

WATCHING FROM THE SHADOWS
TRANSACTIONAL RELATIONS BETWEEN INTERMEDIATE READERS
AND A POLYFOCAL NOVEL
A Case Study

by

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Abstract

This case study used an interdisciplinary research design to compare text-favored and reader-identified focalization for a multiperspectival children's novel. Focalization replaces the concept narrative point of view and refers to a two-part perceptual relationship in literary fictions (Rimmon-Kenan, 2002). One sixth-grade class from a K-12 school in a major Western Canadian city participated in this study. These 18 sixth-graders listened to the novel *Salt River Times* (Mayne, 1980) read aloud to them and completed a four-part written response set for selected chapters. Systemic-functional linguistics (Halliday & Matthiessen, 2004) was used to determine text- and reader-based focalization for focal text and participant response data. The study showed that reader-text relations for the polyfocal novel *Salt River Times* were narrator-oriented, an external (detached) orientation in a transactional model that restates Rosenblatt's (1978) transactional theory of reading in terms of a frame of narrative transaction (Stephens, 1992) and a typology of focalization (Rimmon-Kenan, 2002). Participant response data which included the verbal reports of focal participants did not support the conclusion that readers imaginatively became identified character-focalizers in intimate (participatory) transactional relations. A side finding in this study was that participants did engage with a polyfocal novel in terms of aesthetic response, the findings of two previous studies of unidentified polyfocal novels (Gustavson, 2000; Enciso, 1992). The present study points to the need for further research on the effects of polyfocalization to show whether readers benefit from specific instructional strategies that would help them identify polyfocalization.

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Introduction

Novels for intermediate readers (grades 4 to 7) have both personal and educational value (Huck & Kiefer, 2004). They provide recreational enjoyment. Their narrative is "the most common and effective way of ordering our world today" (p. 6). When children read novels they engage in a form of imaginative play. Novels provide vicarious experience by which readers, according to Rosenblatt (1995), "come to know intimately, more intimately perhaps than would be possible in actual life, many personalities" (pp. 173-174). Through imaginative play readers inject themselves into characters as though experimenting or "trying out different modes of behavior and working out their probable effects" (p. 190). Novels help readers see the world in new and varied ways, helping them to ask "universal questions about the meaning of life and our relationships with nature and other people" (Huck & Kiefer, 2004, p. 8).

Novels are critically important to children's language and literacy development. Not surprisingly, having high educational value, they are a main component of school language arts programs. Throughout the intermediate grades novels are read aloud, included in guided reading and home reading programs, discussed by students, explored thematically, formally taught by teachers, and used as springboards for writing, speaking, performative inquiry, and special literary events which often draw literary personalities to schools to talk about literacy. By reading novels intermediate students develop fluency, boost their reading comprehension, build their vocabularies, engage in critical and creative thought, and learn to use language in responsible and informative ways.

This study examines a particular type of novel that has gained currency in recent years. Polyfocal novels are a type of fiction that explore life experience from multiple points of view. The novel under examination is *Salt River Times* (1980) by the prolific and highly esteemed British writer William Mayne. The novel tells the multiperspectival story of a group of children growing up on an Australian tidal river. This study of polyfocalization (multiple narrative points of view) reports the experience of this novel by a group of intermediate readers. From these readers we as researchers and teachers can learn what special demands these types of

novels make on readers so their classroom use is productive and enriching.

Salt River Times as Metafiction

Nine children focalize the novel *Salt River Times*. These children, ages 8–13, reflect the individual and collective experience of children growing up in an Australian working-class neighborhood. The children are Kev, Sophia, Gwenda, Elissa, Morgan, Joe, Kate, Mel, and Dee. Kev is the quiet third member of a tightly-knit group of friends that spends a lot of time hanging around the river. Sophia, the youngest of three immigrant children, is befriended by Gwenda, who controls and bullies her, and causes her to be unsure of herself. Gwenda's home life is extremely tense, perhaps even violent. Like Sophia, Gwenda has trouble making friends and pressures children to like her. For Elissa, the world is a sad, tragic place that humans have overrun and continue to destroy. Morgan's vision of the world is no less hostile, but his means of dealing with its hostility is imaginative. Joe is locked into the past by others who only view him flatly as Chinese and not as the complex, multidimensional, bicultural individual he is. Kate the collector prides herself on her unique collection of people, bits of people's hair and bones and fingernails and blood, and is fascinated by their different stories and individual beauty. Mel is the leader of the troupe of friends which includes Joe, Kev, and later Dee. Both Dee and Mel are observers, listening, framing. In Chapter 21, "Star of the Iramoo," the last chapter of the novel, Dee, unobserved by Kate, Gwenda, and Sophia and most likely undetected by readers, watches, listens, and reflects.

From these nine character-focalizations emerge themes of difference, bullying, inter-generation relations, intimacy, conservation, care-giving, memory, identity, time, class, and interdependence. Focalization is itself thematic in *Salt River Times*. The concept *focalization* is offered as an alternative to that of *narrative point of view* and refers to a two-part perceptual relationship in fictional texts, half of which is the focalizer (perceiver) and half of which is the focalized (perceived) (Rimmon-Kenan, 2002). The *focalizer* represents "the who" in the text, the storyworld person we become as a reader, and the *focalized* "the what" in the text, the lived experience of the storyworld person for a particular narrative. Having both external (narrator-

focalization) and internal focalization (character-focalization), *Salt River Times* is an example of *polyfocalization* (McCallum (1999b), a novel that uses the narrative strategy of many points of view to encourage readers not only to reflect on socio-cultural themes such as identity and interdependence but also to reflect on structural elements, focalization.

The thematization of focalization, as Stephens (1993) notes, begins in the first chapter. Here in the title chapter, "Salt River Times," Mel and his friends Joe and Kev are standing at the bus stop. An old woman is standing nearby also waiting for the bus and passes the time by telling a story to her companion. The story recalls an event many years ago when a small trading boat collided with the steamship she was on and threw her overboard into the dirty Salt River. The story is told from her perspective and is variously interrupted by the three boys who first stand with her at the bus stop, then board and ride the bus with her. Another event occupies Mel. A semi is in the next lane and periodically drowns the old woman's story, involving Mel in a competing narrative as he attends to the truck driver outside and the old woman inside. Mel and the old woman's focalizations are similar: in terms of action, both characters come to the bus stop, get on the bus, get off the bus, and finally go their separate ways; but their perspective on this event is quite different, and it is this theme of multiple perspectives or polyfocalization that subsequent chapters develop.

The thematic development of focalization is most transparent in Chapter 7, "The House That Jack Built." In this chapter Mary is already home when her husband Jack pulls in. Jack has just witnessed a house fire and eagerly wants Mary to hear that story. Mary discerns a different story, an underlying story, of greater interest to her. She wants to know about the damage to their car, as a result of the house fire, a subject her husband avoids. Stephens (1993) cites this chapter as an example of *mise en abyme*, a narrative segment that sheds interpretive light on a narrative as a whole. In this case, Mary and Jack's competing perspectives on the house fire incident build a structure for the novel as whole that reflects back on storytelling.

The children's novel *Salt River Times* is an example of children's metafiction, "fiction which self-consciously draws attention to its status as text . . . to reflect upon the processes

through which narrative fictions are constructed, read and made sense of" (Stephens & Watson, 1994, p. 46). Metafiction is a genre of fictional writing which explores its own textuality. Through various narrative strategies—parody, intertextuality, self-reflexive devices, narrative discontinuity, multiple storylines, and varying points of view (McCallum, 1999b)—metafiction draws attention to itself as artifact, thereby inviting readers to question their assumptions about fiction as representational and the problematic relationship between fiction and reality (Waugh, 1984). Currie (1995) defines metafiction as a convergence of two discourses: a discourse of fiction and a discourse of literary criticism. Neither purely fictional nor purely critical, metafiction is made comprehensible by the skillful interweaving of conventional form (the familiar) and innovative narrative elements (the unfamiliar). Stephens (1993) argues that metafictional novels like *Salt River Times* have beneficial reading effects:

When they are not being guided through a book by an omniscient and interventionist narrator, readers are subject to less constraint but must also take more responsibility, and this has two notable consequences. First, by drawing attention to aspects of the process of text production, Mayne invites his readers to share his delight not just in the end-product—at a simple level, the story—but also in the process of production. Second, by focusing on how the text means, he is able to offer analogies to how meaning is ascribed to events in everyday reality. Events in life, as in fiction, may not have a particular and obvious significance, but they acquire it by interpretation, and this in turn depends largely on the presuppositions of the interpreter. (pp. 101–102)

Salt River Times as Polyfocal Fiction

As interested as I am in *Salt River Times* as an example of children's metafiction, I am more interested in its effects as polyfocal fiction. The term *polyfocalization* was used by McCallum (1999a) in the context of a discussion of intersubjectivity and polyphonic narrative techniques. It is juxtaposed with the term polyphony, "a plurality of narrative voices" (p. 36), and while not directly defined seems to refer to "a plurality of focalizers." Herman (2002) and Rimmon-Kenan (2002) distinguish three types of focalizations in stories: (1) stories told by a

single focalizer have *fixed* focalization, (2) stories told by two or more focalizers focusing the same event have *multiple* focalization, and (3) stories told by two or more focalizers focusing different events have *variable* focalization. I consider these latter two focalizations, multiple and variable focalization, as two types of polyfocalization and define polyfocalization broadly as fiction in which events are constructed by many focalizers.

When Stephens (1992, 1993) wrote about *Salt River Times*, children's polyfocal novels may have been quite rare. This is not the case now. Since 1995 five polyfocal novels have been awarded the prestigious Newbery Medal, an award that recognizes children's authors for their distinguished contribution to American literature. Awarded novels include *Walk Two Moons* (Creech, 1995), *The View From Saturday* (Konigsburg, 1996), *Holes* (Sachar, 1999), *A Single Shard* (Park, 2001), and *Tale of Despereaux* (DiCamillo, 2004). McCallum (1999b) reports other polyfocal fiction, among them the novel *Salt River Times* which, with both internal focalization (9 character-focalizers) and external focalization, remains a rare example of the second type of polyfocalization, variable focalization.

Relatively unique in the world of polyfocal novels for children, *Salt River Times* becomes a particularly interesting novel. If, as Stephens (1992a) claims, fixed focalization is a more closed interpretive space, restricting the possible positions readers have available to them relative to the storyworld, then what do readers do when the interpretive space is opened up?

Focalization: Transitivity and Projection

Character-focalization involves more than just the foregrounding of a character in a narrative. Character-focalization involves the location of event perception "within the mind of [a] character; this is achieved by restricting the presentation of thought (as opposed to speech) to . . . one character, and by presenting the text's pervasive gaps in information as impinging specifically on that character" (Stephens, 1993, p. 103). Simpson (1993) used thought (and speech) representation (direct, indirect, and free indirect forms) to examine external and, to a lesser extent, internal modes of narration in adult novels. He was primarily concerned with the linguistic devices used by "narrators [to] slant and orientate their narratives towards readers"

(p. 38). He argued that the transitivity system, a linguistic system offered by systemic-functional linguistics, has the greatest potential range for exploring narrative point of view in both literary and non-literary texts.

In systemic-functional linguistics (Halliday & Matthiessen, 2004) the clause carries the content of language and has three metafunctions: a textual function (conveying a message), an interpersonal function (acting as a unit of exchange), and a representational function (carrying or coding experience). In terms of this last function, Halliday & Matthiessen write that

[o]ur most powerful impression of experience is that it consists of a flow of events, or 'goings-on'. This flow of events is chunked into quanta of change by the grammar of the clause: each quantum of change is modeled as a figure—a figure of happening, doing, sensing, saying, being or having. All figures consist of a process unfolding through time and of participants being directly involved in this process in some way; and in addition there may be circumstances of time, space, cause, manner or one of a few other types.

These circumstances are not directly involved in the process; rather, they are attendant on it. (p. 170)

The grammatical system that encodes experience is the transitivity system. The transitivity system consists of processes, participants, and circumstances and situates "the flow of events" (processes) at the center of experience. While circumstantial elements may or may not be included in our coding of experience, participants are always present either explicitly or implicitly. In the transitivity system processes and participants have central importance.

The clause is a multifunctional unit. Clauses link to one another to form clause complexes or networks of meaning. In the transitivity system additional experience, similar in function to that of circumstances, can be projected and linked to other clauses. These projections are mental (projected from mental processes) and verbal (projected from verbal processes). The concept *projection*, developed in systemic-functional linguistics, is equivalent to the concepts of thought and speech representation used by Simpson (1993) in his study of narrative point of view. Projection (projected thought and speech) along with transitivity

(participants and processes) provide a means of analyzing a focalizer's experience.

Models of Reading and Narrative Comprehension

This study of the polyfocal novel *Salt River Times* and a group of intermediate readers' experience of it is framed by my view of reading as a relationship between readers and texts. On one hand I view reading as a form of transaction. On the other hand I also believe that the transactional process is guided by narrative comprehension processes which involve the building of situation models.

A Transactional Model of Reading. The term *transaction* in Rosenblatt's (1978, 1985) *transactional model of reading* underlines the importance of reader-text relations in meaning-making. Rosenblatt preferred the term *transaction* to that of *interaction*, which for her misrepresented reader-text relations as relations "between two separate and distinct entities" (1985, p. 35). Conversely, "transaction" suggests a "reciprocal relationship" (p. 35) where the text becomes the text and the reader the reader by virtue of their transformative relationship to one another. In transactional theory, meaning is a generative act produced through reader-text relations. Readers are not passive receivers of meaning but rather produce meaning using their "fund[s] of past linguistic, literary, and life experiences" (p. 38).

The meaning generated through reader-text relations is what Rosenblatt (1985) calls the *literary work* or *poem*. The "poem—which here stands for any literary work of art—is not an object but an event, a lived-through process or experience" (1985, p. 35). Poetry, short stories, novels, or plays, any such literary work has meaning only through reader and text collaboration, the evocation of a text. For texts have no a priori meaning, no authoritative interpretations which readers must identify and elaborate on to demonstrate comprehension. Such a view of reading, that meaning resides solely in the text, is one of two extreme theoretical positions. The other extreme position is to view meaning-making as residing solely with readers. Reading viewed as transaction locates meaning on a continuum of reader-text relations at points between these two extreme positions.

In Rosenblatt's (1978, 1985) transactional theory of literary reading, both reader and

text contribute to the meaning-making event. To the literary event readers bring individual understanding, memory, opinion, and emotion, and texts bring possibilities and constraints. Necessarily evocations will differ, with some doing greater or some lesser justice to particular figurations in the text. Rosenblatt argues that evocations—"what we sense as the structured experience corresponding to the text" (1985, p. 39)—must be defensible. Complete, consistent, and coherent evocations, as different as they may be, are equally valid.

Rosenblatt (1985) identifies two kinds of reading transaction: an aesthetic and non-aesthetic or efferent transaction. These transactions are equivalent to stances readers take relative to literary texts; they reflect the differences in what readers do and what they differently attend to while reading. Readers take an efferent stance when focusing on specific information provided by texts that they intend to carry away from the literary event. Readers take an aesthetic stance when living-through the moment of reading, responding to the evocative qualities of ideas, images, situations, and characters. Most transaction involves both carrying away and living-through, in which case reader-text relations must be viewed as a continuum. Rosenblatt's efferent and aesthetic stances, therefore, sit on a continuum:

[Readers] must select out from the multiple meanings and associations activated by the verbal signs. Extrinsic or intrinsic cues suggest the general stance to adopt—whether primarily efferent or aesthetic—since this provides the basic principle for selecting what to pay attention to. Drawing on past experience, the reader must also sense some organizing principle or framework suggested by the opening verbal cues. This will guide interpretation and organization of the further cues as the text unrolls. If elements appear that cannot be synthesized into the earlier framework, there may be revision or even a complete reversal and rereading. (p. 38)

A Narrative Comprehension Model of Reading. Readers of narrative fiction construct mental representations of the texts they read (Graesser & Wiemer-Hastings, 1999). These mental representations are called *situation models* (van Dijk & Kintsch, 1983). Comprehension represented at the level of situation model is deeper and more durable than comprehension

represented at either levels of surface code or textbase (Graesser, Olde, & Klettke, 1999). At the level of surface code mental representations preserve the exact wording and syntax of the text and fade within a minute; at the level of textbase mental representations preserve explicit textual propositions, less detailed than the surface code, and fade within an hour (Kintsch, 1998; Graesser & Nakamura, 1982). Situation models include not only the chronological sequence of plot episodes, stored longest in memory, but also such details as particular narrator and character traits, spatial settings, individual action, objects, and object properties (Graesser & Clark, 1985; Kintsch, 1998; Trabasso & van den Broek, 1985).

