): Yes.
- T: What do you think the adults are talking about?
- S4 (9): I think they're talking about, um, like, grown-up stuff.
- T: Okay.
- S4 (9): I don't really know what grown-ups would talk about.
- T: Okay. Well, do you see anybody crunching up their face like you did while they're sitting at the table?
- S4 (1): Yes.
- T: Who's crunching up their face? Do you see anybody that looks like they're – anybody not enjoying this meal?
- S4 (4): I see – well, they –
- T: Who looks like they're not enjoying it?
- S4 (3): Her, because she –
- T: Because she's the little one?
- S4 (1): Uh-huh.
- T: Okay. Well, they do seem to be enjoying all of their food. So now it's time for dessert. And who was the first person to get a pickle?
- S4 (1): Gregory.
- T: Gregory. How do you think Gregory felt when he looked at that big green bumpy pickle?
- S4 (13): Nasty, because he didn't – he feel like he didn't – he feel like – blech <makes facial gestures>!
- T: So he looks like he doesn't really like it. And everybody's waiting for him to eat it. But when he eats it, what happens?
- S4 (4): He said, “Mmm, mmm!”

- T: And once he eats his, what do the other people do?
- S4 (3): Start eating pickles.
- T: They start eating pickles too.
- S4 (7): And there was a secret surprise inside.
- T: And what was the secret surprise inside?
- S4 (2): The peppermint –
- T: The peppermint.
- S4 (5): – or the – whatever it’s called.
- T: The candy cane?
- S4 (1): Yes.
- T: I think you mentioned candy cane before.
- S4 (1): Yes.
- T: So after the supper, and the grown-ups were cleaning up and the cousins were playing, Aunt Poogee and Hope went to sit on the porch. What do you think they were talking about while they were on the porch?
- S4 (9): I think they were talking about Hope’s Peppermint Pickles.
- T: What do you think she was saying about it?
- S4 (51): I think she was saying, “Give me the recipe, because I need the recipe so we can know how to make it ourselves, and so we don’t – and so you don’t have to do it, and we can because we know how to do it because you gave us the recipe.”
- T: Very good! That would be something nice. How do you think that makes Hope feel, knowing that she wants her recipe?
- S4 (9): Happy because it’s nice sharing other things with people.
- T: It is nice sharing things with people. Okay, Ms. [Student 4], well, thank you for being such a good listener. I enjoyed having a conversation with you about our book *Family*. And tomorrow I’m going to let you tell the story. Okay?

(End of Recording.)

## STUDENT 4

*Family – Day 3*

(Responses: 558 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: Hi, [S4]!
- S4 (3): Hi, Ms. Bryant.
- T: Today, sweetheart, we're going to continue talking about the story, *Family*. And I want *you* to tell the story in your own words. I may ask some questions, but mainly, *you* will be telling the story. And you may use the book if you'd like. Okay?
- S4 (1): Okay.
- T: All right. Tell me what happened in the first part of our story.
- S4 (36): In our first part of the story, it was a little girl named Hope. And – and her fam – and her family was going down to the farm ... to see her cousins and others – and the others.
- T: Why were they going to the farm?
- S4 (14): Be – because that's where they was living. And Hope was living in the city.
- T: Okay. And they were also having a family dinner, or a family reunion. Had Hope seen her family in a long time?
- S4 (1): No.
- T: No. What happened next?
- S4 (43): She went inside, and she almost forgot her surprise. And she came in and hugged everybody. And now they're, like, saying hello, and – and just saying hi and hugging each other. And Michael was always playing the horn, and Gregory is always being –
- T: Aunt Poogee said, "*That boy likes to stir things up.*" What do you think she meant by that?
- S4 (2): Causing things.
- T: Causing things or –
- S4 (1): Yes.
- T: Okay. Stirring things up or causing things. Okay.
- S4 (4): Or like really stirring.
- T: Or like what?
- S4 (12): Or like really stirring, like, like stirring up some soup or somethin'.

- T: Oh, like stirring up some soup.
- S4 (7): Like, like, really, like that or something.
- T: Okay.
- S4 (0): <Indiscernible.>
- T: So what's going on on this page?
- S4 (51): On that page it was a lot of people in the kitchen, and it was some cousins trying to give the other cousin the baby. And it was two young girls getting the mens out, and it was, uh, uh, another family getting the watermelon and stuff out the basket. Uncle –
- T: Tourney?
- S4 (19): – Tourney brung in, I think, a catfish and some green leafs, which is some – some dollar bills for everybody.
- T: Why do you think he gave them the money?
- S4 (16): I don't know. Maybe because it was good, or maybe because so they can buy somethin' –
- T: Oh, that would be a good idea.
- S4 (6): – in the cit – in the city.
- T: So they could buy something in the city. That was a good idea. Okay. So then what happened next?
- S4 (30): Um, they went in the kitchen, and Hope brought out her pick – her pickles. And, um, Gregory said, "What's that?" And – and Hope said, "Pickles. Pickles for dinner. That's" – um –
- T: She said, "Pickles for dinner." And how did he feel about that?
- S4 (19): He – he felt, like, different. Uh, he said, more like, "You're different." And he – Gregory – Gregory said to Hope.
- T: Okay. Well, tell me what happened next.
- S4 (13): It – everybody was on the bus, except for the grandmas and the others.
- T: Can you show me how the children were on the bus? They were pretending they were on the school bus. Can you show me how they were probably moving, or what was going on while they were on the school bus?
- S4 (26): They was <indiscernible> – they was like – like, um, sitting down on the chairs, and maybe, like, looking out the windows, or, like, tying a shoe or something.
- T: Okay. Where did Gregory take them on the school bus?
- S4 (2): The farm.
- T: So did they have a real school bus?

- S4 (1): No.
- T: What were they using to pretend that they had one?
- S4 (5): It was using their feet.
- T: They were using their feet. Okay. What happened when Aunt Poogee yelled, “Time to crank the ice cream”?
- S4 (3): The bus <trails off in a whisper for last word> disappeared.
- T: And what did the children do?
- S4 (112): They ran up to crank the ice cream ... and eat it. And then they went inside and – and ate. And ever – and everybody was eating. But then Gregory said at – grace, and – and that’s it ... on that page. And Hope gave Gregory the first pickle, so he can try, and I think he felt disgusted because it – it’s – it felt like it was nasty, and it had little bumps on it. And he said, “Mmmmm!” And – so and – and – and he said “Mmmmm!” because the pickles was yummy, and everybody else started eating their pickles. And Gregory was – was sayin’ “Mmmmm!” because it – it had a – a loddy – a lod – a, um –
- T: Peppermint.
- S4 (1): – peppermint –
- T: Uh-huh.
- S4 (4): – or a candy cane.
- T: What happened at the end of the story?
- S4 (8): Grace and – I mean Hope and her, um –
- T: Her aunt.
- S4 (4): – her aunt ... her aunt –
- T: What did they do?
- S4 (26): They was outside on the – on the, um, swinging bench, and they was outside, talking about something, like, um, Hope’s pick – pepper:::mint pickles. The end.
- T: So do you think that the family enjoyed the peppermint pickles?
- S4 (1): Yes.
- T: Do you think they might use them the next time they have a family reunion?
- S4 (1): Yes.
- T: And Aunt Poogee always said to share things, meaning to share things from her papa’s side of the family and her mama’s side of the family. But what did Hope say they must share most of all?
- S4 (6): And lots of ... lots of love.