Graesser et al. (1995) account for the building processes of situation models in their *constructionist theory of narrative comprehension*. Key theoretical concepts in this theory include (1) the activation of knowledge structures, (2) the effort-after-meaning principle, and (3) knowledge-based inferences.

1. Knowledge Structures

Two kinds of knowledge structures are activated during comprehension: generic and specific structures. *Generic structures* include stereotypes, schemata, scripts, and frames (Bower, Black, & Turner, 1979; Graesser & Clark, 1985; Mandler, 1984; Rumelhart & Ortony, 1977; Schank & Abelson, 1977). Scripts and frames represent abridged, stereotyped event sequences. *Scripts* represent dynamic and *frames* static sequences (Herman, 2002). Generic structures, if overlearned, are triggered automatically during comprehension and processed easily. *Specific structures* are personal, relating to the particular lived and reading experiences of individual readers. Not overlearned, these experiences are not automatically activated and require extra cognitive resources and processing time. General and specific knowledge structures are reducible to single words (e.g., RETALIATING) as well as to phrasing (e.g., CLEARING-A-HOUSE-OUT-OF-THE-WAY). Knowledge structures are the building blocks for the construction of situation models (Zwaan & Radvansky, 1998).

2. Effort-after-meaning Principle

People seek meaning in their everyday lives and their reading lives, their perceptual

and social worlds and their textual worlds (Barlett, 1932; Berlyne, 1949, 1971; Stein & Trabasso, 1985). Situation models are meaning structures. Such structures are possible because of the assumptions underlying comprehension. Readers assume that textual worlds are coherent and explainable (Graesser & Wiemer-Hastings, 1999; Graesser, Bertus, & Magliano, 1995; Graesser, Olde, & Klettke, 1999).

According to coherence assumptions readers seek and achieve coherence locally and globally. Propositions (P) already residing in working memory are linked to incoming statements (S) resulting in local coherence. As reading proceeds individual propositions link, forming larger units of meaning (e. g. episodes, chunks, and super-chunks), which in turn link to incoming statements (S) resulting in global coherence. According to explanation assumptions readers seek and achieve explanations for the occurrence of and relations between particular actions and events in fictional texts.

3. Knowledge-based Inferences

As knowledge structures are activated during comprehension, readers generate knowledge-based inferences (Graesser, Olde, & Klettke, 1999). An inference is a reasoned conclusion derived from understated information. *Coherence assumptions* lead to coherence-based inferences. This group of inferences carries information about protagonists, intention, causation, temporality, and spatiality. *Explanation assumptions* lead to explanation-based inferences. This group of inferences carries information about events, why they occur and how they relate. Readers generate both groups of inferences intentionally, consciously or unconsciously.

The *event-indexing model* locates events at the center of situation models (Zwaan, 1999a). An event has five indexes: protagonist, intention, causation, temporality, and spatiality. The event-indexing model presupposes that events are represented in memory as semantic primitives or generic concepts (Graesser & Wiemer-Hastings, 1999). For example, CHILD-RECOVERS-TOY are the linked generic concepts for the sentence Gwenda (CHILD) fights the boys (RECOVERS) to get her monster (TOY) back. Readers assign greater weight to the indexes intention and causation, referred to as *situational relations*. For Radvansky & Zwaan

(1998) situational relations are more important than other indexes for comprehension. They are (a) more likely to be needed to successfully “understand” the situation, (b) more likely to be inferred when left unmentioned, and (c) most likely to be remembered later” (p. 180).

Post-classical Narratologies: A Conceptual Framework

The present study of reader-text relations for a polyfocal novel examines one kind of literary fiction within a post-classical narratological framework. “Post-classical” and “classical” narratologies (Herman, 1999) differ in the way they approach narrative analysis and thus generate theory. “Classical” narratology relied heavily on a formalist-structuralist tradition (Rimmon-Kenan, 2002). Post-classical narratologies have evolved in response to post-structuralism and use interdisciplinary frameworks (e.g., literature and linguistics, literature and social theory, literature and reading response criticism). Table 1.1 on page 12 presents Nunning’s (1999, p. 358) comparison of these two different analytic approaches.

Key Concepts

I have already introduced the concept focalization and indicated that it is offered as a conceptual alternative to that of narrative point of view. In the next chapter I present a comprehensive model of focalization, Rimmon-Kenan’s (2002) typology of focalization, a alternative model to those used in experimental studies of narrative point of view. Here in my introduction I need to be clear about my meaning of *character-focalizer* and *character-focalized* which together comprise the concept of *character-focalization*. I also need to be clear about the concept *action structure*, an important methodological concept, as well as my understanding of readers’ lived-through experience (Rosenblatt, 1995) as *experiential reenactment*. A glossary of key terms is provided at the end of this chapter.

Character-focalizer and Character-focalized. For narratives with character-focalization, the construction or figuration of a narrative event (e.g., show and tell in a fifth-grade class) is located in the mind of the focalizing character (e.g., *Morgan’s* construction of show and tell in his fifth-grade class). Character-focalization involves a character-focalizer (a constructor) as well as a character-constructed-focalized (a constructed event).

Table 1.1. Classical and Post-classical Narratologies Compared

STRUCTURALIST ("CLASSICAL") NARRATOLOGY	CULTURAL AND HISTORICAL NARRATOLOGY AND OTHER NEW ("POST-CLASSICAL") NARRATOLOGIES
text-centered	context-oriented
main focus on closed systems and static products	main focus on open and dynamic processes
"features," "properties" of a text as a main object of study	the dynamics of the reading process (reading strategies, interpretive choices, preference rules)
bottom-up analyses	top-down syntheses
preference for (reductive) binarism and graded scales	preference for holistic cultural interpretation and "thick descriptions"
emphasis on theory, formalist descriptions, and taxonomy of narrative techniques	emphasis on application, thematic readings, and ideologically-charged evaluations
evasion of moral issues and the production of meaning	focus on ethical issues and the dialogic negotiations of meanings
establishing a grammar of narrative and a poetics of fiction as main goals	putting the analytic toolbox to interpretative use as main goals
formalist and descriptivist paradigm	interpretative and evaluative paradigm
ahistorical and synchronous in orientation	historical and diachronous in orientation
focus on universalist features of all narratives	focus on particular effects of individual narratives
a unified (sub)discipline	an interdisciplinary project

Note. From "Towards a Cultural and Historical Narratology: A Survey of Diachronic Approaches, Concepts, and Research Projects," A. Nünning, 1999, *Anglistentag 1999 Mainz Proceedings*, p. 358. Copyright 1999 by A. Nünning. Reprinted with permission.

Action Structure. I follow Herman (2002) in his general understanding of the concept action structure but situate the concept within the shared space of systemic-functional linguistics and Rimmon-Kenan's (2002) typology of focalization. I define action structure as a chronological sequence of grouped material processes (physical or creative processes) that are goal-oriented and represent a narrative event. Two or more material processes often combine to create a single action which I call an *action phrase*.

Experiential Reenactment. As already pointed out, Rosenblatt (1978, 1985) characterizes literary reading as a continuum of "carrying away" (efferent stance) and "living through" (aesthetic stance). In aesthetic transaction readers' "primary concern" is not what happens *at the end* of the reading event but rather what goes on *during* the event. During aesthetic transaction the reader attends to

associations, feelings, attitudes, and ideas that [the] words and their referents arouse within him. "Listening to" himself, he synthesizes these elements into a meaningful structure. *In aesthetic reading, the reader's attention is centered directly on what he is living through during his relationship with that particular text.* (1978, p. 25, italics in original)

Rosenblatt also describes literary reading, as noted earlier, as vicarious experience. This study defines character-oriented transaction in terms of Rimmon-Kenan's (2002) typology of focalization. Readers' "vicarious experience," "aesthetic transaction," and "lived-through experience" all reflect an internal orientation, readers imaginative experiential reenactment of internal (character-oriented) focalization.

Purpose

The purpose of this qualitative study in which I explored children's experience of the novel *Salt River Times* (Mayne, 1980), an example of what I have called a polyfocal children's novel, was twofold. On one hand, I set out to describe the instantiation of focalization in a polyfocal text using the concepts of transitivity and projection from systemic-functional linguistics. At the same time I set out to describe a group of intermediate readers' realization of this same text in terms of focalization, their lived-through experience of narrative events as

character-focalizers. Thus the focus of my study lay in the relationship between text-focused instantiation and reader-focused realization, in particular the differences between focalizations favored by the text and those identified by readers. My overall aim was to identify and describe these differences, to identify a broader pattern of difference, and to account for this broader pattern in terms of reader-text relations.

Research Question

This study asks more broadly: What is the nature of children's experience of polyfocal novels? My two-part research question asks: What is the relationship between textually-favored and reader-identified focalization for a polyfocal novel? How do these focalizations differ, and what accounts for their difference?

Significance of the Study

A significant number of contemporary children's novels reflect a postmodern sensibility. These novels stand in opposition to conventional sensibility, literary realism (Lewis, 1996), and take more experimental narrative forms (Lewis, 1996; McCallum, 1999b). Experimental narrative demonstrates a greater technical range than that of conventional narrative. McCallum identifies six experimental techniques used in this narrative and for each gives examples not only of novels but also picture books, poetry collections, and information books. Experimental techniques used in contemporary children's fiction include:

overly obtrusive narrators who directly address readers and comment on their own narration; disruptions of the spatio-temporal narrative axis and of diegetic levels of narration; parodic appropriations of other texts, genres and discourses; typographic experimentation; mixing of genres, discourse styles, modes of narration and speech representation; multiple character focalisers, narrative voices . . . and strands. (p. 139)

This is not to say that a single fictional work is decidedly experimental. As Lewis observes, many contemporary writers use metafictional elements in what is otherwise mainstream fiction. Whether mainstream or experimental, these books, many of which are award-winning, make their way into the hands of children. They are found in school and public libraries, classroom

and home collections. Increasingly, they are making their way into language arts programs.

Few studies have examined how children approach experimental narrative. No study has examined children's experience of the polyfocal novel, one type of experimental narrative. In the absence of such studies we are left to speculate as to how unconventional narrative affects readers. Such speculation is not very helpful nor likely effective in terms of addressing reader's instructional needs. The present study jump-starts inquiry into children's experience of experimental narrative. At the same time it attempts to bridge the theoretical divide between theory and practice, to ground the exploration of narrative in reader-text relations.

List of Key Terms

Action Phrase: Two or more material processes which combine to create a single action.

Action Structure: Defined in this study as a chronological sequence of grouped material processes (physical or creative processes) that are goal-oriented and represent a narrative event.

External Focalization: Another name for narrator-focalization.

Fixed-focalization: Focalization involving a single character- or narrator-focalizer.

Focalization: An alternative concept to that of "narrative perspective" or "narrative point of view." Focalization is a two-part perceptual relationship in fictional texts that involves a focalizer (a perceiver) and focalized (a perceived) (Rimmon-Kenan, 2002). Focalization can take the form of action structure (a condensed form) or narrative reconstruction (expanded form). These forms are explained in Chapter 3, "Methodology." Focalization differs from narration: whereas focalization refers narrowly to the construction of story events by a narrator or character(s), narration refers to the totality of strategies in a narrative including focalization. Examples of narrative strategies include the identification of characters, the description of characters and places, dialogue, and narrative comment.

Focalized: Defined in this study as "action structure," a chronological sequence of grouped, goal-oriented material processes representing a narrative event.

Focalizer: The storyworld person who constructs the storyworld event, either a narrator or

character. The focalizer is both the central actor and perceiver.

Internal Focalization: Another name for character-focalization.

Multiple-focalization: A form of polyfocalization in which two or more focalizers construct the storyworld event.

Narrative Comprehension Theory: Theory developed by discourse and cognitive psychologists to explain the ways human beings understand oral and written stories.

Polyfocalization: Focalization involving two or more character-focalizers or a narrator- and character(s)-focalizer(s) who are distinct from each other.

Projection: In systemic-functional linguistics (Halliday & Matthiessen, 2004), a clausal relation involving “projecting” and “projected” clauses. Defined narrowly in this study as direct and indirect thought and speech.

Transactional Theory: Rosenblatt’s (1978) understanding of reading as a collaborative process between readers and texts. The word “transaction” in “transactional theory emphasizes the critical role of readers and their experience in terms of the meaning they make with texts.

Transitivity: In systemic-functional linguistics (Halliday & Mattiessen, 2004), the grammatical system that codes experience (participants, processes, and circumstances).

Variable-Focalization: A form of polyfocalization in which two or more focalizers construct different storyworld events.

A Literature Review

Studies of Narrative Point of View, Reader Stance, and Children's

Engagement with Unique Fictional Texts

This review provides an overview and critique of studies of narrative point of view and children's polyfocal fiction. Its purpose is to narrow the question, How do children experience polyfocal novels? and so provide one or a small number of interrelated research questions related to intermediate readers and polyfocalization and justification for such a study. My interest in polyfocalization stems from a provocative encounter I recently had with the children's novel *Salt River Times* (Mayne, 1980), a novel that uses polyfocalization (many points of view) as a primary narrative strategy (McCallum, 1999b). Polyfocal novels are often labeled as "children's metafiction" (Stephens, 1993; McCallum, 1999a, 1999b), the presence of many focalizers regarded as a metafictional strategy, a distancing technique to engage readers in critical thought about the process of storytelling. In this and later chapters I refer to polyfocalization as both an element of polyfocal fiction and a metafictional strategy. My primary interest in polyfocalization, however, is as an element of polyfocal fiction.

This review has five sections. In the first section I present eight studies of narrative point of view, grouping them according to their particular emphases: studies of fixed, fixed-induced, shifting, and multiple points of view. In the second section I present three studies of reader stance, all of them case studies, first introducing Rosenblatt's (1978, 1985) concept of aesthetic transaction which underpins all three. Polyfocalization, I argue later, is a primary means of organizing readers' lived-through experience and so plays a key role in reader-text relations. In the third section I present two studies of unidentified children's polyfocal fiction, one which used a polyfocal picture book, and the other which used a polyfocal novel. In the fourth section I summarize all the studies and point out their limitations in terms of (1) theoretical understanding of narrative point of view, (2) focal texts, and (3) aesthetic (lived-through) transaction. Here too I reexamine one study of reader stance and reveal its focal texts as examples of polyfocalization. In the final section I return to the present study, outline its key

components (polyfocalization, experiential reenactment, and reader-text relations), and propose the value of this study in terms of its contribution to our understanding of literary reading in the elementary school.

Part I

Studies of Narrative Point of View

Eight studies (Millis, 1995; van Peer & Pander Maat, 1996; Bower, 1978; Wegner & Giuliano, 1983; Pichert & Anderson, 1977; Anderson & Pichert, 1978; Black et al., 1979; Hay & Brewer, 1983) used an experimental research design to explore narrative point of view. Six of these studies were conducted in the seven-year period from 1977 to 1983. Researchers in this period were cognitive scientists who wanted to know how perceptual factors influenced character identification, the selection of narrators, and the recall of story content. In two later studies conducted in the mid-1990s researchers broadened their theoretical framework to include literary theory. Studies in both periods used one or more of the following data sources: reading times (2 studies), recognition tasks (5 studies), questionnaires (3 studies), free-recall tasks (3 studies), and an editing task (1 study). Six of the studies involved participants who were undergraduate introductory or educational psychology students; one study involved late-adolescent students in Dutch secondary schools; and one study involved children ages 3–10. Two studies used naturalistic and modified naturalistic focal texts with fixed points of view; these studies are presented first. Descriptions of the remaining six studies follow; these studies used experimenter-generated focal texts and fixed-induced points of view, fixed-shifting points of view, shifting points of view, and multiple points of view.