- T: Have lots and lots of love. Do you think having family is important?
- S4 (1): Yes.
- T: Why?
- S4 (23): Because they're always there for you, and they'll always be by your side. And when you have an accident, they'll be right there.
- T: All right. So having family is important. And being able to see them and eat is a lot of fun too. Now, are you-all planning a family reunion for the summer? Do you know if your family is?
- S4 (1): No.
- T: You don't know?
- S4 (1): No.
- T: But if you did, what would be some of the things you-all would eat at your family reunion?
- S4 (8): Some corn on the cob and other things.
- T: Some corn on the cob? And what else?
- S4 (28): Cheeseburgers, cookies for dinner, and pickles, and greens, and say our grace, and eat some – and eat some ice cream for – and eat some ice cream for dinner.
- T: Okay. What do you think you have if you were planning this family reunion? Where would you have it?
- S4 (16): I would have it at the park, and it would have been like a little picnic.
- T: Oh, that would be nice. And hopefully, the weather will be good too. So family is important. And I have enjoyed reading the story, *Family*, with you, and talking about it. Thank you so much, [S4].
- S4 (2): You're welcome.

(End of Recording.)

## STUDENT 4

*Last Stop on Market Street – Day 1*

(Responses: 521 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: [S4] introduction, Day 1. Hi, [S4]!
- S4 (3): Hi, Ms. Bryant.
- T: [S4], we're going to read a story today, and the name of your story you chose was *The Last Stop on Market Street*.
- CJ and his grandma take a bus ride together, discovering the beauty and wonder of their neighborhood. And while I'm reading the book, [S4], I want you to look at each word as I point to it, and we're going to track it to the end mark, or the punctuation mark. Okay?
- S4 (1): Okay.
- T: Let's go!
- [S4], Day 1. Hi, [S4]!
- S4 (3): Hi, Ms. Bryant.
- T: Okay. Today I want to share some books with you. You may choose the book you want us to read together.
- S4 (2): Yes, ma'am.
- T: Okay. This one?
- S4 (2): Yes, ma'am.
- T: Okay. Why did you choose this book?
- S4 (10): Because I'm in – I'm interested in this bus right there.
- T: Oh. You're interested in the bus and where it's probably going to take the people?
- S4 (1): Yes.
- T: Who else do you see on the cover of this book?
- S4 (9): I think I saw a mom and her child.
- T: A mom and her child? Okay. And as we read a little bit more, we'll find out. The name of the book you chose is *Last Stop on Market Street*. It is written by Matt de la Peña. Do you know what we call the person who writes a book?
- S4 (1): No.



- T: The person who writes the book is called the author. Can you say that with me? The author.
- S4 (2): The author.
- T: And that's the person who writes the book. The illustrator of this book is Christian Robinson. Do you know what the illustrator does with the book?
- S4 (3): Write the pictures?
- T: Write the pictures, or draw some pictures. You're absolutely right. So we know the name of the book is *Last Stop on Market Street*. What do you think the book is going to be about?
- S4 (9): The parent and the child going on Market Street.
- T: Okay. Well, let me tell you a little bit more about our book. The characters in our book are CJ – that's the little boy – CJ and his grandmother. And he calls his grandmother *Nana*. Can you say that?
- S4 (1): Nana.
- T: CJ and Nana live in the city, and they have to ride the bus everywhere they go. Every Sunday after church, they ride the bus home. Now, CJ is beginning to wonder why they have to ride the bus, why they don't have a car, or why they don't have other things like his friends have. But in light of all of his questions, his Nana tries to help him see the good and beauty in everything.
- So today after leaving church, they're going somewhere else. So in our story, we're going to read to see where CJ and Nana are going.
- Before we start reading our book, have you ever ridden the bus or MetroLink before?
- S4 (1): Yes.
- T: Which one?
- S4 (5): I've been on the bus.
- T: Where did you go on the bus?
- S4 (3): To the zoo.
- T: Ha! To the zoo! What were some of the things you saw at the zoo?
- S4 (2): Some animals.
- T: What were some of the animals that you saw?
- S4 (7): A zebra, a giraffe, and some elephants.
- T: Did you go with your family on this trip?
- S4 (1): Yes.
- T: I bet that was a good time. Okay. And did your brother go?

S4 (1): Yes.

T: Alrighty. Well, before we start reading, I want to show you some new words that you may be seeing in our story that you may not have seen before. The first word is *freedom*. Can you say that?

S4 (1): Freedom.

T: And freedom means to have a choice or to be independent or not captured or caged up.  
The next word is *freckled*. Say *freckled*.

S4 (1): Freckled.

T: And freckled means like speckled or spotted.  
The next word is *ducked*. Say *ducked*.

S4 (1): Ducked.

T: And this means, like, bend under or move quickly. And we said that Nana was CJ's grandmother.  
Our next word is *palm*. Say *palm*.

S4 (1): Palm.

T: And a palm is like the middle of your hand – show me your palm – the middle of your hand, or a tree, like we see in Florida or California, with those big leaves.  
Our next word is *lurched*. And this is what we're going to find out that the bus does all the time. It rolls, and then it stops, and then it rolls, and then it stops.  
Our next word is *whispered*. Say *whispered*.

S4 (1): Whispered.

T: What does it mean when you whisper?

S4 (15): Whisper means when you be really quiet and speak to the person, but really quietly.

T: But really quietly. The next one is *rhythm*. And *rhythm* means the same as a beat or a tempo.  
Our next word is *crumbling*, when something breaks down or something smashes.

S4 (10): Like a cookie when you crunch it in your hand.

T: Like a cookie when you crunch it in your hand.  
Our next word is *graffiti-tagged*. And this is what graffiti looks like. It's when you see people have drawn words or pictures and things all over buildings. And is that a good thing to do?

S4 (1): No.

T: No, it's not. It –

S4 (8): Because they write it on other people's property.

T: They're writing on other people's property, and they could also get in trouble for doing that too.

Our next word is *arc*ing. This beautiful rainbow is *arc*ing.

And our last word is *stray*. And *stray* means the same as lost or homeless.

So these are some of the words we're going to hear in our story today.

So in our story, CJ and his Nana take a bus ride together, discovering the beauty and wonder of their neighborhood. Okay. So let's read.

*Last Stop on Market Street*. Now, I'm going to read, and I'm going to ask you some questions about what we're doing.

S4 (1): Okay.

T: Okay? Here we are. Can you – where do you think CJ is in this picture?

S4 (2): At church.

T: He's at – and there is CJ right there, and he's at church, with his Nana. Okay.

*CJ pushed through the church doors and skipped down the steps. The outside air smelled like freedom, but it smelled like rain also, which freckled CJ's shirt and dripped down his nose.*

*He ducked under his Nana's umbrella, saying, "How come we gotta wait for the bus in all this wet?" "Trees get thirsty too," his Nana told him. "Don't you see that big one drinking through a straw?"*

*CJ looked for a long time, but never saw a straw. From the bus stop, he watched water pool on flower petals, watched rain patter against the windshield of a nearby car. His friend Colby climbed in and gave CJ a wave and drove off with his dad. "Nana, how come we don't got a car?" "Boy, what do we need a car for? We got a bus that breathes fire, and old Mr. Dennis, who always has a trick for you."*

*The bus creaked to a stop in front of them. It sighed and sagged, and the door swung open. "What's that I see?" Mr. Dennis asked. He pulled a coin from behind CJ's ear and placed it in his palm. Nana laughed her deep laughed and pushed CJ along. They sat right up front. The man across the way was running a guitar. An old woman with curlers had butterflies in a jar. Nana gave everyone a great big smile and a "good afternoon." She made sure CJ did the same.*

Why do you think Nana made sure that CJ spoke to everybody?

S4 (6): Because it's nice to compliment people?

T: It's nice to compliment people. Very good. It is.

*The bus lurched forward and stopped, lurched forward and stopped. Nana hummed as she knit. "How come we always gotta go here after church," CJ said, "but Gayle and Colby never have to go nowhere?" "I feel sorry for those boys," she told him. "They'll never get a chance to meet Bobo or the sunglass man. And I hear Trixie got herself a brand new hat."*

*CJ stared out the window, feeling sorry for himself. He watched cars zip by on either side. He watched a group of boys hop curbs on bikes. A man climbed aboard with a spotted dog. CJ gave up his seat. "How come that man can't see?"*

What do we call people who can't see?

S4 (1): Blind?

T: Blind. So yes, this is a blind man in our story.

*"Boy, what do you know about seeing?" Nana told him. "Some people watch the world with their ears. "That's a fact. Their noises too," the blind man said, sniffing at air. "That's a mighty fine perfume you're wearing today, ma'am." Nana squeezed the man's hand, and laughed her deep laugh.*

*Two older boys got on next. CJ watched as they moved on by and stood in back. "Sure wish I had one of those," he said.*

What did the boys have?

S4 (6): A – a phone and some earplugs?

T: Okay. A phone and some earplugs. But if you look, music is coming out. So it's either a phone or an iPod, one of those things. But either way, CJ wants one.

*Nana set down her knitting. "What for? You got the real thing sitting across from you. Why don't you ask the man if he'll play us a song?"*

*CJ didn't have to. The guitar player was already plucking strings and beginning to sing. "To feel the magic of music," the blind man whispered, "I like to close my eyes." Nana closed hers too. So did CJ, and the spotted dog.*

*And in the darkness, the rhythm lifted CJ out of the bus, out of the busy city. He saw sunset colors swirling over crashing waves. Saw a family of hawks slicing through the sky. Saw the old woman's butterflies dancing free in the light of the moon. And CJ's chest grew full, and he was lost in the sound. And the sound gave him the feeling of magic.*

So does CJ really fly out of the bus?

S4 (1): No.

T: Why do you think the author said that?

S4 (24): Because so we can be interested in the – in, like, the colors, interested how he's saying that he flew out the, uh, um, bus.

T: Okay.

*The song ended, and CJ opened his eyes. Everyone on the bus clapped, even the boys in the back. Nana glanced at the coin in CJ's palm, and CJ dropped it in the man's hat.*

Why do you think CJ gave the man his coin?

S4 (24): Because when people – like, like, they are going somewhere and they don't enough money, they do stuff to get some – to get some money.

T: So do you think the man playing the guitar is doing that?

S4 (1): Yes.

T: And when – okay. So if – why do the people give them money though? Why do they give him money?

S4 (24): Because they like it or make it – or maybe just if – or maybe just ‘cuz wanna to give it to him because it’s kind.

T: Okay. Because they like it, or maybe they want to give it to him because it’s kind.

*“Last stop on Market Street!” Mr. Dennis called.*

What is CJ doing?

S4 (2): Running out –

T: Go on. What is CJ doing?

S4 (4): Running out the bus.

T: He’s running out the bus. So they’re ready to go on Market Street. Let’s see where they’re going.

*CJ looked around as he stepped off the bus. Crumbling sidewalks and broken-down doors. Graffiti-tagged windows and boarded-up stores.*

*He reached for his Nana’s hand. “How come it’s always so dirty over here?”*

*She smiled and pointed to the sky. “Sometimes, when you’re surrounded by dirt, CJ, you’re a better witness for what’s beautiful.” CJ saw the perfect rainbow arcing over the soup kitchen. He wondered how his Nana always found beautiful where he never even thought to look.*

*He looked all around them again: at the bus rounding the corner out of sight, and the broken street lamps still lit up bright, and the stray cat shadows moving across the wall. When he spotted their familiar faces in the window, he said, “I’m glad we came.” He thought his Nana might laugh her deep laugh, but she didn’t. She patted him on the head and told him, “Me too, CJ. Come on.”*

Okay. I’m going to ask you a few questions about our story. We’re going to talk about it. What was the name of our book again?

S4 (5): *Last Stop on Ninth Street?*

T: *Last Stop* – say it with me – *Last Stop on Market Street.*

S4 (5): *Last Stop on Market Street.*

T: That’s the name of the street that they were going to. So where did CJ and Nana go?

S4 (5): They went to church first.

T: They went to church first. Okay.

- S4 (6): Then they got on the bus.
- T: Then they got on their – on the bus. What happened as CJ was getting on the bus?
- S4 (21): He’s – he – he – he went on the bus, and the driver gave him a coin by pulling out of his ear.
- T: Did it really come from behind his ear?
- S4 (24): No. He already had it in his hand, and he reached behind his ear and – and pretended that it was really behind his ear.
- T: Oh. So he was playing a trick on him, wasn’t he?
- S4 (1): Yes.
- T: Okay. Why did the man have a spotted dog?
- S4 (8): Because he was blind. He couldn’t see anything.
- T: Okay. And what do you think the dog would do?
- S4 (16): Help him find the bus stop and help him find things that he need to find.
- T: All right. In our story, CJ stared out the window a lot and was feeling sorry for himself. Why do you think he was feeling sorry for himself?
- S4 (7): Um, because he didn’t have a car.
- T: Because he didn’t have a car. Well, on the bus they met a lot of interesting people. What did this man do on the bus? What’s going on here?
- S4 (5): He was playing a guitar.
- T: He was playing the guitar. How do you think the people felt about him playing the guitar?
- S4 (21): Happy because the – because when he was playing a gut-TAR, it – it must have had – had a sweet sound to it.
- T: Ooh! Why do you think it had a sweet sound to it?
- S4 (27): Because they all cl – because they closed they – they closed they eyes, and so did the one who – who – the man who was, um, playing the gut-TAR.
- T: What do you mean by “had a sweet sound to it”?
- S4 (28): I mean that it must have been a good, um, song that they was listening to. And – and– it – and, um, it must have been a good song.
- T: Okay. And apparently, it was a good song. How can we tell it was a good song?
- S4 (16): Because – because everyone closed they eyes and was, like, probably singing it in their head. And –
- T: And what did –

S4 (4): And they was clapping.