Studies of Fixed Points of View

Millis (1995) used deictic shifts to determine whether point of view was encoded in readers' situation models. In deictic theory, deictic shift refers to changes in the deictic center, the convergence of character, temporal, and spatial information in a narrative (Bruder et al., 1986). Deictic shift in Millis's first experiment was measured by reading times and in the second by a recognition task.

The short story "The Demon Lover" (Bowen, 1980) was used as the focal text for both experiments. It tells the story of an aging protagonist, Mrs. Drover, who returns to her vacant London home several years after the war to find a mysterious letter on her bed. The writer of the letter, known only as "K," wants to meet her at an appointed time and place. Participants rated statements derived from phrasing in the focal text as representing either the external perspective of the narrator, the internal perspective of the protagonist Mrs. Drover, or a mixed perspective. Sentences which maintained perspective scored zero, and those which changed perspective scored 1.

Millis (1995) found that perspective was a component of readers' mental models. Sentences in the focal text which shifted perspective scored higher during the first reading than they did during the second, suggesting that perspective was already encoded in readers' situation models. As predicted the experimental group had higher ratings for statements representing internal perspective.

van Peer & Pander Maat (1996) used a short story by German writer Rainer Brombach to investigate the effects of perspective on reader sympathy for characters. The story featured a conflict between a husband and wife and was modified for the study. Four different perspectival versions of the original text were created: two versions with first-person narration (husband = I, wife = I) and two versions with third-person narration (husband-favored focalization, wife-favored focalization). Characters' internal states were made manifest by inserting thoughts and feelings into the modified texts. Participants for this study were late-adolescents, ages 15 and 17, from two Dutch secondary schools. They read the different versions of the story, completed a questionnaire indicating their reaction to characters, and at the end of the study wrote descriptions of protagonists.

van Peer & Pander Maat (1996) followed Stanzel (1985) in their understanding of point of view. Texts have either first- or third-person narration (I-narration or he/she-narration) and internal or external representation (psychological states or action). First-person narrators, by speaking directly to readers, are more natural and reliable than third-person narrators and

draw readers closer to story events. First-person narration has either internal or external representation, whereas third-person narration is limited to external representation.

Point of view affected readers' sympathy for characters, albeit in weaker ways than predicted. Reader sympathy for protagonists was enhanced by character-sympathetic internal focalization. Effects were stronger for younger participants. Older participants showed considerably less sympathy for the wife than husband. Changing a text from external representation to internal focalization affected reader sympathy more than by changing the text from first to third person. Reader sympathy for minor characters was higher than expected for all but the neutral version.

Studies of Fixed-Induced Points of View

Bower (1978) was interested in the effects of induced perspectives on story interpretation. He created a third-person narrated focal text with two parts. The second part of the text was a 1200-word main story featuring Cindy, a film-maker, her boyfriend Harry, and Rich, a handsome beachbum. Needing footage of a water-skier for her commercial about suntan lotion, Cindy hires Rich as the water-skier and her boyfriend Harry as her driver. The shoot is troubled from the start. Rich and Harry have a series of mishaps which are not resolved at the end of the story. The first part of the text was a 300-word induction which began with the thoughts and actions of either Rich or Harry.

Participants completed a questionnaire following their reading of the focal text. Statements on the questionnaire were one of three kinds: gist-statements explicit in the text, false statements, and character-biased gist-statements implicit in the text. Questionnaire statements represented the thoughts or feelings of one of the three characters and offered explanations for the various mishaps which occurred in the main text. Participants rated Rich's skiing ability and Harry's boat-driving ability and attributed mishaps either to incompetence or external circumstances. Bower (1978) concluded that participants identified with induction-favored characters, rated them more able, and attributed mishaps to external circumstances. Reader-character identification resulted in (a) biased imagery, (b) biased recall of thoughts and

feelings, and (c) character-biased explanations of behavior.

Wegner & Giuliano (1983) used the concepts of focal and tacit awareness to study point of view. Focal awareness refers to the object held in attention and tacit awareness to the instrument allowing the object to be attended to. To illustrate this, they use the analogy of a person looking through a telescope. The *seen* object (e.g., the moon) represents focal awareness and the *seeing* object (e.g., the telescope) tacit awareness. Social awareness (both focal and tacit awareness) is a constrained cognitive process: people can only hold one focal-seen and one tacit-seeing in attention at any given time; focal-tacit configurations are unique as cognitive, affective, and attention variables differ from situation to situation; and the processing and representation of social information is predictable.

A two-part experimental text was used for the study. The longer part of the text (536 words) featured three friends, Janet, Susie, and Ellen on a shopping spree. Statements related to characters (e.g., characteristics and goals) were embedded in the text. The shorter part of the story was a lead-in passage of about 150 words which established point of view, describing the activities of either Janet or Ellen individually, or Janet-Susie as a group. The lead-in contained little information about any specific characteristics of characters or character goals. Participants were assigned randomly to a tacit-Janet condition (29 participants), a tacit-Allen condition (30 participants), or a tacit-Janet-Susie-group condition (31 participants). After reading the lead-in and main text, participants completed a free-recall task, then a multiple-choice recognition task. Results showed that participants recalled the goals of tacit-characters more often than the goals of focal-characters. Characteristics of focal-characters recalled through tacit-characters was enhanced but not in all cases. In two conditions the Janet-Susie-group was recalled as a focal-character group, suggesting that particular story presentations may cause readers to fuse characters into a single agentive entity.

Pichert & Anderson (1977) used schema theory in their investigation of the relationship between point of view and memory. *Schemata* are abstract depictions of things or events. These depictions are sets of relations with specified and unspecified values. A match between an idea

specified in the text and particular schemata value-slots produces comprehension. During reading, readers assume particular reading points of view and activate various schemata into which textual information fits. Changes in point of view result in changed meaning, as textual content more or less reflects point of view.

Two experimental passages were used as focal texts in this study. In the first passage Mark and Pete skip school and end up at Mark's house. Pete has never seen the house before, so Mark gives him a tour. In the second passage two seagulls fly over an uninhabited tropical island. The House passage contained information interesting to both a homebuyer and a burglar, and the Island passage contained information interesting to both a florist and a castaway.

For the first experiment participants were divided into two groups and assigned to one of three experimental conditions: a homebuyer/florist condition, a burglar/castaway condition, or a control condition. After reading one of the two focal texts, participants continued to use their assigned point of view to rate idea units taken from the passage. Next, they completed a self-paced free-recall task, recording approximations or exact sentences, phrases, or words from their passage. The recall tasks generated written protocols which were rated for the presence or absence of idea units obtained using gist criteria. Finally, participants completed a debriefing questionnaire indicating their assigned point of view and their consistency in maintaining point of view while reading.

For the second experiment participants read their assigned passage, then two minutes later worked on the *Wide Range Vocabulary Test* (French, Ekstrom, & Price, 1963). Twelve minutes later they completed a free-recall task, then a debriefing questionnaire, and, seven days later, a second free-recall task. Researchers found that point of view determined the importance of idea units in the story and whether or not they were learned and recalled. Over time participants continued to recall their assigned point of view. The burglar and castaway points of view were more consistently maintained during reading, and the homebuyer point of view was the least consistently maintained.

Studies of Shifting Points of View

Anderson & Pichert (1978) wanted to explain why less important narrative information dropped from memory over time. They considered two plausible explanations. If encoding hypotheses were correct, schemata singled out and selected story content if it matched value-slots in higher-level subschemata (Rumelhart & Ortony, 1977). If retrieval hypotheses were correct, story content was selected by schemata via a built-in retrieval mechanism, what the researchers called a criterion-reference output system. Two experiments tested these hypotheses.

The focal text for both experiments was the House passage described above. Participants were assigned to a homebuyer or burglar condition, read the focal text, worked on a word task, completed a free-recall task, then worked on a construction task. For a second recall task, half the participants were assigned to a different condition. For the second experiment participants were interviewed in pairs or individually. Interview questions explored the effects of point of view on reading, the reasons for the suppression of certain information, and the strategies readers used to recall story content. The two experiments showed that following a shift in perspective participants recalled substantial information not previously recalled. Interview protocols clearly suggested that readers focused on story content relevant to an operative focal perspective. This provided support for researchers' retrieval hypothesis.

Black et al. (1979) defined point of view as a cohesive relation. They argued that people prefer cohesive discourses which maintain single points of view and consistency between topic and meaning. Breaks in cohesion result in increased processing time and limited recall. From this theoretical stance, these researchers predicted that readers would rank incohesive texts as less comprehensible and edit them to restore cohesion. In two sets of experiments they examined the effects of shifting points of view on comprehension, memory, and production.

For Set A experiments compound sentences were used as focal texts. These sentences established a narrator and spatial location in the first clause and an inward/outward movement in the second clause. For Set B experiments groups of three short sentences were used

as focal texts. Sentence groups had either fixed or shifting points of view. In groups with fixed points of view a character was introduced in the first sentence, and a movement from the same point of view was introduced in the third. In groups with shifting points of view a second character was introduced with movement relative to this point of view. The first focal texts described movement in and out of states and the second relative to a frame character. For both Sets A and B 16 sentences were used, half with fixed points of view, half with shifting points of view, and all movement was described using deictic verbs (e.g., came/went, brought/took).

Results supported a processing advantage for texts written with fixed points of view. These texts were read faster, rated more comprehensible, and recalled with greater accuracy than texts with shifting points of view. These latter texts were revised during the editing task or mentally revised during recall to restore point of view. Point of view was restored when movement was attributable to the first character mentioned in the text.

Studies of Multiple Points of View

Hay & Brewer (1983) followed Friedman (1955) in their theoretical understanding of point of view. For Friedman, point of view included (a) voice, (b) time and space, (c) channels of communication (i.e., thought, speech, action, states), and (d) reader-text relations. Hay & Brewer wanted to know how readily children identified narrators in narrative texts and the effects of egocentricity (Piaget, 1974) on narrator identification. According to Friedman, narrators are identifiable by evaluative adjectives, relationships to other characters, statements of belief, social role characteristics, and self-identifying statements. Brown et al. (1977), Paris & Lindaurer (1976, 1977), and Paris & Upton (1976) argued that children tend to make inferences based on their own experience, and their ability to infer directly from a text improves with maturity. Sixty-four children, ages 3–6, participated in Hay & Brewer's first experiment, and 100 children, ages 3–6, 8 and 10, participated in the second experiment.

The first experiment investigated young children's basic ability to identify the narrator of simple stories. The second experiment extended the first, introducing variables of narrator's age and sex, retrospective storytelling, and multiple narrators. Experimenter-generated passages

were used as focal texts for both experiments. For the first experiment three versions of "The Party" and "Going Fishing," were used. Each set of passages featured three characters: the Party passage featured a mother (first-person narrator) and her two children, a boy and a girl; the Fishing passage featured a girl (first-person narrator) and two other family members, her brother and father. Passages featured one of three types of protagonists: a single protagonist, multiple protagonists, or a non-protagonist narrator.

For the first part of the second experiment, eight passages with first-person narrators were used. Half the passages featured an adult (male/female) narrator, and half featured a child (male/female) narrator. Stories for older participants were about 350 words long, 200 words longer than the stories used for younger participants. Narrators were not favored at the start of passages. For the third part of the experiment two retrospective narrative passages were used. "The Beach" was the retrospection of an female-adult narrator and "The Horse" the retrospection of an male-adult narrator. Passages in the second part of the experiment alternated between a frame narrator and a second narrator, beginning and ending with the frame narrator. "The Shirt" alternated between a frame female-child and a female-adult narrator and "The Zoo" a frame male-child and a male-adult narrator. Participants listened to focal texts read to them, then identified narrators by pointing to or naming one of the four character-dolls provided.

Hay & Brewer (1983) concluded that 3-year-old children identified narrators randomly. Four-year-old children tended to identify non-narrating characters as narrators, and 5-year-old children correctly identified narrators some of the time. Six-year-old children identified narrators correctly for simple texts, but their ability was sensitive to the narrator's importance in the story. Researchers found evidence of sex-based bias in 3- to 8-year-old males and 3- to 5-year-old females, and 8- and 10-year-old children, male and female, had difficulty identifying narrators in retrospective passages. Older children showed a tendency to identify adult narrators by default when inadequate information about a narrator was presented. Researchers also found that "the literary technique of shifting narrators was not particularly confusing for the children" (p. 24).

Part II

Studies of Reader Stance

The studies included in this second section all rely on Rosenblatt's (1978) understanding of aesthetic reading as *lived-through* transaction between readers and texts. For Rosenblatt, reading is a *transaction*, an ongoing synergistic process whereby readers and texts, both affecting and affected by the other, produce meaning. An *aesthetic transaction* transforms a text into an aesthetic experience or *poem*—a poem being any literary work of art which

comes into being in the live circuit set up between the reader and "the text." As with the elements of an electric circuit, each component of the reading process functions by virtue of the presence of the others. A specific reader and a specific text, at a specific time and place: change any of these, and there occurs a different circuit, a different event—a different poem. The reader focuses his attention on [the text, an interpretable set of] symbols and on what they help to crystallize out into awareness. (p. 14)

The poem is an "event in time" (p. 12), an evocation, which is to say, a particular lived-through experience. Aesthetic reading and the aesthetic stance contrasts efferent reading and the efferent stance: efferent readers produce meaning to carry away with them from the reading experience, as they would when reading a recipe or newspaper (p. 24); aesthetic readers, on the other hand, produce in-the-moment, "moment-to-moment" (p. 26) meaning.

We read aesthetically by selectively attending to and by being alert and aroused by "associations, feelings, attitudes, and ideas" evoked by texts. By listening to ourselves while reading we "synthesize these elements into a meaningful structure" (Rosenblatt, 1978, p. 25), a "center of awareness" (p. 28).

The concept of the experiential matrix or stream of thought and feeling within which this complex selective activity occurs provides the basis for freeing "meaning" from its purely conceptual overtones and permitting rather the view of meaning as experienced. The reader of the text not only brings the poem into being by responding to the verbal symbols with the resources of his own personality and experience but also focuses his

attention on the very work that he is shaping. Within this awareness of the live circuit between himself and what the text points to, he lives through the experienced meaning that is for him the poem. (pp. 43–44)

As readers, our individual evocation of a poem sprouts from initial expectations of the text, our purpose for reading, the reading context, expectations related to genre, and grows from our transaction of linguistic codes (phonemic, semantic, syntactic), “the literary code of vocabulary and subject,” and “patterns of literary convention” (p. 55). This process of growing or building the text is framed by “ideas and attitudes that grow out of and around the concepts of social life” (p. 56). As readers, we cannot proceed to interpret and evaluate a poem until it is first evoked; in other words, the literary act of evocation precedes the literary acts of interpretation and evaluation. As literary critics, which all of us are, our “primary subject matter [to which all else is added] is the web of feelings, sensations, images, [and] ideas” that we weave between ourselves and texts (p. 137).