T: They were clapping it also. So what did CJ do after the song?

S4 (8): He dropped his coin in the man's hat.

T: Why do you think he put his coin in the man's hat?

S4 (13): So he can buy something or get somewhere, where he needs to go.

T: All right. So here was sharing his coin with him.

*"Last stop on Market Street!" Mr. Dennis called.*

So then CJ and Nana got out of the bus. Describe to me what CJ saw when they got off the bus.

S4 (18): Um, they saw words that was on the walls and, like, the – the doors and stuff and buildings.

T: Do you remember what we call that when we see words on walls or doors or buildings that people have written or painted? Do you remember what that was called?

S4 (1): Um –

T: Graffiti. Can you say that?

S4 (1): Graffiti.

T: Graffiti. That's called graffiti when people write those words and draw things on buildings and walls. What else did CJ and Nana see?

S4 (16): The – the, um – um, the – the – they saw a, um, man – a man on a wheelchair.

T: Okay. And CJ talked about it being so dirty and everything. But, uh, Nana said, *"You're a better witness for what's beautiful when you look for beauty in everything and not just complaining."*

What did CJ see that made him feel happy as they were walking?

S4 (3): The – the rainbow.

T: The rainbow arcing over their soup kitchen.

So as they went down the street, what else did CJ see?

S4 (7): Face – famil – familiar faces in the window.

T: Okay. And what did they see on this page?

S4 (6): People that was in a line.

T: People that were standing in line. So CJ and Nana went to the –? Where did they end up going?

S4 (1): Uh –

- T: To the soup kitchen. And here we see Nana with a big pot of soup, and here, CJ is helping. Why do you think CJ and Nana went to a soup kitchen?
- S4 (13): To give people soup and – and give them food and drinks and stuff.
- T: Why did they do that?
- S4 (24): Maybe because it's their job, or maybe to help people, um, get food or stuff, or, like, just give them food because they're hungry?
- T: You're absolutely right. They are hungry. And a lot of times in cities – CJ and his grandmother live in the city – there are people who are homeless, meaning that they don't have homes, or they may not have jobs, and they are hungry, aren't they?
- S4 (1): Uh-huh.
- T: So people set up soup kitchens – can you say that? Soup kitchens.
- S4 (2): Soup kitchens.
- T: They set up the soup kitchens to bring food for these people who are homeless and hungry. And CJ and his Nana do that. So how do you think CJ feels now that he's ridden the bus and they've gotten to the soup kitchen? How do you think he feels?
- S4 (1): Happy.
- T: Why do you think he feels happy?
- S4 (8): Because he doing nice things for other people.
- T: He's doing nice things for other people. That was a good answer. Well, thank you, [S4], for being such a good listener and having a conversation with me about the book, *Last Stop on Market Street*. Tomorrow we will continue our conversation with this book. Okay?
- S4 (1): Okay.

(End of Recording.)



## STUDENT 4

*Last Stop on Market Street – Day 2*

(Responses: 463 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

T: Hi, [Student 4].

S4 (3): Hi, Ms. Bryant.

T: Hi, sweetie. Well, today we're going to – yesterday we read a book called – do you remember the name of our story? *Last Stop on Market Street*.

S4 (5): *Last Stop on Market Street*.

T: Okay. Today we're going to do some more talking and having a conversation about *Last Stop on Market Street*. The book was written by Matt de la Pena and illustrated by Christian Robinson. So today we're going to reread the book with me asking you questions, and you just giving me the answers in your own words. Okay?

S4 (1): Okay.

T: Okay. So let's look at our book. Tell me, what is happening on this page?

S4 (28): It's – CJ's Nana and ... and ... CJ's Nana is coming out the door, and CJ was running out, like, pushing the doors open, and he ran down the steps.

T: The author on our story said, like, "*The outside air smelled like freedom.*" So how do you think CJ feels? Do you think he feels free?

S4 (1): Yes.

T: Why do you think he's in such a hurry to get out of church?

S4 (11): Maybe because he really wants to go to ... the soup kitchen?

T: Okay. Or go play with his friends or something. Well, tell me, what's going on on this page?

S4 (13): CJ's Nana and CJ is walking down the street to the bus stop.

T: Okay. And what's beginning to happen?

S4 (4): It's beginning to rain.

T: So what does Nana do?

S4 (4): Pull out her umbrella.

T: Okay. What do we use umbrellas for?

- S4 (19): We use umbrellas for –so when it’s raining, we don’t have to get wet because we got our umbrellas.
- T: All right. And they help to keep us dry too. What do you see on this page?
- S4 (21): I – I see a car with his friend inside with – and CJ and his friend is, um, waving to each other.
- T: Okay. What’s the difference between CJ over here and his friend over here?
- S4 (20): CJ’s over there, trying to walk across the street, and his friend is in the car, driving on the street.
- T: All right. Here comes the –?
- S4 (1): Bus.
- T: Here comes the bus. CJ and Nana were waiting for the bus stop. Does CJ was – CJ ready to get on the bus?
- S4 (1): Yes.
- T: And Nana said, “*Well, why would we need a car when we have a bus that breathes*” what?
- S4 (1): Fire.
- T: What was she talking about?
- S4 (20): She was talking about the picture that’s on the bus, because it has a dragon on it that breathes fire.
- T: All right. So she’s saying that the dragon breathing fires on the bus is better than having a car. What happened on this page?
- S4 (8): Um ... the driver was ... showing ... CJ a trick.
- T: And what was the trick?
- S4 (7): Pulling a coin out of his ear.
- T: Why do you think Mr. Dennis plays that game with CJ?
- S4 (16): Because maybe it’s funny how he – it pulls the ear – the coin out of his ear.
- T: And he probably likes to just play tricks for CJ, since he comes on the bus. When they get on the bus, Nana says “Good afternoon” to everyone, and she makes CJ say it too. Why do you think Nana makes CJ say “Good afternoon” to everyone?
- S4 (12): Because it’s nice to say – and it’s nice to give people compliments.
- T: It’s nice to give them compliments, and it’s nice to be polite. Well, on this page, why do you think CJ is looking out of the window?
- S4 (21): Because he’s looking out the window so he can see the cars driving in the street and each and every sight.

- T: And the author said that CJ stared out the window also because he felt sorry for himself. Why would he feel sorry for himself?
- S4 (12): Because he doesn't have a car, and maybe all his friends does.
- T: Oh, so you think that's why he's feeling sorry, because they don't have a car?
- S4 (1): Yes.
- T: And his friends do?
- S4 (1): Yes.
- T: Okay. Well, here we see the man with the dog. What did we say was wrong with that man?
- S4 (3): He was blind.
- T: And why did he have the dog?
- S4 (30): Because – he had the dog so he can see – well, not the man but the dog – because they – he need the dog so the man can know where to go.
- T: So the dog helps the man where to go?
- S4 (1): Yes.
- T: All right. What else did CJ see on the bus while he was there?
- S4 (0): <Looks at the picture> He sees some boys with music in their hands and headphones.
- T: And how did CJ feel about that?
- S4 (9): He felt – he felt like he – he wanted some.
- T: Okay. He wanted what the big boys had. And his grandmother says, “What for? You got the real thing sitting across from you.” What does she mean about that? What was she talking about?
- S4 (6): The man that has the guitar.
- T: And what did the man that had the guitar do?
- S4 (7): Play some music for the whole bus.
- T: And what did the people do?
- S4 (12): They was – with – they was closin' they eyes and, like, probably humming.
- T: Hmm. Tell me what is happening on this page.
- S4 (23): On that page, um, CJ is closing his eyes and, like, pretending that he's flyin' out the door on the – on the bus.
- T: Was he really flying out of the door?