Rosenblatt’s (1978) understanding of aesthetic reading as lived-through experience, as noted above, underpinned three studies of reader stance (Cox & Many, 1992; Many, 1990; Enciso, 1992). All three studies were interpretive and examined children’s aesthetic transactions with naturalistic texts. Two studies used children in fifth grade. The other study used adolescent children in eighth grade. Cox & Many (1992) and Enciso (1992) classified written/verbal protocols and obtained an understanding of readers’ experiences with fictional texts using grounded theory. Cox & Many (1992) and Many (1990) rated written protocols using two response continuums developed for their first study. These continuums were informed in part by a *mental activity framework* outlining the four basic mental activities involved in reading: (a) picturing and imaging, (b) anticipating and retrospecting, (c) engagement and construction, and (d) valuing and evaluating (Corcoran & Evans, 1987). Enciso (1992) described three reading stances relative to texts: a *storyworld* stance, a *reader’s world* stance, and a *narrative* stance.

Studies of Groups

Cox & Many (1992) used novels and narrative film in their study of reader stance. Thirty-eight children in fifth grade participated in the study. Focal novels included *The Summer of the Swans* (Byars, 1970), *The Great Gilly Hopkins* (Paterson, 1978), *Phillip Hall Likes Me* (Greene, 1974), and *Where the Red Fern Grows* (Rawls, 1961). Participants were tested using the *California Achievement Test* and rated as reading at grade level or higher. Written protocols were obtained after each reading or viewing event. Participants were instructed to write anything they wished about focal texts. Written responses were rated using two instruments: one which measured reader stance on an efferent-aesthetic continuum, and one which measured a reader's level of personal understanding (Many, 1990). Tables 2.1 and 2.2 show these two rating scales.

Table 2.1. Instrument for Measuring Reader Stance on an Efferent to Aesthetic Continuum

POINT	DESCRIPTOR	DESCRIPTION
1	Mostly efferent	Analysis of elements according to outside structure (what was learned, literary elements, production, analysis, realism)
2	Primarily efferent	Retelling (concentration on relating the storyline, narrating what the story was about)
3	Mixed elements	Portions of both efferent analysis and aesthetic experience of work (primary focus using a single stance indeterminable)
4	Primarily aesthetic	Selection of story events or characters to elaborate preference, judgment, or description (I enjoyed it when . . . , I thought it was good / funny / unfair when . . .)
5	Mostly aesthetic	Focus on the lived-through experience of the literary work (the world created while reading and the emotions or associations resulting from the experience)

Note. From "The Effect of Reader Stance on Students' Personal Understanding of Literature," by J. E. Many, 1990, *Literacy Theory and Research: Analyses from Multiple Paradigms*, p. 54. Copyright 1990 by National Reading Conference. Reprinted with permission.

Table 2.2. Instrument for Rating a Reader's Level of Personal Understanding

POINT	DESCRIPTION
1	literal meaning
2	interpretation of story events
3	understanding of story events
4	generalized belief or understanding about life

Note. From "The Effect of Reader Stance on Students' Personal Understanding of Literature," by J. E. Many, 1990, *Literacy Theory and Research: Analyses from Multiple Paradigms*, p. 54. Copyright 1990 by National Reading Conference. Reprinted with permission.

When children were allowed to respond freely to texts in the study, they responded aesthetically. Books had a higher proportion of aesthetic responses. *Where the Red Fern Grows*, *The Great Gilly Hopkins*, and *Phillip Hall Likes Me* had the highest proportion of primarily aesthetic responses and ranked lowest in terms of personal understanding. *The Summer of the Swans* had the highest proportion of *mostly aesthetic* responses and ranked at level 3 on the scale of personal understanding. Participants were more personally engaged with books than films, stated preferences more freely, responded emotionally, situated themselves in the story context, and their engagement matched their level of personal understanding.

Many (1990) was interested in the relationship between texts and reader stance. She noted that little was known about the factors influencing particular reading transactions. Fifty-one eighth-grade students participated in her study. Three realistic short stories were used as focal texts: "The Dollar's Worth" (Werner, 1979), a story about racial prejudice; "The Runaway" (Holman, 1976), a story about an adolescent who leaves home to live with a friend; and "The Secret of the Aztec Idol" (Bonham, 1976), the story of two boys conned by an old fisherman. Written protocols were rated using two scales developed by Many & Cox (1989): the *Efferent-Aesthetic Continuum* and *Levels of Understanding*. Results showed a relationship between reader stance and levels of personal understanding but no relationship between reader stance and a particular text. Aesthetic reading produced higher levels of understanding and

generalizations about the world.

Studies of Individuals

Enciso (1992) defines a *storyworld* stance as a reading position within a story, a *reader's world* stance as a reading position outside the story, and a *narrative* stance as a reading position relative to books as objects. One fifth-grade student, Ericka, was selected as the focal participant for this study, her selection based on high academic and reading achievement and her high level of interest in narrative fiction. Two novels and one short story were used as focal texts in the study. The novel *Racso and the Rats of NIMH* (Conly, 1986) was Ericka's self-selection. The novel *Sarah, Plain and Tall* (MacLachlan, 1985) and short story "Ellie's Christmas" from *A Blue-eyed Daisy* (Rylant, 1985) were focal texts selected by the researcher. A favorite chapter from the self-selection and the first two chapters of *Sarah, Plain and Tall* were used for the study. *Sarah, Plain and Tall* is a first-person narrative with female protagonists, while "Ellie" is a third-person narrative with a female protagonist.

Data sources included verbal protocols obtained from symbolic (semi-)representation(al) interviews. These interviews had seven parts: Ericka (1) handled the focal texts, (2) read the first page, (3) recalled what she read, (4) reviewed the cutouts provided, (5) created cutouts for the reader, author, and narrator, (6) read the story using the cutouts, and finally (7) reflected on her interview. Step 4 was modified for the self-selection, allowing Ericka to create her own cutouts. An introspective recall task was built into the interview to provide content for symbolic representations and evidence for the ways Ericka entered storyworlds.

Ericka assumed a storyworld stance more often than other stances and assumed a narrative stance least of all. She referred to main characters more than any other story element. In both *Racso and the Rats of NIMH* and "Ellie's Christmas" she moved back and forth between characters. She related the author and narrator to characters more often for the short story and referred to herself as a reader only when asked directly about non-narrative aspects of her reading. Seven sets of strategies characterize Ericka's participation in storyworlds: (1) observation, (2) spying, (3) perspective-taking, (4) multiple perspective-taking, (5) reader-

character association, (6) role-playing, and (7) framing. Her most common observation strategy was *seeing up close* (e.g., events, characters, settings). Two-thirds of the time when commenting about characters she adopted characters' perspectives. Her identification with characters, her empathy for them, and her role playing were most pronounced for the short story.

Part III

Studies of Children's Engagement with Unique Fictional Texts

Two studies conducted in the same year explored children's engagement with *unique* fictional texts. Gustavson (2000) investigated the discourses adolescent readers constructed when talking about books in peer discussion groups. Four sixth-grade students participated in his study. Gustavson described the novel he used in his study as "unique." McClay (2000) investigated the strategies children used to read a postmodern picture book. Participants in her study were children ages 7, 10, and 12 who were assigned by age to reading groups. Verbal protocols provided data for both studies.

Children's Engagement with the Novel The View From Saturday

Gustavson (2000) followed a number of writers in his definition and theoretical understanding of literature circles. Students in literature circles engage in purposeful dialogue about a book which enables them to co-construct meaning (Gilles, 1989). Mundane talk about a book is necessary for later, more complex meaning constructions (Roller & Beed, 1994). The "cognitive work table" developed by members of a literature circle include such interpretative tools as (a) intertextual relations, (b) textual support, and (c) synthesis (Almasi, McKeown, & Beck, 1996). "Thinking, talking, and acting in literature circles" reflects the "available discourses of school and society" (Alvermann et al., 1999, pp. 249–250).

Two female and two male intermediate (sixth-grade) readers were selected as participants for this study. All were upper-middle class, caucasian students identified by the sixth-grade language arts teacher as those students who met the selection criteria: regular attendance, high reading ability, and high overall academic achievement. The focal text, *The View From Saturday* (Konigsburg, 1996), was selected for its literary merit—its creative and

intelligent protagonists, multi-layering, unique narrative and temporal structures, and inclusive treatment of characters. Participants discussed the novel freely and answered questions at the end of discussions.

Gustavson (2000) found that participants constructed three discourses during their discussion of the focal text. They constructed a *discourse of classroom* (school literary talk), a *discourse of feeling* (personal response sharing), and a *discourse of self-identification* (personal reading strategy identification). Participants reluctantly shared personal feelings about the text and needed support to do so. Most often they commented about themselves as readers. The silence in their discussions around the issues of prejudice and discrimination suggested to Gustavson that participants changed the story and made it align with the lack of racial difference and disability in their own social worlds.

Children's Engagement with the Picture Book Black and White

McClay (2000) argues that picture books, by their very nature, demand dialogic reading. Postmodern picture books exploit levels of narration and detail and are ideally suited for younger children who have not yet developed fixed ideas of what reading is and what stories can and cannot be (Lewis, 1996). The picture book *Black and White* (Macaulay, 1990) was used as the focal text for McClay's study. The text warns readers early on that what they are about to embark on may be one or many stories. Each quadrant is titled and has its own graphic style. Quadrant titles include "Seeing Things," "Problem Parents," "A Waiting Game," and "Udder Chaos." Distinct to begin with, the quadrants merge towards the end of the book.

Younger readers, ages 7 and 10, enjoyed their reading experience and read strategically. Part of their enjoyment came from connecting content across quadrants. Seven-year-olds voted to see who would read first, took turns reading, and repeated quadrant titles page by page to orient themselves. Ten-year-olds played with words, inferred meaning from both the written text and images, related experience of media texts to the focal text, backtracked, supported their own interpretations with evidence, and challenged the interpretations of other group members. Older readers did not enjoy their experience with the focal text, becoming impatient

with their reading partner(s) and frustrated by the text. Adult readers commented frequently that the text was difficult, more appropriate for students in junior high school than elementary school-aged children.

Part IV

Discussion of Studies Reviewed

Eight studies of point of view (Millis, 1995; van Peer & Pander Maat, 1996; Bower, 1978; Wegner & Giuliano, 1983; Pichert & Anderson, 1977; Anderson & Pichert, 1978; Black et al., 1979; Hay & Brewer, 1983) were presented above. These studies used an experimental design and focused on the psychological or psycho-social aspects of perception. Experimental researchers were primarily cognitive psychologists interested in general cognition, the role of perception in memory, information processing, and social awareness. Studies were presented in groups: studies of fixed, fixed-induced, shifting, and multiple points of view. Three studies of reader stance (Cox & Many, 1992; Many, 1990; Enciso, 1992) and two studies of children's engagement with unique examples of children's fiction (Gustavson, 2000; McClay, 2000) were also presented. These five studies were all interpretive, conducted by educationalists interested in children's transactions with narrative texts in natural contexts. Studies of reader stance were presented as group or individual studies, and studies of children's engagement with unique examples of children's fiction grouped by genre.

In this fourth section of my review I point out the limitations of the studies presented above. For the experimental studies, I examine the limitations of researchers' theoretical understandings of narrative point of view and put forth Rimmon-Kenan's (2002) model of focalization, set out below, as a more comprehensive understanding of narrative point of view.

Table 2.3. A Typology of Focalization

	WITHOUT	WITHIN
	<ul style="list-style-type: none"> outer manifestations of objects (people and things) described; inner manifestations not known object: focalized 	<ul style="list-style-type: none"> inner manifestations of objects (people and things) known and described object: focalized
EXTERNAL <ul style="list-style-type: none"> narrator non-participant in story events subject: focalizer 	NARRATOR-FOCALIZER <ul style="list-style-type: none"> first-person texts third-person texts FACETS <ul style="list-style-type: none"> panoramic field panchronic time (past, present, future time) unrestricted knowledge objective 	NARRATOR-FOCALIZER <ul style="list-style-type: none"> first-person texts third-person texts FACETS <ul style="list-style-type: none"> panoramic field panchronic time (past, present, future time) unrestricted knowledge objective
INTERNAL <ul style="list-style-type: none"> character participant in story events subject: focalizer 	CHARACTER-FOCALIZER <ul style="list-style-type: none"> first-person texts third-person texts FACETS <ul style="list-style-type: none"> local field synchronous time (present time) restricted knowledge subjective 	CHARACTER-FOCALIZER <ul style="list-style-type: none"> first-person texts third-person texts FACETS <ul style="list-style-type: none"> local field synchronous time (present time) restricted knowledge subjective

Still focusing on these experimental studies, I examine their focal texts in terms of narrativity. As expected, most of these texts were experimental, highly controlled in terms of structure and content, with minimal narrativity. Turning to one of the interpretive studies I show that the focal text used by Gustavson (2000) was in fact a polyfocal novel. Next, to show the shortfall of Rosenblatt's (1978) concept of aesthetic reading as lived-through experience and the limitations of Cox & Many's (1992) instrument for measuring aesthetic-efferent transaction I present two

versions of the same action structure (narrative reconstruction) for a chapter in *Salt Rivers Times* (Mayne, 1980). I argue that a certain kind of retelling (narrative reconstruction) registers readers' lived-through experience of aesthetic texts. This section of my review concludes with an examination of Enciso's (1992) study of reader stance and its use of two polyfocal children's novels.

Theoretical Understandings of Narrative Point of View

For narratologists Genette (1980) and Rimmon-Kenan (2002) *focalization* is a more useful concept than *point of view* for describing narrative perspective in fictional texts. Whereas point of view refers too narrowly to an angle of *seeing*, focalization refers more comprehensively to angles of *perceiving*, that is, to the experiential angles of hearing, smelling, tasting, touching, feeling, and thinking which together focus reading. Focalization has two components: a subject (the focalizer / perceiver) and an object (the focalized / perceived). In Rimmon-Kenan's typology of focalization (Table 2.3 on page 34) external focalization refers to a first- or third-person narrative with a *narrator-focalizer* who stands outside the story and has either strong or weak perceptibility, *perceptibility* referring to presence or detectability. Internal focalization refers to a first- or third-person narrative with a *character-focalizer* who participates in story events. Narrator-focalizers make manifest the inner goings-on of events and settings and inner states of characters or report only outer, observable phenomena (i.e., character behavior, action sequences, physical descriptions of settings). Focalization has three degrees of persistence: fixed, multiple, or variable. Stories with fixed focalization maintain a single focal-type throughout (external-without, external-within, internal-without, internal-within). Stories with multiple and variable focalization support two or more focalizers, *multiple* focalizers focalizing the same phenomenon or spatiotemporal segments and *variable* focalizers focalizing different phenomena (Herman, 2002).

Focalization has perceptual, psychological, and ideological facets (Rimmon-Kenan, 2000). The perceptual facet is made up of time and space. Temporally, focalization may be *panchronic*, presenting events in past-, present-, future-, or indeterminate-time, or *synchronous*,

presenting events in present-time only. Spatially, focalization may be *panoramic*, presenting the story in an unrestricted perceptual frame, or *local*, presenting the story in a restricted perceptual frame. The psychological facet is made up of cognition and emotivity. Cognition includes knowledge, conjecture, belief, and memory. Emotivity is a measure of the emotive quality of the narrative, the extent to which it evokes readers' emotions, excitement, pleasure, concern, or sympathy. Cognition may be unrestricted or restricted, emotivity objective (uncolored) or subjective (colored). The ideological facet is the text's governing philosophy or worldview. Texts may present a dominant ideology, the ideology of the narrator- or character-focalizer, or many ideologies.

Of the eight experimental studies included in this review only four included literary models of narrative point of view as part of their theoretical framework. All four models differed in scope. Bower's (1978) model had two dimensions: a narrative *stance*, the stance of a narrator relative to narrated action (first-and third-person *styles* of narration), and narrative *perspective*, "a framework of knowledge and interests of the reader [i.e., a reading *role*]" (p. 222). Hay & Brewer (1983) followed Friedman (1955) in their understanding of point of view as the perspective of an "author, *narrator* [*italics added*], or ostensibly no one" (p. 2). Point of view included the temporal and spatial positions adopted by a speaker, channels of information, and reader-distancing techniques. For Millis (1995) point of view was a method used by authors to present events in certain ways: for stories with first-person narration ("I") narrators took the point of view of a single protagonist and for those with third-person narration took a limited or all-knowing (omniscient) point of view. He followed Banfield (1982), believing that readers took the perspective of either a narrator (external perspective) or character (internal perspective). van Peer & Pander Maat (1996) understood the concepts of point of view and narrative perspective as one and the same, both referring to "the physical or psychological point from which the events [of a story] are narrated" (143), and they distinguished between external and internal perspective. Following Toolnan (1988), they defined point of view as an angle of perceiving and internal focalization as the externalization of thoughts and feelings in third-person narration.