- S4 (1): No.
- T: Okay. What's happening on this page?
- S4 (15): CJ, um ... like, everybody was clapping, and CJ threw his coin into the man's hat.
- T: Why do you think he gave the man his coin?
- S4 (16): Because he liked the music so much, he – he just wanted to give it to him.
- T: Oh, that was a nice thing to do. “*Last stop on Market Street!*” Mr. Dennis called. And now CJ has jumped off the bus. What does CJ see as he walks down the street from the bus? Describe to me some of the things that he sees.
- S4 (14): He sees, like, letters that's just on houses and that's on walls and stuff.
- T: Do you remember what that's called?
- S4 (1): Um ...
- T: We said when people paint letters or words or pictures on walls and buildings – do you remember what that was called?
- S4 (3): It was called ...
- T: Gruh – graffiti. Can you say that?
- S4 (1): Graffiti.
- T: Graffiti. So what does CJ see? CJ sees graffiti. Can you say that?
- S4 (3): CJ sees graffiti.
- T: And where does he see this graffiti?
- S4 (10): On the buildings and the doors – they see the doors.
- T: Okay. What is special about this page?
- S4 (14): CJ sees a rainbow ... um ... squishing ... uh ... on the ... on the, um, soup kitchen.
- T: All right. And remember, CJ's grandmother always tried to get him to see the beauty and everything. CJ just saw the dirt and the dirty buildings and the graffiti. But she's showing him all the beautiful things that he can see as they're on their way to the soup kitchen. Well, how does CJ feel when they get to the soup kitchen?
- S4 (11): He feels happy because he's doing nice things for other people.
- T: And what is CJ's job for the soup kitchen?
- S4 (5): Helping Nanny sell some soup.
- T: Okay. Do they have anything else to eat besides soup?
- S4 (12): Yes. I see they have, like, um, red beans or – or lettuce.

T: Okay. They do have something green on there. So how do you think it makes CJ feel to do this?

S4 (1): Happy.

T: If you had a chance to work at a soup kitchen or to give food to people who didn't have food, how would you feel?

S4 (22): I would feel happy because I'm doing the right thing for people that's homeless or doesn't have any money to buy food.

T: Very good. Well, thank you, [Student 4]. I enjoyed discussing the book *Last Stop on Market Street* with you. Tomorrow we're going to continue our conversation. Thank you.

(End of Recording.)

## STUDENT 4

*Last Stop on Market Street – Day 3*

(Responses: 778 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: [S4], Day 3. Hi, [S4]!
- S4 (3): Hi, Ms. Bryant.
- T: Hi, sweetie. Today we're going to talk about our book. Do you remember the name of our book from yesterday?
- S4 (5): *Last Stop on Market Street.*
- T: Okay. Today we're going to do something different. I'm going to ask you a few questions, but I'm going to let *you* tell me what happened in the story in your own words. Okay?
- S4 (1): Okay.
- T: And you may use the book if you want to, to share – to start on the story. Okay. Well, tell me, what's going on on this page?
- S4 (20): CJ's nanny is coming out the door, and CJ is stepping down the steps when he pushed the door open.
- T: Where are they coming from?
- S4 (5): They were coming from church.
- T: They were coming from church. And here we see the other people too. Okay. Now what's going on?
- S4 (41): CJ's nanny let out her umbrella because it was raining. And CJ said, "Why do we have to be walking in all this rain if it's – and we could be in, like, like, the – the cars, like my other friends, like" —
- T: Tell me what's going on on this page.
- S4 (16): CJ sees his friend in the car, and they both was wave – waving at each other.
- T: Now, his friend's in the car, but where is CJ?
- S4 (11): He's over – over by the bus – or by the bus stop.
- T: Waiting for the bus. And what happens here?
- S4 (28): He – CJ's – get – get on the bus. And when CJ got on the bus, he – he saw a – a coin, which got – the driver pulled out his ear.
- T: What happened here?

- S4 (17): CJ's nanny said hello to everybody, and CJ's nanny made sure that he did the same too.
- T: What's going on on these pages?
- S4 (28): CJ is on the bus and looking out the door – looking out the window. And he's looking at all of the cars. And he feels sorry for himself.
- T: Why does he feel sorry for himself?
- S4 (25): He feels sorry for himself because he doesn't have a car in himself, because he doesn't have a car and all of his friends does.
- T: Okay. And who does CJ on this page?
- S4 (39): He sees a blind man with his dog with, like a type of stick that he use to – to, like, feel with the stick on the ground, like, the – just like – use it to, like, walk with his stick.
- T: All right.
- S4 (1): And –
- T: Who are these people?
- S4 (33): Those are people that meet the bus. And this – a lady with curls, and butterflies in a jar. And this a man that has, like, tattoos on, and he has on a T-shirt.
- T: Okay. And what's going on on that page?
- S4 (75): He sees two mens – two boys getting on the – the bus, and they both was sharing the music with the – one of the boys had in his hand. And on the other page, it was a man who was playing a guitar and – the blind man, and CJ's granny was – was holding her eyes because the blind man said, "When I listen to music, I like to close my eye," and everybody closed their eyes.
- T: Why do you think everybody closed their eyes?
- S4 (31): So they can imagine what they're in – what were they doing when he – when they hear music, or they're, like, imagining what – what will they do when they listen to music.
- T: Okay. Well, what did CJ do when he heard the music, or what did he imagine?
- S4 (9): He – he imagined that he flew out the door.
- T: Did he really fly out the door?
- S4 (1): No.
- T: Okay. What did he see while he was – had his eyes closed? In his mind – or he imagined some things that he saw.
- S4 (1): Well –
- T: What did he see?
- S4 (12): He saw some butterflies and the moon and the – the – the <indiscernible> and –

- T: And some birds. He saw some birds over there too, and it felt magical. Tell me, what happened when the man finished playing the guitar?
- S4 (15): Everybody clapped, and CJ clapped too. And he dropped his coin in the man's hat.
- T: Why?
- S4 (53): Because if the man had somewhere to go that was really important to him, or maybe he wants to buy something, he wanted everybody to give him something, like some money, so he can use the money to – to buy some – to, like, buy some – to, like, buy the things that he needed.
- T: Oh, that's a good answer. Now, if you were CJ, would you have given him your coin? That was the only coin he had.
- S4 (15): Um, I would give him a dollar or anything that I had a lot of.
- T: Why?
- S4 (31): Because if I give him a lot of things that I have, or I – I can get a – I – I can just give him one because I got other – enough already.
- T: Okay. "Last stop on Market Street!" Mr. Dennis called. And this is where CJ and Nana get off. What happened as CJ and Nana walked down the street?
- S4 (16): They see people in things that they wrote – they wrote on the walls and the doors.
- T: And what is that word called again?
- S4 (1): Grafree –
- T: Yes, graffiti. How do you think CJ feels as he's walking down the street?
- S4 (30): I think he's feeling happy and the – or I think he's feels scared that – that everything is so dirty and that people always come here to write on the buildings.
- T: Why do you think he feels scared? Or how do you know he feels scared?
- S4 (6): Because he's holding his grandma's hand.
- T: He's holding Nana's hand. Well, why – there is one good thing they see when they're walking down the street. What is that?
- S4 (2): A rainbow.
- T: Have you ever seen a rainbow before?
- S4 (1): Yes.
- T: Where did you see it?
- S4 (14): I saw one down at the park, when I was driving to the park.
- T: Okay. Do you know what makes rainbows?
- S4 (1): Yes.