Compare these four theoretical understandings of narrative point of view with Rimmon-Kenan's (2002) typology of focalization. Bower (1978) and Hay & Brewer (1983) consider a narrator's (or speaker's) point of view but not a character's. Hay & Brewer's inclusion of temporal and spatial positions, similar to Rimmon-Kenan's perceptual facet of focalization, relate only to narrators. For Hay & Brewer an imperceptible narrator is equivalent to "no perspective," a contentious equation. Millis (1995) too simply sorts narratives into one of three categories: first-person, third-person omniscient, or third-person limited. His theoretical understanding of point of view, however, which draws on the work of Banfield (1982), is more involved than that of Bower and Hay & Brewer in that he acknowledges, first, that readers may take either "the perspective of *the character or the narrator* while they read a narrative text" (p. 236, italics added), and second, that perspective taking is directly or indirectly influenced by characters' "mental states" (p. 236). van Peer & Pander Maat (1996), like Rimmon-Kenan, distinguish between an external perspective, the description of characters' "*externally* observable actions and behavior[s]," and an internal perspective, the representation of characters' "*internal* state[s] and processes" (p. 144). They do so without equating external with narrator and internal with character. Again, like Rimmon-Kenan, they define point of view as "the physical [perceptual] or psychological point from which the events are narrated" (p. 143). Their understanding of focalization, derived from Toolan (1988), differs from Rimmon-Kenan's, however. For them, focalization is a device used in third-person narration to achieve the psychological effect of readers nearness to narrators which, they argue, is characteristic of first-person narration. Focalization, then, is the externalization of a character's thoughts and feelings, "his or her longings, plans, opinions, frustrations, and motives" (p. 145) intended to help readers relate to narrators. For Rimmon-Kenan, focalization is more involved, applying both to narrators and characters and including not only perception (physical) and psychology but also ideology. Add to this her recognition of narrator perceptibility and degrees of persistence (i.e., fixed, multiple, and variable focalization), and clearly her typology of focalization is a more comprehensive understanding of narrative point of view.

Focal Texts

All but one focal text (Millis, 1995) used in experimental studies of narrative point of view were experimenter-generated or modified naturalistic texts. Experimental texts ranged from low to high narrativity. Focal texts used in interpretive studies were all naturalistic texts with high narrativity. The focal texts used in both experimental and interpretive studies are discussed below under four headings: "Experimenter-generated Focal Texts: Non-stories," "Experimenter-generated Focal Texts: Stories with Minimal Narrativity," "Modified-naturalistic Focal Texts," and "Naturalistic Texts." This discussion is preceded by a note about narrativity.

Narrativity. Herman (2002) argues that *readers* decide whether a text is a story or not, and whether a text is processed as a story. Readers' decisions are guided by two sets of factors:

The first set, associated with what I call *narrativehood*, bears on what makes readers and listeners deem stories to be stories. These factors are criterial for narrative; they determine which sequences of actions, events, and states qualify as narratives.

Narrativehood, from this perspective, is a *binary predicate* [italics added]: something either is or is not a story. More specifically, the property of narrativehood attaches to sequences of states, events, and actions that involve an identifiable participant or set of participants equipped with certain beliefs about the world seeking to accomplish goal-directed plans. . . . [T]he second set of factors to be considered here bears on the narrativity of narrative sequences, definable as a function of "formal and contextual features making a narrative more or less narrative" (Prince, 1987, p. 64). Narrativity, then, is a *scalar predicate* [italics added]: a story can be more or less prototypically story-like. Maximal narrativity can be correlated with sequences whose presentation features a proportional blending of "canonicity and breach," expectation and transgression of expectations. Conversely, a story's narrativity decreases the more its telling verges on pure stereotypicality, at one end of the spectrum, or on a whole particularity that cannot help but stymie and amaze, at the other end. (p. 91)

Experimenter-generated Focal Texts: Non-stories. The focal texts used by Black et al. (1983), Pichert & Anderson (1977), and Anderson & Pichert (1978) are non-stories by Herman's (2002) definition of narrativehood. These texts lack goal-oriented action. Black et al. used (a) compound sentences—"Bill was sitting in the living room reading the paper / when John came into the living room" (p. 190)—and (b) groups of three simple sentences—"Alan hated to lose at tennis. / Alan played a game of tennis with Liz. / After winning, she came up and shook his hand" (p. 191). Pichert & Anderson (1977) and Anderson & Pichert (1978) used lists, a list of fauna on a tropical island as viewed from the air (Island passage) and a list of features typically found in homes (House passage).

Experimenter-generated Focal Texts: Stories with Minimal Narrativity. The focal texts used by Wegner & Giuliano (1983) and Bower (1978) are stories with minimal narrativity. All have simple goal-oriented action. Wegner & Giuliano's text, excerpted below, is the simplest of the focal texts. Characters Janet, Susie, and Ellen take an afternoon trip to the mall, their intention to browse and perhaps buy clothes. The situation gets tense when Ellen finds items too costly and Susie and Janet must convince her not to abandon them:

In the first store they all looked at clothes. Janet and Susie wanted to move quickly and not waste any time. Ellen wanted to try on everything she saw. So while Ellen tried to find an outfit that would go with her red hair and green eyes, Janet and Susie looked at scarves for their long hair. After a little while, Ellen decided that this store was too expensive and that she could go elsewhere to find lower prices. Susie, showing her usual assertiveness, insisted on staying a few minutes more. In her tactful manner, Janet managed to smooth things over. (p. 9)

In Bower's text, Harry helps his girlfriend Cindy, a filmmaker, shoot a commercial about suntan lotion. Cindy hires a local beachbum, Rich, to be the water-skier in her commercial and then hires her boyfriend Harry to drive the boat. The shoot is troubled from the start. Rich and Harry have a series of mishaps which are not resolved at the end of the story. Narrativity for both focal texts is weakened, first, by the brevity of the passages (1200 and 537 words respectively),

second, by the constant shift in agency from one character to another, third, by the change of focalization, from internal focalization (imperceptible narrator-focalizers) in the main text and internal focalization (character-focalizers) in the lead-in, and fourth, for Bower's text only, by the unresolved ending.

Modified-naturalistic Focal Texts. The focal text used by van Peer & Pander Maat (1996), a short story by a German writer (naturalistic text?), was not cited and does not appear to have been published in English. The high number of control-group participants who sympathized with "other characters" seems to suggest that the original story had external focalization, an imperceptible narrator-focalizer. Originally written in the third-person, the story was modified by researchers to reflect four perspectival conditions. Modifications were made by the insertion of direct thoughts into the text, for example, "Will she never stop?" (p. 147). Whether these surface modifications weakened the narrativity of the original story is unknown.

Cognitive models of text comprehension have for the most part come from the generalized findings of experimental studies which used experimenter-generated focal texts. These comprehension models help to explain what readers do with experimental texts but fall short in their capacity to explain and predict what readers do with naturalistic texts. Zwaan (1999b), a cognitivist himself, pointed out the limitations of these studies: "Contemporary models of text comprehension are not well equipped to account for the comprehension of literary [naturalistic] texts. This is partly due to the persistent tendency of text comprehension researchers to focus on experimenter-generated text rather than on naturalistic text" (p. 241). Experimenter-generated texts like those used in the above studies of narrative point of view gain their correlative or causative power at the expense of narrativity. When narrativity is compromised, however, reading may cease to be natural, and thus models of reading based on compromised narrative texts may be seriously limited.

Naturalistic Texts. The focal text used by Gustavson (2000) for his interpretive study of literature circles was a naturalistic text with unidentified polyfocalization. *The View From Saturday* (Konigsburg, 1996) tells six different stories from as many points of view, achieving an

overall effect of variable focalization. The *Bowl story* recounts (1) the championship game for the Academic Bowl and team Epiphany's victory. The *Coach story* recounts (2) coach Olinski's role in advancing her team (Noah, Nadia, Ethan, Julian) to the state finals. The four *Best-day stories* recount (3) Noah's best day standing up at a wedding, (4) Nadia's best day rescuing sea turtles, (5) Ethan's best day attending a tea party, and (6) Julian's best day saving the school play. The *Bowl story* has fixed focalization, a fixed narrator-focalizer, unnamed (external focalization). It is a shorter story, and its segments are offset, before and after, by groups of three bullets (• • •). The *Coach story* has fixed focalization, a fixed character-focalizer, coach Olinski (internal focalization). Individually the *Best-day stories* have fixed focalization, single character-focalizers, Noah, Nadia, Ethan, and Julian, (internal focalization). Together the *Best-day stories* are the longest combined narrative segment, running 98 out of 163 pages, and when all stories are taken together *The View From Saturday* has polyfocalization (variable focalization).

Gustavson (2000) chose *The View From Saturday* as his focal text for a number of reasons. His four participants were sixth graders, and the novel, written for intermediate readers, featured four intelligent sixth-grade protagonists who connected on many levels. Winner of the Newbery medal in 1996, *The View From Saturday* was multi-layered, a celebration of the mind, and it confronted difficult social issues including race and disability. Gustavson did not identify the novel as postmodern. All he said was that the novel's structure was "unique. Konigsburg switches narrators and manipulates time in order to tell the story" (p. 22). The novel's unique structure is more involved than the mere switching of narrators, and its complexity must to some degree account for participants' limited discussion of the book overall, what Gustavson called the "bristling array of silences" (p. 28). Provocatively, the first literature circle began with a comment specifically about point of view which nobody, including the researcher, picked up on:

I think that, we were talking about in class a little while ago about . . . first person and third person, and you were sort of in first. You could have been first person. I mean like, first person is "you are the person." Third person is you're hearing, like, a narrator, and

you were almost hearing a narrator there. It was like some points it would just like change that kind of view a lot which isn't common in a book. (p. 23)

Aesthetic Transaction, Focalization, and Retelling

Rosenblatt (1978) argued that transactional relations were never exclusively aesthetic nor efferent:

It is more accurate to think of [aesthetic transaction as] a continuum, a series of gradations between the nonaesthetic and the aesthetic extremes. The reader's stance toward the text—what he focuses his attention on, what his "mental set" shuts out or permits to enter into the center of awareness—may vary in a multiplicity of ways between the two poles. (p. 35). . . . Perhaps we should think rather of most reading as hovering near the middle of our continuum. This would do justice to the fact that a reader has to learn to handle his multiple responses to texts in a variety of complex ways, moving the center of attention toward the efferent or aesthetic ends of the spectrum. (p. 37)

Cox & Many (1989, 1992) turned this concept of an aesthetic continuum into a rubric which they and Many (1990) used to measure reader stance in written responses to fiction and film. The rubric, shown above in Table 2.1, consisted of five response levels: Level 1, Mostly Efferent Response; Level 5, Mostly Aesthetic Response; Level 2, Primarily Efferent Response; Level 4, Primarily Aesthetic Response; and Level 3, Elements of Efferent and Aesthetic.

A Level 5, Mostly Aesthetic Response "focus[ed] on the lived-through experience of the literary work" and excluded retelling. Retelling was deemed an efferent response for its "concentration on relating the story line, narrating what the story was about" (p. 54). A third-person summative account of, say, a chapter in a novel would, for me, be an efferent response; a first-person lived-through account of this same chapter would, on the other hand, represent an evocation and thus be counted as an aesthetic response. Two retellings of an action structure from the novel *Salt River Times* (Mayne, 1980) are presented below. The first retelling is a third-person narrative (past-tense) and the second a first-person narrative (present-tense). The

second retelling represents a reader's evocation of the chapter as the character-focalizer, Sophia. This second retelling which I call *experiential reenactment* registers not only action but also "emotions," "associations" (Many, 1992, p. 54), "feelings, sensations, images, [and] ideas" (Rosenblatt, 1978, p. 137), all reflecting the moment-to-moment, lived-through experience denoted by Rosenblatt's term *aesthetic transaction* (lived-through experience). In their response rubric Cox & Many (1989, 1992) did not include experiential reenactment, narrative reconstruction based on character focalization, and thus classified all retelling as a Level 2, Primarily Efferent Response.

1. Action Structure: Chapter 6, "Ashes to Ashes"

Sophia (a) comes up to the fence to find out about Mr. Lee's activities, (b) comes round to the other side of the truck to see what Mr. Lee has loaded up, (c) backs away from the truck, scared of finding a body, (d) goes into the house to please Gwenda, (e) goes through the house to get the ordeal over with, and (f) comes back to the fence spooked to watch Mr. Lee burn the house down.

2 Efferent Retelling, Level 2, Primarily Efferent Response

Sophia was scared but she went into the house anyway. The house was owned by Mr. Young, a friend of Mr. Lee's, and Mr. Lee had come to burn it down. The house was old, I guess. Maybe Mr. Young couldn't afford to hire somebody to knock it down, like a demolition crew. I would be scared too, going into a stranger's house. Sophia was scared, hearing different kinds of animals scurrying about but not seeing them. Nothing was left, really, for them to hide behind. That's kind of weird. Mice, I know, hide in walls. Spiders are everywhere. I don't know why Sophia is afraid of Gwenda. She should stand up to her. If that happened to me I would tell my mom, and my mom would do something about it.

3 Aesthetic retelling, Level 5, Primarily Aesthetic Response

I make my move. I walk to the fence where Gwenda is. I don't want to get too close to her. I want to see what Mr. Lee is doing. Mr. Young is dead, I think, packed away in the chest over there in the middle of the yard. It makes sense for him to be in the chest being a pirate. I'm

scared of Gwenda, and she's dared to go into the house, but I don't know what to do. If I go in I'll be safe from Gwenda, but if I stay out I'll be safe from Mr. Young if his ghost is inside. I leave the fence. I walk slowly to the porch. I go inside the house. I know there's icky things in here. I can't see them but I know they're there. Yikes, there's a spider up in the corner. I go quickly through the house.

Aesthetic Transaction and Polyfocalization

Enciso (1992) used two unidentified polyfocal novels (multiple focalization) as focal texts in her study of reader stance. *Sarah, Plain and Tall* (MacLachlan, 1985) has two first-person character-focalizers and *Racso and the Rats of NIMH* (Conly, 1986) one narrator-focalizer and three third-person character-focalizers. Enciso, however, did not identify these novels as polyfocal.

The Focal Texts. For her study Enciso (1992) used only the first two chapters of *Sarah, Plain and Tall*. Two characters focalize these introductory chapters. The first character-focalizer is Anna. Anna lives in the country with her father and brother. She begins the story making bread in the kitchen, kneading dough while her little brother Caleb looks on. The dough reminds Anna of Caleb as a newborn, and she recalls his birth, the day their mother died giving life to him. The second character-focalizer is Sarah. Sarah lives by the sea and responds to Anna's father's advertisement for a wife. Her position as a character-focalizer is weak in the first chapter but strengthens in the second. Here in a string of letters to the family she describes herself and her desire to come west. She also dominates the content of dialog in the second chapter which ends with her movement out of letters into the main text: "Papa read it to himself. Then he smiled, holding up the letter for us to see. / *Tell them I sing* was all it said" (p. 15). Anna and Sarah are *dual* focalizers; they equally share the role of focalizer. Dual focalization is a common form of multiple focalization where two focalizers focus the same event from different points of view. Anna and Sarah focalize family (interpersonal) change from insider (Anna) and outsider (Sarah) perspectives. Enciso's data suggest that her focal participant Ericka read Anna and Sarah as two distinct focalizers and enacted story events

from two points of view.

Ericka's self-selection, *Racso and the Rats of NIMH*, has a more complicated form of multiple focalization. The novel has both external focalization, an imperceptible narrator-focalizer, and internal focalization, three character-focalizers—Mrs. Frisby (mother mouse), Timothy (son mouse), and Racso (city rat). Mrs. Frisby, who in the first chapter prepares her son for school, is the first character-focalizer. Her son Timothy replaces her as character-focalizer when he begins his long journey to Thorn Valley where his school is. Not long into his journey he is injured, unable to make the trip on his own, and a rat, Racso, also headed to Thorn Valley, takes over as character-focalizer, helping Timothy on. This alternation between character- and narrator-focalizers brings the story to life, reifying story events, settings, dialog, and minor points of view. In a chapter called "The Basket," focalization shifts from Racso to Timothy to a narrator-focalizer who focalizes a reporter and photographer, then to Christopher, a minor character. The lived-through effect, as the focalized and focalizers shift, is nothing short of magical as readers shift from one point of view to another with remarkable speed and lightness. In "The Basket" Racso and a minor character Isabella go on a mapping mission. Closing in on the creek they hear a noise. A mile away Timothy sees a flash of light in the sky above the creek and sets off to warn Racso and Isabella of possible danger. The flash of light is a boat; Racso and Isabella see it; a man and woman get out, Lindsey, a reporter, and Jack, a photographer. Something fishy is going on in the valley, and they have come to investigate; but as Christopher climbs higher in his tree to see them, snap, the tree gives way; and Lindsey jokes, back in the boat, that she has this uneasy feeling of being spied on.

Storyworld Participation Strategies. Ericka commented more about her lived-through story experience (storyworld orientation) than she did her other reading experiences. She commented more about characters than other story elements and two-thirds of the time adopted the perspective of characters. For *Racso and the Rats of NIMH* she dramatized story events from two points of view, that of Racso and Timothy. She reported that "a lot of times—it [feeling close to characters] switches back and forth, and you can feel a character, but then I also feel like the

other characters" (Enciso, 1992, pp. 87–88). Her comments about story imagery frequently related to characters. Ericka's storyworld participation strategies included: (1) observation, (2) spying, (3) perspective-taking, (4) multiple perspective-taking, (5) reader-character association, (6) role-playing, and (7) framing. Strategies 3–5 relate to perspective-taking and may be directly related to focalization. In a summative statement at the end of her analysis Enciso recognized the importance of Ericka's vicarious experience of storyworld events through characters, noting that "[a]cross all three stories, close observation and perspective taking stood out as key participation strategies" (p. 96).

Part V

The Present Study

Formulation of a Research Question

I began this review with a provocative polyfocal novel, *Salt River Times* (Mayne, 1980), and the question, How do children experience such novels? I examined 13 studies, 8 experimental studies of narrative point of view (Millis, 1995; van Peer & Pander Maat, 1996; Bower, 1978; Wegner & Giuliano, 1983; Pichert & Anderson, 1977; Anderson & Pichert, 1978; Black et al., 1979; Hay & Brewer, 1983), 3 interpretive studies of reader stance (Cox & Many, 1992; Many, 1990; Enciso, 1992), and 2 interpretive studies of children's engagement with unique examples of fiction (Gustavson, 2000; McClay, 2000). I pointed out the limitations of experimental studies in terms of researchers' theoretical understandings of narrative point of view and the focal texts they used. Models of narrative point of view used in these studies, compared to Rimmon-Kenan's (2002) comprehensive typology of focalization, were underdeveloped. The low narrativity of many experimental texts raise issues of ecological validity. Qualitative researchers interested in reader stance (reader orientation) did not consider specific aspects of the text (i.e., focalization) in their understanding of transactional relations. Wrongly, I believe, experiential reenactment (first-person present-tense reconstructive retelling of character-focalization) was undifferentiated as an aesthetic form of "retelling." Finally, children's engagement with the polyfocal novels *Sarah, Plain and Tall* (MacLachlan, 1985), *Racso and the*

Rats of NIMH (Conly, 1986), and *The View From Saturday* (Konigsburg, 1996) made no mention of polyfocalization nor its effects.

Studies by McClay (2000), Gustavson (2002), and Enciso (1992), all of which reported children's engagement with polyfocal fiction, incited me to explore children's engagement with polyfocalization in terms of Rimmon-Kenan's (2002) typology of focalization and my reformulation of "lived-through" experience (Rosenblatt, 1978) as character-focalization. Stephens (1992) defines (character) focalization as the situation of storyworld events in the consciousness of the focalizing character. Simpson (1993) used the experiential function of language and projection (systemic-functional linguistics, Halliday, 1994) to investigate the textual structuring of narrative point of view in adult novels. Bringing these various strands together, I formulated a study of reader-text experiential (internal focalization) relations for the polyfocal novel *Salt River Times* (Mayne, 1980) which asked, What is the relationship between text-favored and reader-identified focalization for a polyfocal children's novel? How are these focalizations different, and what accounts for their difference? This was the question I put to a class of intermediate readers.

Justification of the Present Study

That focalization has received little attention in reading research but considerable attention in literary criticism provided sufficient justification for conducting the present study. The study was justified for other reasons as well. In children's novels, polyfocalization as a narrative element has gained popularity in recent years. Five polyfocal novels since 1995 have received the Newbery medal as distinguished literary works for children. Clearly, adults who award these books and publishers who profit from them appreciate polyfocal novels, but is their appreciation shared by children? Findings by Enciso (1992), though limited by the size of her case, suggests that children do appreciate these novels. Hay & Brewer (1983) concluded from their study of multiple narrators that children were not confused by narratorial shifts. If this is true for younger children ages 6–10 and their experience of experimenter-generated texts with first-person narration, is this also true for older children ages 11–12 and their experience of

naturalistic polyfocal texts with third-person narration? McClay's (2000) findings showed differences in engagement between older and younger children when reading a postmodern picture book. This study was also limited by the size of its case. Whether children appreciate them or not, polyfocal novels (i.e., Newbery award-winning polyfocal novels) make their way into elementary school reading programs. If critics (e.g., Sarland and Chambers, cited by Stephens, 1993) are justified being skeptical about "experimental strategies" like polyfocalization which "distance readers," then the question of how such strategies affect children's comprehension and engagement is a very important one.

Methodology

This study of intermediate readers' experience of the polyfocal novel *Salt River Times* used a qualitative research design and the case study strategy. A qualitative research design, being open to interdisciplinary inquiry and innovative methods, and fitting my more interpretivist view of the world, provided the best scaffolding for my inquiry. The case study strategy, used often in educational research, offered this study the opportunity not only to explore the research question comprehensively but also to open the door to serendipitous discovery, an important consideration for unprecedented studies.

I begin this chapter, first, by situating myself as researcher in this study, then by situating the study more broadly within the interpretivist paradigm. Next I discuss the case study strategy and provide details about my research site and participants. Finally I describe my methods: data sources, data collection procedures, analytic tools, and methods of analysis for both the focal text and participant response data.

Researcher Subjectivity

Sensitivity to biases that frame the selection of research areas, topics, and designs, which in turn frame findings, is an important issue that researchers need to address (Merriam, 1998). Briefly, I would like to explore two biases that underpin my research.

From a young age I was interested in other people's perspectives. I loved to hear stories of distant places and how people lived differently than my family and community did. I was interested in historical narrative, not about heroic figures but rather historical periods such the peopling of Canada, prairie life at the turn of the century, the Italian renaissance, and the American Revolution. I grew up in a suburb in a major Canadian city, where people were very alike, all middle-class and mostly white.

At 17, I began to tutor a student at our provincial school for the Deaf. The previous summer I had become interested in sign language, bought books, found people to practice with, and spent a lot of time practicing on my own. A teacher at the School for the Deaf mentioned me as a volunteer tutor and introduced me to transformational grammar, a popular way of

thinking about language at that time. I studied the approach, prepared lessons and materials, tutored twice a week after school, and regularly asked my mentor and others for help.

At 19, two years later, I was living with a Cree family in northern Manitoba, now learning Cree. When visiting Winnipeg, I contacted a linguist and specialist in Algonquian languages at our provincial university to get his opinion on Cree language books. The books he suggested turned out to be quite technical, overloaded with linguistic terms and confusing examples. I looked for easier books, found two, began my formal study of the language, and soon moved on to more technical books which previously I had put aside. The Cree family I lived with spoke Cree to each other but while I was new to the house spoke mostly English to me. Soon after moving in with them I became very interested in aspects of traditional Cree culture. I went on hunting expeditions, trapped, fished, tanned hides, and learned how to prepare and cook traditional foods. In a very short time everyone, including non-family members, treated me as though I were one of them, a member of the community, and spoke to me in Cree thereafter.

I became interested in fiction quite late in life. I was always interested in stories but through grade school I did not consider myself a very capable reader. In the early nineties, back living in the city I had grown up in, I was finishing my undergraduate degree in Native Studies and became interested in writing fiction. Writing fiction made me interested in reading fiction. I started with Victorian fiction, novels by Charles Dickens, the Brontes, Herman Melville, George Eliot, and quickly moved into the twentieth century, taking a course in twentieth-century literature. It was then I came across my first polyfocal novel.

For me, polyfocal novels create multidimensional experience, a space with multiple views on time and space, thought and speech, feeling, and worldview. Polyfocal novels construct the world as complicated, shifting, multifaceted, interactive, both knowable and unknowable at the same time. At the center of the polyfocal novel are people, people with similar views, people with different views, all trying to make meaning and live prosperous, fulfilling lives. The space created by polyfocal novels is a self-critical yet welcoming space

founded upon, structured by, and celebrating plurality.

Qualitative Research and the Interpretivist Paradigm

Bogdan & Biklen (2003) characterize qualitative research as (1) meaning- and (2) process-oriented, (3) naturalistic, (4) inductive, and (5) descriptive. Qualitative research is concerned with the common and unique ways people make meaning in their everyday lives and how this meaning is shaped by experience. Qualitative researchers collect data in natural, ecological contexts and play a subjective, instrumental role in data collection. They begin their study with open minds, generating theory from data analysis rather than using data to prove or disprove hypotheses; and they are usually involved in fieldwork (Merriam, 1998). Qualitative studies are richly descriptive, assigning great value to words.

Qualitative research fits an interpretivist (/constructivist) paradigm. Fundamentally, interpretivists view knowledge as "socially constructed by people [including researchers] active in the research process" (Mertens, 1998, p. 11). Interpretivist researchers endeavor to discover patterns which help to account for similar and dissimilar knowledge constructions. They believe that they are part of the meaning obtained from participants through data collection.

Case Study Strategy

The case study is one of five popular qualitative "strategies of inquiry" (Denzin & Lincoln, 1994) used in the field of education (Merriam, 1998). Its purpose is to generate as full a picture of a phenomenon or situation as possible. Case studies focus on a single unit (a student, teacher, or principal) or a single bounded system (a program, class, or school) (Smith, 1978) and provide thick descriptions of that unit or system. The case study is both "descriptive" and "particularistic" (Merriam, 1998, pp. 29–30). Yin (1994) describes it as "an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (p. 13).

The case study strategy is particularly attractive to educational researchers. Its conceptual framework is open enough to include "a variety of disciplinary perspectives. Qualitative case studies in education are often framed with the concepts, models, and theories

from anthropology, history, sociology, psychology, and educational psychology" (Merriam, 1998, p. 19), and this yields both single-disciplinary case studies (e.g., ethnographic case studies, historical case studies, psychological case studies, and sociological case studies) as well as interdisciplinary case studies. Nor does the case study strategy prefer particular methods of data collection and analysis, another attractive feature. The case study strategy is also attractive for what Merriam calls its "heuristic" quality: case studies "illuminate the reader's understanding of the phenomenon under study. They can bring about the discovery of new meaning, extend the reader's experience, or confirm what is known" (p. 30).

Case Selection

My selection of a case took into consideration the novel's target audience. The character-focalizers in *Salt River Times* range in age from about 7 (Sophia) to 13 (Mel, Kev, Joe, and Dee). Gwenda, Morgan, and Kate are about the same age, 10. Elissa is 11 or 12. Except for Sophia, all character-focalizers fall within the age range of 10 to 13. This is the target audience: children ages 10 to 13, the period of early adolescence. In the educational setting, this age range corresponds to grades 4 to 7, the intermediate grades.

Interested in a group of children who would provide more data than a single child, I selected a group of intermediate readers as my case. A class is a bounded system, the data generated by it being finite (Merriam, 1998). Rather than choosing either end of the range, grades 4 (youngest, least experienced readers) or 7 (oldest, most experienced readers), I focused on the middle of the range, grades 5 and 6, and settled on a class of sixth graders who satisfied my selection criteria. Sixth graders are generally more experienced writers than fifth graders, and my plan was to use written response tasks (narrative reconstruction) as one of my main data sources. Sixth graders, ages 11–12, were more likely to be interested in the novel's character-focalizer set whose average age corresponded to theirs. I also reasoned that sixth graders, again having that extra year experience, would be more receptive to a novel set in another part of the world, in this case Australia. Finally, language was a consideration. William Mayne uses a child-like speech register throughout the novel, and this, along with Australian vocabulary,

could be additionally demanding for comprehension.

Of the three types of case studies identified by Stake (2003) I was interested in the instrumental type. The purpose of my study was descriptive and explanatory, a description of children's experience of a polyfocal novel and explanation(s) of difference between reader-text (re)constructions. An instrumental case matched my purpose. It allowed me to examine general patterns of readers' experience (a group of readers) rather than focusing on individual experience (individual readers). In instrumental case studies, Stake writes,

the case is of secondary importance, [sic] it plays a supportive role, and it facilitates our understanding of something else. The case still is looked at in depth, its contexts scrutinized, its ordinary activities detailed, but all because this helps the researcher to pursue the external interest. (p. 137).

In my selection of an instrumental case, I was centrally concerned about accessibility. I needed access to a sixth-grade class for a continuous three-week period to complete my data collection. In this sense, my sampling strategy was purposive. Purposive or purposeful sampling is a nonprobabilistic sampling strategy. It is "based on the assumption that the investigator wants to discover, understand, and gain insight and therefore must select a sample from which the most can be learned" (Merriam, 1998, p. 61). Accessibility, then, was a primary criterion in terms of case selection. Secondary criteria included class size, attendance, gender, and English language proficiency. Because of the two-part analysis required for my study, analyses of the focal text and participant response data, I needed a manageable data set. I was interested, then, in a class of 20–25 students. The novel *Salt River Times* would be read in class and therefore required regular attendance on the part of students. I was interested in the perspectives of both girls and boys, so I needed a mixed-gender class. Finally responses to the novel were primarily written responses, so study participants needed to be proficient in English (listening, speaking, reading, and writing). I defined proficiency in the terms of the descriptors set forth by the British Columbia Ministry of Education for English Language Curriculum, proficiency meaning students meeting or exceeding ministry expectations.

A second level of sampling, sampling within the case, involved the selection of focal participants. Again, my interest in these participants was primarily purposive. I wanted to explore focal participants' reading experience more deeply via group and individual interviews. Factors considered in my selection of this subset of participants included student assent to participate, attendance, expressive language proficiency, and academic achievement. A nearly equal number of boys and girls were selected. Focal participants represented all three achievement levels, high, medium, and low. Another important selection criteria were the focalizers identified by participants in written responses. Exactly what role identified focalizers played in focal participant response data sources will become clearer in my discussion of data sources.

The Case Environment

Erlandson School is an university preparatory school (K-12) located in a major western Canadian city. Erlandson students are predominantly middle class and come from professional households. This school was one of a number of schools I approached by mail as possible hosts for my study. My letter, received by the head administrator, was given to the principal of the elementary school, Mr. Terry, who in turn passed it on to his three sixth-grade teachers. One of those teachers, Mr. Delaney, emailed me immediately, indicating his interest. I did not know Mr. Delaney; nor the principal Mr. Terry, and was not affiliated with their school in any way that made it a more desirable candidate school than other elementary schools that I contacted.