- T: What makes a rainbow?
- S4 (8): It – it needs rain, clouds, and the sunlight.
- T: Yes, because a lot of times after it rains, then the sun shines, and we see the what?
- S4 (1): Clouds.
- T: We see the clouds and the –?
- S4 (1): Rainbow.
- T: Rainbow, yes, we do. So Nana and CJ walked down the street until they get to the soup kitchen. How do you think CJ is feeling now that they are there?
- S4 (1): Happy.
- T: Why do you think he’s feeling happy?
- S4 (24): I think he’s feeling happy because he gets to work at the soup kitchen with his grandma and see familiar faces out the window.
- T: All right. He sees familiar faces and gets to work with Grandma. And what is CJ’s job at the soup kitchen?
- S4 (20): To help men who <indiscernible> in the soup kitchen that’s homeless and doesn’t have no money and who is very hungry.
- T: And what is CJ doing? What is he doing here?
- S4 (45): He’s holding a bowl with a apron, so he can give Nana the – the bowl and give – that’s when they put it in bowl – the bowls. And so they were – they all are wearing aprons so they don’t – they don’t get nothing on their clothes.
- T: What if you had the chance to work at a soup kitchen or if you had a chance to help the homeless or people who are hungry? Would you do it?
- S4 (1): Yes.
- T: And why would you do it?
- S4 (29): Because it’s nice to treat people nice because if you – if they was like that, and you were like – you would want them to treat you the same way.
- T: So it’s nice to treat people nice, so you would want them to treat you the same way?
- S4 (1): Yes.
- T: And it’s good to be a good helper too. Thank you, [S4], for discussing *Last Stop on Market Street* with me. And tomorrow we’ll look at a different book. Thank you.

(End of Recording.)

## STUDENT 4

*The Leaving Morning – Day 1*

(Responses: 335 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

- T: [S4], Day 1, intro. Hi, [S4]!!
- S4 (3): Hi, Ms. Bryant.
- T: We are so glad that we're meeting today. But you – today is a special day. What is the special day?
- S4 (2): My birthday.
- T: Your birthday! Happy birthday, [S4]!
- S4 (4): Thank you, Ms. Bryant.
- T: Okay, sweetie. The book that you chose was *The Leaving Morning*. And we're going to be reading this book about a family that's moving to another place. Have you ever moved to a new house or to a new school before?
- S4 (1): Yes.
- T: You have? Tell me about it.
- S4 (34): I had a house, and it was like – had – it was a kinchin and a dina room, and – and, like, they was, like, both together, but it – they was, like, both together, like, connected.
- T: Okay.
- S4 (8): And my room was farther than the kitchen.
- T: Okay. So was this your old house or your new house?
- S4 (3): My old house.
- T: Well, tell me about the new house.
- S4 (28): The new house – the, um, kitchen is up here, and the, um, dining room is, like, right here. And my room is, like, down there ... in a hall.
- T: Uh-huh.
- S4 (15): And my mama room is, like, right there, next to the bathroom that's right here.
- T: So why did you move from an old house to a new house?
- S4 (13): Because the old house was, like, getting old, and my bed kept breakin'.

T: Okay. Well, we're going to read about this family moving to a new house too. Okay?

S4 (1): Uh-huh.

T: And maybe they're moving for some of the same reasons – they have things that were breaking or that were old in their house too. But we're going to read to find out. Okay?

S4 (1): Okay.

T: All right.

Hi, [S4]!

S4 (3): Hi, Ms. Bryant.

T: Okay. Today we're going to be reading the story, *The Leaving Morning*, written by Angela Johnson. And the illustrator is David Simone.

Now, I want you to look at this book. The pictures in this book are different from the pictures that we've been reading in our other books. Instead of drawing the pictures or coloring the pictures, the illustrator painted the pictures. So every picture in our story is like a painting. So it's a little special, and he makes it different than some of the other pictures that we've seen in a book.

Well, let me tell you something about our book. In this story a family is moving from their apartment building to a new home because they need more room.

The characters are the mama, daddy, sister, and brother. Leaving seems to take a long time because they have to say good-bye to their friends, the grocer, the neighbors, and their many, many cousins.

On the leaving morning, the children wait for the movers. They are sad, but they want to leave something behind so they can be remembered.

Now, you were telling me that you had moved to a new home before. Have you ever moved to a new school?

S4 (1): Yes.

T: Tell me about that.

S4 (34): It was a big school, and every time we come to the, um – to the school, sometimes we're late, and we have a – get a tardy slip, like this school, when we be late.

T: Okay. And –

S4 (9): And then, when we be late, the bell rings.

T: Okay. Now, in moving to your new home, which was better for you, moving – the old home, or did you like moving to the new home?

S4 (7): I liked moving to the new home.

T: Well, were you sad, like these children, when you first moved?

S4 (1): Yes.

T: What made you feel better?

S4 (46): When my mama said, um, that – that when we move, we're gonna have a big apartment, and we might have enough room to get a couch. And – and we might have it – a, um, a dresser room in my room and – and <brother's name redacted> and my mama room.

T: So you-all moved so you'd have more room, just like this family? I see. Okay. Well, we're going to get started. But before we start reading, let's look at some words that are in our new book.

In this book, on this page, it says the leaving happened on a *soupy, misty morning*. Does that mean that it was soup on the street?

S4 (2): Um, no.

T: No. It meant that it was warm and it was wet outside.

And this is the *street sweeper*. And the street sweeper is the machine that's cleaning the street, making a sound.

Here, we see the children, and they are *pressing* – or they *pressed* their lips against the window. *Pressed* means to put or push hard. So when they pressed their face against the window, what happened?

S4 (11): Their – their lips left – of their mark – marks gets on it.

T: Okay. The lips, or the marks of their lips, was on the window, or on the window pane.

Here, the next word is *packed*. They had – everything was packed, and they had more things that they had to get packed, meaning that they had to put them in boxes, or place them somewhere and arrange them. They couldn't just leave all of that like that.

S4 (6): That's a big house, and they –

T: She's packing.

S4 (8): – packing up all her stuff in her room.

T: Okay. Here is the *grocer*. The grocer's the person who works at the grocery store. So they're saying good-bye to the grocer and his wife.

Here are their cousins, their relatives, their aunts and uncles. These are all of their family members also.