School History and Philosophy. Erlandson School, now 12 years old, started out as an independent not-for-profit Montessori preschool. This preschool, which included kindergarten, was so successful, the children's experience so rich, that parents wished to extend the school beyond its then limited scope. Parents wanted their children to experience the same level of educational excellence in primary school as they had in preschool. Consequently, in September 1993, Erlandson School opened its doors for the first time as a primary school. In 1996, having outgrown its facilities, the school moved to a temporary space until a new school could be built. That new school, Erlandson School as it presently stands, opened five years later, in September 2001, a fully-equipped facility for students in kindergarten to grade 12.

In its early days as a Montessori preschool, Erlandson School followed the Montessori philosophy. Now, as a K-12 independent school, it follows a like-minded philosophy, defining learning as child-centered, hands-on, and experiential. Erlandson School offers pastoral care, sustained high quality relations between teachers and students, parents and teachers. Recently the school has become interested in the International Baccalaureate Primary Years Programme (IB-PYP) and applied for candidacy. In the PYP students explore curriculum content in terms of *form* (how things are defined), *function* (how things work), *causation* (how things operate), *connection* and *change* (how things interrelate and transform each other), and *perspective* (how things are viewed). Student responsibility and reflection are other key components:

Responsibility leads students to personalize the curriculum because it provokes them to consider their own role in the content. *Reflection* encourages a deeper level of questioning in the classroom because students consider that there are different ways of knowing as they examine their evidence and conclusions. (Singh, 2002, p. 58)

The Elementary School. The elementary school includes kindergarten to grade six, approximately 400 students. There are 2 kindergarten classes, 2 classes each for primary grades, and 3 classes each for intermediate grades. Classes average 20 students per grade. Children are admitted to the school if they meet the following criteria: they are (a) avid learners, (b) proficient in English, who are (c) not learning disabled and can (d) contribute positively to the Erlandson community.

1. The Elementary School Reading Program

The elementary school language arts program is in a transitional state as the administration moves to adopt the IB-PYP, at which time language arts will be fully integrated within the IB framework. At present the primary reading program uses the *Ginn 360 Series* (classroom instruction) and the *Oxford Reading Tree Series* (home reading). By grade three, most students have completed the *Oxford* series and moved on to the second supplement, *Book Busters*. The intermediate reading program varies from teacher to teacher. It, like the primary program, aims to develop vocabulary and comprehension skills. Free reading and reading logs

are main aspects of the intermediate reading program. An additional reading supplement, SRA Laboratory kits (Science Research Associates), was recently tested in select classrooms and will be used with all elementary students in the coming term.

2. Literary Reading in the Elementary Years

Erlandson's founder discouraged formal novel study in the primary classrooms. Such a focus on analysis, she reasoned, was counter to the action-oriented educational philosophy espoused by the school. In recent years intermediate teachers have included novel studies in their language arts programs. These studies differ from teacher to teacher but include vocabulary development and reading comprehension as primary components. In an academic year two novels are usually studied. Some teachers use literature circles as an instructional strategy. Students are encouraged to read throughout the summer, their achievements celebrated at the start of the new school year. For free reading, provincially-awarded novels are made available to intermediate readers. These and other novels recommended by classroom teachers and librarians are not made compulsory reading, as intermediate students are encouraged to choose their own books to read. According to the principal, there are few reluctant readers in the school. Erlandson has a rich reading culture nurtured by teachers and parents. Erlandson parents are very educated and communicate the value of reading to their children.

The Case

The sixth-grade class that served as the case for this study was one of three sixth-grade classes at Erlandson School. The class was made up of an equal number of girls and boys, 9 and 9 for a total of 18 students, all of whose primary language was English. Students ranged in age from 10 to 12. Fourteen were 11 years old at the time of study, three 12, and one 10. Most students reported being born in Canada and described their cultural background as European. Others reported being born elsewhere in the world, either in England, the United States, or South America. Two students reported being First Nations.

Only 3 students in Mr. Delaney's class were new to the school. One-third of all his students had attended Erlandson School at its past and present sites since kindergarten. His

students were regular attenders. Only one student's attendance record concerned him. From Mr. Delaney's first term evaluation of student achievement as well as his evaluation for the first-half of the second term he profiled students in terms of overall academic achievement and achievements levels in reading and writing. For this profile he used a slightly modified version of the provincial standards descriptors: high for "fully meets/exceeds expectations," middle for "meets expectations," and low for "minimally meets expectations." His profiling showed that for overall academic achievement 50% of his students were high, 28% middle, and 22% low; for reading achievement 39% high, 39% middle, 22% low; and for writing achievement 50% high, 22% middle, and 28% low.

Sixth-grade Reading and Writing. In Mr. Delaney's academic program reading and writing skills are developed across subject areas in sixth-grade language arts, science, social studies, and computers. Informational literacies are the focus of the latter three subjects and the main components of project work (e.g., written reports, powerpoint presentations). Spelling, vocabulary, expressive language use, mechanics, grammar, study skills, reading comprehension, and literary reading are the main components of the language arts program. These are discussed below in three groups: reading and writing, language workbooks, and novel study.

1. Reading and Writing

As part of language arts students do free reading and writing. Free reading, known by the acronym ERIC (everybody reading in class), takes place every day after lunch from 1:10 to 1:30. Students select their own novels for ERIC and record in reading logs the scope of their reading for this 20-minute period. Every day students log the name of their book, the pages they read, and write a 1-2 sentence summary that captures what they read. Free writing takes the form of weekly journal writing done at home. Mr. Delaney reads journal entries regularly and provides feedback to students on writing content, style, and mechanics.

While there is no formal home reading program at the sixth-grade level, sixth-grade teachers like Mr. Delaney expect students to be reading at home throughout the school year. The elementary school has a no-homework-on-weekends policy which gives students the necessary

time to read without academic conflict. During the week, however, given the time needed to finish math, language arts, and often French homework, students may be hard pressed to find time to read, their homework taking up to an hour or more to complete and their family life placing additional demands on them. Nonetheless the expectation is strong that, regardless of the many demands on their time, students are regularly reading at home. Mr. Delaney's students participate in two promotional reading programs and are encouraged by their classroom teacher and librarian to read provincially and regionally awarded grade-appropriate novels.

2. Language Workbooks

Mr. Delaney uses two popular elementary school language programs, one published by Houghton Mifflin and the other by Gage. The first, *Working with Words in Spelling*, is a spelling program. Its activities help to develop the following skills: auditory and visual discrimination, proofreading, word analysis, context usage, vocabulary development, and original writing. The second program develops students' writing skills. Gage *Language Power* emphasizes language mechanics, writing, and study skills. The sixth-grade workbook focuses on vocabulary, sentences, grammar and usage, capitalization and punctuation, composition, and study skills. For both language programs Mr. Delaney assigns questions that students start to work on at school and finish at home, often assigning only half an exercise in the *Language Power* program. All students use the *Language Power* Book 6 (grade six workbook) but in spelling work at different levels. Half of Mr. Delaney's students use *Working with Words in Spelling* Books 8 and 9 (grades 8 and 9) and only two students use the grade 5 workbook.

3. Novel study

Mr. Delaney's language arts program includes two formal novel studies. The purpose of the novel study is to develop vocabulary, reading fluency, reading comprehension, and literary appreciation. Students use individual copies of the selected novel and take turns reading aloud in class, sometimes having prepared their reading and sometimes not. All chapters in the novel study are read aloud. Students enjoy this shared experience and support their classmates as active non-judgmental listeners. The novels studied include *Walk Two Moons*

(Creech, 1995) and *The Cay* (Taylor, 1969). Reading comprehension questions come from study guides for these two novels, L-I-T Guides, published by an American educational publisher that specializes in literature guides for school language arts programs. These guides also contain background information on novels, blackline masters, and supplementary activities.

Sixth-grade Readers. For the final activity in the present study, Mr. Delaney's students completed the *Motivation to Read Profile: Reading Survey* (Gambrell et al., 1996, see Appendix A). This survey splits reading motivation into self-concept and reading value. The results of this survey showed that students valued themselves more highly as readers than they did reading: 14 students rated their *reading skill* as average (60–79%), 3 above average (80–90%), and 1 below average (50–60%), while 12 rated their *value of reading* as average, 4 above average, 1 below average, and 1 below 50%. Mean, median, and mode scores (a) for self-concept as readers were 74% (mean), 71% (median), and 70/73% (mode) and (b) for the value of reading 69% (mean), 67% (median), and 63/70% (mode).

Students also answered survey questions related to amount of time they committed to personal reading, their favorite genre, a favorite novel they had read independently since September, and the average number of novels they read each month. For weekday reading, two-thirds of students reported reading at home 10–30 minutes each day and one-third 40 minutes or more. For weekend reading, just under half of students reported reading less than 30 minutes for the three-day period of the weekend, and just over one-third reported reading 1–6 hours or more. Favorite genres were adventure and mystery novels. Favorite novels included *Dead and Gone* (McClintock, 2004), *Holes* (Sachar, 1998), *The Amulet of Samarkand* (Stroud, 2003), *Camp X* (Walters, 2002), *Parvana's Journey* (Ellis, 2002), *Artemis Fowl* (Colfer, 2001), *Without Remorse* (Clancy, 1993), *Hoot* (Hiaasen, 2002), and *Pendragon* (Lawhead, 1987). Finally, about two-thirds of students reported reading 1–3 novels a month and one-third 4 novels or more.

Focal Participants. Nine students, 4 girls and 5 boys, were selected from Mr. Delaney's class as focal participants: Natalie, Savannah, Abbey, Rhea, Timothy, Wayne, Parker, Jason, and Hayes. Seven of these participants were 11 year olds and two 12. Mr. Delaney classified 4

of them as high achievers, 2 middle, and 3 low. Focal participant mean scores on the *Motivation to Read Profile: Reading Survey* (Gambrell et al., 1996) compared to non-focal participant scores were one percent higher for self-concept, 75 to 74%, and 7 percent higher for value, 74 to 63%. Only one focal participant did not complete the full three structured response sets, being absent for Chapter 10.

Data Collection Questions

Data collection questions are third-level research questions, the most specific questions included in research design (Punch, 2000). "A research question is a question the research itself is trying to answer. A *data collection question* is a question which is asked in order to collect data in order to help answer the research question" (p. 27, italics in original). Again, my research questions are: What is the relationship between reader-identified and text-favored focalization for a polyfocal novel? How are these focalizations different? and What accounts for their difference? My data collection questions, specific to the polyfocal novel *Salt River Times*, further refine these questions. My data collection questions include: (1) What focalizers and focalized are favored by the focal text? (2) What focalizers and focalized are identified by readers? (3) What contributions do focalizers make via readers to a lived-through experience? (4) What factors shape readers' identification of focalizers and focalized?

Participant Response Data Sources

This study used two sources of data. The focal text, *Salt River Times*, provided one data set (focal text data), and participants provided another set (participant response data). Participant response data sources included written and verbal response. These sources and their administration (procedures) are discussed below and summarized in Tables 3.1–3.3 on pages 61–62. Additional information is provided later in a discussion of data analysis procedures. For continuity, information about focal text data is included in my discussion of data analysis later in this chapter.

Table 3.1. Participant Data Sources

DATA SOURCE TYPE	DETAILS
<p>WRITTEN DATA SOURCES</p> <ul style="list-style-type: none"> • four tasks 	<p>Written data sources help to answer the following data collection questions:</p> <ul style="list-style-type: none"> • What focalizers do participants identify? • What focalized do participants identify? • What contributions do identified focalizers make to participants' experiential reenactment? • What factors (textual) guide participants' identification of focalizers and focalized?
1. Identification Task (1 min.)	<p>Participants recorded the name of focalizer.</p> <p><i>Based on Enciso (1992) and Hay & Brewer (1983).</i></p>
<p>Structured Response Set (45 min.)</p> <p>2. Recall Task (10 min.)</p>	<p>Participants recalled doing, feeling, thinking, and saying related to their identified focalizer.</p> <p><i>Based on Hay & Brewer (1983), Pichert & Anderson (1977), Anderson & Pichert (1978), and Black, Turner, & Bower (1979).</i></p>
3. Narrative Reconstruction Task (25 min.)	<p>Participants reenact the events of the chapter as their focalizer.</p> <p><i>Based on Enciso (1992), Hay & Brewer, Cox & Many (1992), and Many (1990).</i></p>
4. Event-indexing Task (5–10 min.)	<p>Participants reconstitute chapter events as their focalizer in terms of problem, goal, action, outcome, and consequence.</p> <p><i>Based on Graesser, Olde, and Klettke (1999).</i></p>
<p>VERBAL DATA SOURCES</p> <ul style="list-style-type: none"> • two sets 	<p>Verbal data sources help to answer the following data collection questions:</p> <ul style="list-style-type: none"> • What contributions do identified focalizers make to participants' experiential reenactment? • What factors (textual and contextual) guide participants' identification of focalizers and focalized?

Table 3.1 (continued). Participant Data Sources

1. Focus groups (avg. 40 min.) <ul style="list-style-type: none"> • four focus groups • format (semi-structured): orientation, general discussion, specific chapter discussion 	Focal participants discussed aspects of their reading experience, answering researcher questions, and conversing with each other. <i>Follows Puchta & Potter (2004).</i>
2. Individual Interviews (avg. 15 min.) <ul style="list-style-type: none"> • four interviews • format (open and semi-structured): specific chapter discussion 	Four focal participants discussed the experiences focalizing specific chapters. <i>Follows Puchta & Potter (2004) and Seidman (1998).</i>

Written Data Sources. Written data sources included an identification task and a structured response set made up of three tasks: a recall task, a narrative reconstruction task, and an event-indexing task. These tasks were based on data sources used by Pichert & Anderson (1977), Anderson & Pichert (1978), Black, Turner, & Bower (1979), Hay & Brewer (1983), Cox & Many (1992), Many (1990), and Enciso (1992). All participants, if present, completed these tasks.

1. Identification Task

This task required participants without prompting to identify a character-focalizer, the character they became during their lived-through experience of the chapter. Confidentially, on a hinged sticky note they recorded their identified focalizer. The task took less than a minute to complete and served both as a stand-alone (used for non-focal chapters) as well as the first of four tasks in the structured response set (used for focal chapters). The identification task was used as a secondary indicator of whom participants identified as their character-focalizer.

2. Recall (Retelling Planning) Task

Participants were given 10 minutes to recall and jot down information related to their identified focalizer. This task took the form of a retelling planning sheet. On this planning sheet

participants recorded the doing, feeling, thinking, and saying specific to their identified focalizer. A blank copy of the Retelling Planning Sheet is included in Appendix B, Written Data Sources. The recall task was used as a secondary indicator of the focalization (focalizer and focalized) identified by participants.

3. Narrative Reconstruction (Retelling) Task

From the recall (retelling planning) task participants moved on to the related narrative reconstruction (retelling) task. This task required participants to reenact the chapter narrative as their identified focalizer as though events were unfolding during the reenactment. Reconstructions took the form of a first-person present tense retelling which focused on their identified focalizer's experience. Participants completed this task in 25 minutes. The narrative reconstruction task was a primary indicator of focalization. It also suggested factors that contributed to particular identifications.

4. Event-Indexing (Summarizing) Task

Having identified a focalizer (identification task), jotted down doing-feeling-thinking-saying information specific to that focalizer (recall task), and re-lived the chapter as that focalizer (narrative reconstruction task), participants then completed a fourth task. The event-indexing task required participants to express their focalizing experience, still as their focalizer, by stating the focalizer's problem, goal, and action, then describing the outcome and consequence of that action. Participants recorded single statements for each of these items and were given 5–10 minutes to complete this task. A blank copy of the Acting Situation Statement Sheet (Event-indexing task) is included in Appendix B, Written Data Sources. The Event-indexing task was a secondary indicator of focalization identification. It also suggested factors that contributed to particular identifications.