Before they left, their mom took them to the *deli*. A *deli* is a delicatessen, or a little restaurant that's in a store. And at the deli, they got some hot cocoa. I think their mom's just trying to make them feel better.

Our next word is *whistle*. There were lots of whistles from the moving men, and them telling the kids to watch out. Can you whistle?

S4 (0): <Makes a very clear whistling sound.>

T: Yes, that's a good whistle! And a whistle is when the sound is pushed through your lips when the air comes through.

So we're ready to read. So today in our lesson, [S4], I want you to continue tracking the words with your eyes as I read the story looking at the pictures or the paintings, because they're going to help you understand what I'm reading about. And these paintings are a little different from pictures that we normally see in a story.

S4 (1): Okay.

T: So we're ready to read *The Leaving Morning* by Angela Johnson, paintings by David Simone.

*The leaving happened on a soupy, misty morning, when you can hear the street sweeper – <makes sweeping sound>. We pressed our faces against the hall window and left cold lips on the pane.*

*It was the leaving morning – boxes of clothes, toys, dishes, and pictures of us everywhere. The leaving had been long because we'd packed days before and said good-bye to everyone we knew – our friends –*

Look at their faces. How do you think their friends feel?

S4 (1): Sad.

T: They feel sad.

*– the grocer, everybody in our building. And the cousins. Especially the cousins. We said good-bye to the cousins all day long.*

*Mama said the people in the truck would move us and take care of everything we loved on the leaving morning. We woke up early, and had hot cocoa from the deli across the street. I made more lips on the deli window, and watched for the movers on the leaving morning. We sat on the steps and watched the movers. They had blue moving clothes on, and made bumping noises on the stairs. There were lots of whistles and "Watch out, kids!"*

*Got me a moving hat and a kiss on the head from Ms. Maddie upstairs. And on the leaving morning, she told me to watch myself in the new place and be careful when I cross the street.*

S4 (1): Okay. <Indiscernible.>

T: *I sat between my mama and daddy, holding their hands. My daddy said, "In a little while, we'd be someplace we loved."*

And he packed all the things there.

*So I left lips on the front window pane of our apartment and said good-bye to our old place on the leaving morning.*

Okay. So we're going to talk about our story. What was the title of our book?

S4 (3): *The Leaving Morning.*

T: Okay. Why is the family – or why do you think the family is moving from the apartment building?

- S4 (13): Maybe because they just want to see a different world with different things.
- T: Okay. And also, we said because they may need more what?
- S4 (1): Space.
- T: They may need more space. Why do you think it took so long for them to move?
- S4 (18): Because they got a lot of stuff, and they – and they need big ... and large boxes to pack.
- T: And they had to say good-bye to everybody. The children had to say good-bye to their –?
- S4 (1): Friends.
- T: To their friends on that one. What did the children get from the grocer?
- S4 (1): Apples.
- T: Why do you think he gave them apples?
- S4 (18): Because they was leaving, and he wanted to give them <pronounced like “uh”> a – <pronounced with long “a” sound> a apple, so they can remember them.
- T: Probably so. What did they get from the deli?
- S4 (11): They got – they woke up early and got some hot cocoa.
- T: And they got some hot cocoa. What did the children leave on the window panes?
- S4 (10): They lift – left, um, marks with their mouths on it.
- T: Like little kisses, didn’t they? Why do you think they did that?
- S4 (26): So when – so when – when – every time they leave some – some – something behind, they kiss it so they can remember the good days that they had.
- T: And you’re absolutely right. Well, thank you, [S4], for being such a good listener. And I enjoyed having a conversation with you about *The Leaving Morning*. Tomorrow we will continue talking –

(End of Recording.)

## STUDENT 4

*The Leaving Morning – Day 2*

(Responses: 109 total words)

T: Hi, [Student 4].

S4 (3): Hi, Ms. Bryant.

T: Hi, sweetie. Today we're going to continue reading our story. Do you remember the name of our story?

S4 (1): Yes.

T: What was the name of it?

S4 (3): *The Leaving Morning*.

T: *The Leaving Morning*, about the family that was moving because they needed more room. Well, today in our story, I want you to pay especially close-looking eyes to the pictures. Remember we said these were – the pictures were painted. But I want you to look carefully to see why we think they may be moving. So let's look at our story.

In talking about our story, tell me, what do you see on this first page?

S4 (20): I see the kids looking out the window, and they, like, on – and the – and the sweeper cleaning the ground.

T: Why do you think they're looking out the window?

S4 (4): To see the sweeper.

T: To see the sweeper. Do you think they're thinking about anything while they're looking out?

S4 (2): Yes. They –

T: What could they be thinking about?

S4 (18): About how – uh, they're probably thinkin' about how sad they're gonna be when they're move – when they move.

T: Why do you think they're going to be sad?

S4 (16): Because they're going to miss everything that they left behind, even their friends and the grocery.

T: All right. And what are these things? What did we say those were?

S4 (7): We said that those were kisses marks.

T: Kisses mark, or their lip prints. Why did they leave them on the window?

S4 (28): So when they – so when they move and they leave somethin' behind, they gonna kiss it so they can remember the good things that they had with it.

- T: Okay. So they can remember the good things. Now, these were some of the people they were going to leave behind. Who are these people on this page?
- S4 (2): Their friends.
- T: Their friends. They're going to leave their friends behind. Who is that?
- S4 (3): The grocery behind.
- T: The grocery behind, or the grocer and his wife. Now, how do you think the grocer and his wife feel about them moving?
- S4 (1): Sad.
- T: Why do you think they would be sad?
- S4 (15): Because they always come to the grocery store and get something that – something from them.
- T: Oh, that is a good reason, because maybe they always went there. And these are the people in their building. How do you think they are going to feel?
- S4 (4): Sad because when they –
- (Audio glitch – recording stops)
- S4 (3): The whole thing?
- T: What do you think their neighbors will miss about them?
- S4 (28): That they were like – because – they will miss each other because they always keeping secrets and play with each other. Like, there are two boys all playin' catch.
- T: Why did it take all day for them to say good-bye to their cousins?
- S4 (24): Because that's their family, and it takes a long time to say bye to your family, and it's hard to say bye to people.
- T: And look at the children. What are their faces telling us?
- S4 (6): That they sad because they leavin'.
- T: Now, I want you to look very closely at the painting or the picture. What do you see that may be a reason why they're moving?
- S4 (1): <Looks at the picture> Because ...
- T: What do you see that could tell us maybe why they're moving?
- S4 (5): Because some people are pregnant.
- T: Ha! Somebody's pregnant! Who's pregnant?
- S4 (4): One of their cou –



- T: It's their what?
- S4 (2): She – she –
- T: It's their who? Who is that? It's their mother. Their mother is pregnant. She's going to have a baby. So if she's going to have a baby, why do you think they're moving?
- S4 (10): Because they've not gonna have enough space for the baby.
- T: Because they're not going to have enough space. That's why they're moving! Okay. Now, on this page, what do you think the mother could be telling the children?
- S4 (22): That it gonna be hard havin' a baby around because it's no – things around – goin' – goin' around the, um, house because it's –
- T: Hmm.
- S4 (7): – it's, like, hard havin' a baby around.
- T: Well, do you think she may be telling them the reason they're moving is because –
- S4 (1): Yes.
- T: – they need more room?
- S4 (1): Yeah.
- T: Oh, okay. Well, alrighty. Thank you, [Student 4]. We're going to talk some more about *The Leaving Morning* tomorrow. Okay?
- S4 (1): Okay.

(End of Recording.)

## STUDENT 4

*The Leaving Morning – Day 3*

(Responses: 627 total words)

*(Numbers in parentheses represent number of words in individual responses; comments in carets are not counted.)*

S4 (3): Hi, Ms. Bryant.

T: Okay. Today we're going to finish our story. And what was the name of our story?

S4 (3): *The Leaving Morning.*

T: *The Leaving Morning.* And what was our story about?

S4 (12): It was about their mom being pregnant, and they had to leave.

T: Okay. So today I'm going to let you tell more about the story. I may ask a few questions, but I want you to tell it in your own words. And we're going to start at the very beginning.

S4 (1): Uh-huh.

T: Okay?

S4 (1): Okay.

T: So start at the beginning. Tell me, what is happening in the beginning of our story?

S4 (34): There's the sweeper, and – and they're sweeping the – the ground, and the kids are looking out the window. And on the next page, the kids are leaving kisses marks, or marks, on the windows.

T: Why are they leaving the kissing marks on the window?

S4 (46): So when they leave, and – and they might remember what they did on the windows, and when they – when they kissed it.

*And now they gotta pack because – because it's a lot of stuff, and their kids – their mom is gonna have a – have a baby.*

T: What do they need to pack?

S4 (19): All of their stuff, like their toys, their picture of them, and like, mostly the lights and the wallpaper.

T: And their clothes. Are they going to have to pack everything, or can they leave some things?

S4 (6): She – they can leave some things.

T: Okay.

- S4 (30): They – and on the other page, they’re packing up their books and their balls and stuff and all the – the things they did. But mostly, they can just save some.
- T: What do you think the mom is telling them on this page, or telling the little boy?
- S4 (20): That they gotta – that we gotta leave the – that we gotta leave, and we have to say good-bye to everybody.
- T: So they did what? Who did they say good-bye to first?
- S4 (2): Their friends.
- T: How do you think their friends were feeling on this page?
- S4 (27): Sad ... because – they was feeling sad because they had to leave, and – and they had to leave all their, um, good times that they had together behind.
- T: Do you think they might be able to see their friends again?
- S4 (1): No.
- T: Okay. Who is it they’re saying good-bye to on this page?
- S4 (2): The, um –
- T: The grocer.
- S4 (5): The grocer and his wife.
- T: On this page? Keep going.
- S4 (31): Their – their – the people that is in the building with them, and their cousins. They have to leave their consulate – cousins because – because they’re the family of the – of – of them.
- T: What could their mother be saying on this page?
- S4 (32): They could be saying that “we have to move because we – I’m having a baby, and – and we have to go because there’s not gonna be enough room for the baby left.”
- T: Well, now look. Look at the little boy’s face. Since the mom is telling them about the baby, how does he seem to be looking on this page?
- S4 (3): A little happy.
- T: He’s looking a little bit happier, isn’t he?
- S4 (1): Yeah.
- T: Okay. What’s going on on this page?
- S4 (11): They’re – they woke up early, and they went to the, um –
- T: The deli.
- S4 (15): – the deli, to get some hot cocoa. And they left kisses on the window again.

- T: Well, now look. What is the little boy doing? What is his face telling us?
- S4 (4): Um, that he's happy.
- T: That he's happy. But look at the sister. What do you think she's thinking about?
- S4 (39): That – that, um, “it’s silly that we have to move from our house because it’s not – I don’t think it’s good to move from our – from our house. Then we can miss all the people from – that we miss.”
- T: Okay. She doesn’t seem to be smiling and happy. Now, your mom just had a baby. What did your mom have?
- S4 (3): She had twins.
- T: She had twins. How did you feel about that?
- S4 (30): I feel a little sad because I was gonna be the only girl. And when my mama told me that I was gonna be the only girl, I was happy.
- T: Okay. So that you made you happy?
- S4 (6): And also because of the babies.
- T: And because of the babies. Are you a big helper to Mom?
- S4 (1): Yes.
- T: What are some things that you do for the babies?
- S4 (26): I help her change the diapers. Sometime they have to <indiscernible>. And I have to throw them away and help her get their clothes and wash them.
- T: So do you think big sister might be thinking about the things she may have to do with the baby in the house?
- S4 (1): Yeah.
- T: And the twins where she is. Because look at her face. So she’s really thinking about something there. Uh-huh. That’s the big sister, and that’s the little brother.
- All right. So what happened on moving day?
- S4 (28): They packed all their stuff. And both of them was on the um, um, porch, happy. And the, um, mens was making big steps and holding the boxes.
- T: So they were moving all of their things. Where were they taking those boxes?
- S4 (5): Um, into their new house.
- T: But how did they get them – first of all, they had to take them to the moving what?
- S4 (2): Um, truck.
- T: The moving truck. So they’re putting all of the things in the moving truck.

- S4 (10): And now ... they're in their new house with the baby.
- T: No. They're still in the apartment, but they're – tell me, what's happening in this page?
- S4 (9): They're all smiling, and they are ready to go.
- T: And what happened at the end of our story?
- S4 (7): They was waving good-bye to the apartment.
- T: So tell me how the children probably are feeling at the end of the story and how it's different from the way they were feeling at the beginning of the story.
- S4 (14): Happy ... at the end they was happy, and at the ... beginning, it was sad.
- T: Why were they sad at the beginning?
- S4 (26): Because they had to leave all their things – well, mostly their things, and they had to leave their friends and the grocer and their, um, cousins.
- T: So, then, why are they happy at the end of the story?
- S4 (14): Because everything got better. And maybe because they like having a little baby around.
- T: So you think they felt better because their mother told them they were moving *because* she was having a baby?
- S4 (1): Yeah.
- T: Probably so. Before your mom had her baby, did you want it to be boy – a boy or a girl?
- S4 (7): I wanted it to be a girl.
- T: Did she know she was having twins at first?
- S4 (23): No, because she said if me and <brother's name redacted> thought that she had twins because we – because people keep saying me and him look alike.
- T: Oh, my goodness. So, well, how did you feel when you found out it was going to be twins?
- S4 (35): Um, I didn't – I didn't know it was gonna to be twins, but I just know it was gonna be two babies. And I was upset until I figured that it was gonna be boys.
- T: Why were you upset?
- S4 (21): Because – because I was gonna be the only girl, and I didn't have no girls to talk to but my mom.
- T: I see. Well, all right. Well, thank you, [S4], for sharing *The Leaving Morning* with me. We talked about the family, and they were moving. And why were they moving?
- S4 (10): Because they had a baby, and there wasn't enough room.
- T: Because they were having a baby, and there wasn't enough room, so they had to move to find a bigger place to live.

Thank you, [S4]. I've enjoyed discussing the story with you. And we'll be talking about some more stories soon. Okay?

S4 (1): Okay.

(End of Recording.)