Verbal Data Sources. Focal participants provided verbal data at the end of the novel. Verbal data sources included focus groups and individual interviews, a dual approach advocated by Michell (1999) particularly favorable for marginalized, disenfranchised, or vulnerable people such as children. While focus group members provided general opinions,

beliefs, perceptions, and attitudes, participants in individual interviews delved more deeply into their reading experience. An overview of both focus group and individual interviewing strategies follows. The emphasis of this overview is methodological, with procedural information forthcoming. Appendix C, Verbal Data Sources, presents the interview guides for both focus groups and individual interviews. Group and individual verbal response was used as a primary indicator of factors contributing to participants' focalization identifications. Following my analysis of transcripts I used both verbal response and written response data to confirm or disconfirm, extend or limit, my interpretation.

1. Focus Groups

The focus group is a "collectivistic rather than an individualistic research [strategy] that focuses on the multivocality of participants' attitudes, experiences, and beliefs" (Madriz, 2003, p. 364). Focus groups open multiple lines of communication between individuals (Morgan, 1998) and are therefore a hybrid qualitative research strategy containing elements of both the participant observation and individual interviewing strategies. Their purpose is to "generate a rich understanding of participants' experiences and beliefs" (p. 11). Historically, focus groups have been popular among market researchers. Social researchers, many of them interpretivists, still prefer individual over group interviewing strategies. Increasingly, however, qualitative researchers (e.g., feminist and postmodernist researchers) have used group interviews as their primary data collection strategy. Madriz (2003) observes that recently "social scientists have begun to consider the focus group to be an important qualitative research [strategy]" (p. 366).

The focus group, then, is a group interviewing strategy. Its core elements include (a) a trained moderator who provides the focus for the group (topics, questions, answer frameworks) and (b) the goal of eliciting from participants their perceptions, opinions, beliefs, and attitudes about a given topic (Puchta & Potter, 2004; Morgan, 1998). Focus groups average 6–8 members whose "task-oriented" talk—informal talk that typically involves "a reduction and modification in the range of options when compared with everyday conversation" (Puchta & Potter, 2004, p. 19)—serves as the "essential data" (Morgan, 1998, p. 1).

To gain insights about readers' lived-through experience of the polyfocal novel *Salt River Times*, I needed to listen to and learn from readers. A key strength of the focus group strategy is the opportunity it provides researchers to explore and compare participants' responses in a sociolinguistic context. I was particularly interested in the opportunity it afforded participants to construct multiple lines of communication which suited our multiperspectival focal novel. As an adult, teacher, and researcher, I was aware of my more powerful status and wanted to create a comfortable, safe environment where child participants could express and explore themselves while at the same time learn from others and explore different ways of seeing the world. Group interviewing helps to minimize the powerful differential between researchers and child participants (Eder & Fingerson, 2003). A focus group, made up of 3–5 children, created a more interesting, complex, and naturalistic transactional environment.

Focal participants in my study were involved in four focus groups (A, B, C, and D). Focus groups A and B had four members each and explored similar issues. They began with a brief orientation to group interviewing (see "producing informality" in the Procedures section below), proceeded to a general discussion of focalization, and ended with a specific discussion of two focal chapters. General discussions explored issues such as personal definitions of "focalizer," focal participants' ease or difficulty identifying focalizers throughout the novel, and how successfully they became focalizers. During specific discussions members commented on specific aspects of their focalizing experience. Focus groups C and D had 4 and 3 members respectively and followed a similar line of questioning. As with earlier focus groups, these later ones began with an orientation to the interview, followed by specific discussions of a focal chapter. Focus groups averaged 40 minutes in length and were audio-taped.

2. Individual Interviews

Whether participants are alone or included as part of a group, the purpose of interviewing is essentially the same. Researchers are interested in learning about the subjective understandings of people. Seilman (1998) identifies listening as "the most important skill in interviewing" (p. 63). Active, *listening* researchers (a) listen to participants in an interested,

responsive, inquisitive, and complete way; they (b) listen through the exterior (public) voice to the participant's interior (private) voice, a different level of authenticity, which is often guarded; and (c) listen while conscious of participant's ebbing and flowing interests in discussion topics, the duration and pacing of the interview, non-verbal clues to meaning-making, and changing features of the environment.

The day after my second and last set of focus groups I conducted four individual interviews. Two of these were follow-up interviews, conversations extended with one member of Focus Groups A and D and another member of Focus Groups B and D. The other two interviews examined specific and unique instances of focalization identification and reconstruction, one with a member from Focus Group A and another with a focal participant who was not involved in focus groups. This second set of individual interviews are more structured than the follow-up interviews in the first set which explored issues of focalizing in a more open way. Individual interviews averaged 15 minutes in length and were audio-taped.

Procedures

My understanding and use of the term *procedures* includes both method and methodology. Below, in four main groups, I outline my modes of collecting data from participants (method) as well as the rationale for my method (methodology). Procedures relate to (1) my reading strategy, (2) written responses, and (3) verbal responses. In (2) written responses, I discuss my selection of focal chapters and provide a summary of each. My fieldnotes, research log, and scheduling folder are my principal sources for the following discussion.

Read-aloud Strategy. The purpose of this study was to explore the meaning readers made through their lived-through experience of the focal novel. To ensure that meaning was foregrounded I presented the novel *Salt River Times* as a read-aloud. In this way less capable readers, who even in sixth grade struggle to decode common words, were able to participate to the same extent as meaning-makers as more capable readers for whom decoding was less an impediment. My decision to read the novel aloud was also pragmatic. First, the novel *Salt River*

Times, published in 1980, is currently out of print, and I was not able to get permission to copy chapters for classroom use. Even if I had been able to get permission, I was still concerned with, second, differences in reading speed, and, third, whether participants read designated chapters as required, and whether they read them completely and engagingly. Fourth, the author William Mayne's style, particularly the distinctive style of his metafictional/polyfocal novels (*Salt River Times*, 1980; *Winter Quarters*, 1982; and *Drift*, 1985), can make more-than-average demands on readers, which cumulatively, compounded by decoding difficulties, could negatively impact meaning-making. Finally, of the many ways novels can be presented in intermediate English Language Arts classrooms, the read-aloud strategy offers the greatest potential for listeners to bond—to enter into a relationship—with those reading aloud to them. This bonding is a form of trust between adult and child, a kind of mentorship, wherein children can take on more demanding material than they would otherwise.

Read-alouds have no singular form. When reading aloud, readers often truncate their reading, pausing to reflect personally on the text or to give others an opportunity to reflect, or pausing to ask specific questions about events or character action. Read-alouds are often handled performatively with readers using different voices for characters and animating parts of the text including climactic action, surprising, suspenseful, or disappointing moments. When reading the novel *Salt River Times* aloud to participants in my study I neither paused during reading nor performed chapters. I did not want to intrude on their experience of the text nor direct participants' understanding by drawing attention to such elements as beginnings, endings, character's names, characters' thinking, entrances, and exits. I did, however, vary my tone and pitch while reading, trying to do so uniformly throughout both focal and non-focal chapters, and marked the text so as not to improvise and cause listeners to focus on certain textual elements such as those described above in addition to motion verbs, emotion, and speech content, all of which would influence participant's understanding and compromise results. I also paced my reading, pausing in predetermined places that I deemed transitional.

Because the novel is set in Australia and many Australian expressions appear in the

novel, it was necessary for me to preteach this vocabulary. For the most part, this was the only orientation to new chapters I provided participants. I recorded vocabulary on the black board (see Appendix D), gave definitions, then moved on to the read-aloud. I say *for the most part*, because for the end chapters, Chapters 19, 20, and 21, I asked participants to treat these chapters as though they fit the conventional pattern of rising and falling action (climax: Chapters 19 and 20) and denouement (tapering off: Chapter 21). Recognizing both the demands and thematic significance of Chapter 19, I provided copies for participants and instructed them to follow along.

Written Responses. Prior to completing the structured response set for focal chapters, participants were given the chance to practice responding. Both the practice set and structured response set are discussed below. For convenience, I have included information about my selection of focal chapters as well as summaries of the three focal chapters in my discussion of structured response set procedures.

1. Practice Set Procedures

I used a chapter from our novel *Salt River Times* to introduce participants to written response tasks. As noted earlier, this study used four written responses which included one identification task and a structured response set (three tasks). The practice set, as presented to participants, included: listening (read-aloud listening), identifying (identification task), and planning, retelling, and summarizing tasks (recall, narrative reconstruction, and event-indexing tasks respectively). For the practice set I showed participants (a) blank response sheets, then (b) examples of completed responses including a retelling that I completed for demonstration purposes. I also showed them (c) examples of how, later on, I updated my responses. The practice set is shown in Appendix E.

A demonstration of how I wanted tasks to be completed was best accomplished within the context of our novel. Unfortunately Chapter 1, "Salt River Times," primarily on account of its long stretches of dialogue, was not an appropriate practice chapter. Chapter 13, on the other hand, titled "The Look-alike," was ideal: it had fixed focalization, an appealing focalizer, lots

of action, a clear action structure, an interesting problem, limited dialogue, and the novelty of the focalizer meeting his look-alike. The chapter begins with Dee coming out of the theater with his sister Kate. While waiting to cross the street Dee is approached by a girl who thrusts a parcel in his hands and tells him to take the parcel home himself. At home, Dee learns that the parcel contains a very expensive cricket uniform which clearly is not his. Ordered by his mom to take the uniform back, Dee travels to the other side of the city to the address indicated on the enclosed bill. Dee finds out that the mix-up has been a case of mistaken identity: the boy John who lives at the address is a dead ringer for Dee. This chapter was also the best candidate for the practice set, being a stand-alone story, a story among 21 stories with a more figurative than physical connection to the other stories. I also felt confident that the character-focalizer Dee in Chapter 13, who was not involved in focal chapters, would preserve the integrity of the structured response set.

On our first day, participants listened to the practice chapter "The Look-alike" and endeavored to become a person in the storyworld. At the end of reading, using a sticky note, they named the person they became, the character-focalizer. Next I presented blank response forms (planning and summarizing sheets), then my three completed responses (my planning, retelling, and summarizing responses). I emphasized that while completing my responses for the chapter I was Dee and Dee was me. On our second day, participants listened to the practice chapter again and completed a practice set of written responses.

2. Structured Response Set Procedures

The three writing tasks in the structured response set (the recall *planning* task, the narrative reconstruction *retelling* task, and the event-indexing *summarizing* task), which included the identification task, were completed as a task set by participants for each of the three focal chapters. Having completed the set on one day participants revisited the set the next day, listening to a second reading of the chapter and updating their responses, adding items to their planning sheets and sentences to their retellings, and revising statements on their summarizing sheets. During updating, I instructed participants to keep or change their identified focalizer in

response to the second reading in whatever way made sense to them in light of their updated understanding of the chapter, and was on hand to help participants throughout the updating task to sort out any problems they experienced changing their focalization.

Three chapters from the novel served as focal chapters. All three chapters are examples of fixed character-focalization. The main difference between Chapter 10, "Lillypilly," Chapter 6, "Ashes to Ashes," and Chapter 5, "Forgiving," are the focalization complications in these latter two chapters. These three chapters, 2 with complications and 1 without, represent 16 of the 21 chapters in the novel. The other 5 chapters have either narrator-focalization (2 chapters) or multiple character-focalization (3 chapters). My study's focus being the identification of character-focalization, the two chapters with narrator-focalization were not appropriate. The chapters with multiple character-focalization had, as part of their focalization set, the same two characters featured in Chapter 5. Thus, by selecting Chapter 5 as a focal chapter I was indirectly exploring the effects of those other three chapters. This was the best I could do given the duration of the study and the time required to complete the structured response sets.

In Chapter 6, "Ashes to Ashes," Sophia comes to the fence to see what Mr. Lee is up to. She wonders about Mr. Young who owns the house, where he is, and why Mr. Lee is emptying the house, bringing all of Mr. Young's things outside. Whether Mr. Young was a pirate or not, as the other children suggest, does not worry her as much as whether she should listen to Gwenda asking her so kindly to go into the house. She goes and finds exactly what she expects to find, spooky sounds and suggestions of cats, mice, and spiders. In Chapter 10, "Lillypilly," Gwenda sets off to put her friends in line, planning to throw stones at them. To get herself in position to do so she practices tailing people. This leads her to the Lillypilly tree in the back alley that her friends have climbed and are playing in high up out of her reach. Incensed first by the tree and then by her mom who shows her no sympathy, she later attacks the tree, in the process finding herself propelled upwards until, well up in the tree, she pokes out her head and looks down on the world with new understanding.

Participants responded to Chapters 6 and 10 in that order, the order they appear in the novel. I postponed reading the third focal chapter, Chapter 5, until a later point in the study. In this chapter Mel is enraged when his best friend Joe is attacked by another boy, slugged in the arm, and accused of secretly meeting the boy's sister in the park in the wee hours of the morning. Later, on the weekend Mel and Joe come across Ivan, the boy who attacked Joe, and they chase him up the street and through the same dark passageway that only moments ago he darted into. Finding themselves in a Russian Church, in a procession, Mel and his best friend Joe forget their plans for Ivan and try to get back out to the street. It gets later and later, and Mel is worried that his parents will kill for getting home so late but agrees to go with Ivan, whom he makes up with, back to his house for an Easter feast. Because our novel *Salt River Times* is a collection of interlocking stories, I did not feel that the relocation of this chapter would disrupt reading nor compromise participants' experience of this and other chapters. My main reason for relocating this chapter was pragmatic. I wanted participants completing written responses over the course of the three-week study and not rushing to complete half of the tasks in the first week. A side benefit of this relocation was that it gave participants the opportunity to get better acquainted with the two best friends Mel and Joe, both main characters in the novel. I wondered if focalization history was an important factor in focalizer identification.

Verbal Responses. Again, only focal participants were involved in group and individual interviews. Eight out of 9 focal participants were involved in focus groups, and one focal participant was involved only in individual interviews. A description of interview procedures follows. Interviews took place in the lounge area of the principal's office. This area was a quiet, safe, and comfortable space for focal participants who reported meeting there often with their principal Mr. Kerr for curricular and extracurricular purposes.

1. Focus Group Procedures

Successful focus groups are strategically moderated. To boost participation while at the same time eliciting useful opinions I followed Puchta & Potter's (2004) guidelines for moderating focus groups. First, I "produced informality" by telling focus group members what

the focus group was and what it was not. In my introduction I stressed the informal nature of our upcoming conversation calling it a chat not a drill or exam. I claimed not to be an expert on the issues we would address and indicated my genuine interest in their thoughts about our novel. I invited participants to say what came to mind, not to think a lot about what they would say but rather say it, encouraging them to throw in their ideas at any point. I also encouraged them to imagine themselves in a less formal place, perhaps outside or in a favorite room at home, to help them feel relaxed. I also used gestures, laughter, repeat receipts (i.e., reiterating a word or phrase from a participant's response) and a "smiley voice" (p. 31).

Second, I "produced participation and useful opinions" by using everyday words, by defining terms (e.g., strategy) and less common words (e.g., clinched), by leading up to and unpacking more abstract and complex questions, repeating questions, and asking minimal questions (short follow-up questions directed at single members). As well, I used continuers. As their name suggests, continuers such as "mm," "uh-huh," "yes," "interesting," "right," not only encourage individual members to expand in-the-moment responses but also add momentum to a conversation, inciting others to respond. By varying the intonation of my continuers, using upward or downward intonation, I was able to get clarification about a response (upward intonation) or to validate a response (downward intonation).

Thirty to 45 minutes in duration, focus groups were as long or shorter than typical language arts periods. They started with more general questions about our novel, then moved onto more specific and challenging questions about our focal chapters, beginning with Chapters 10 and 6 and ending with Chapter 5. By passing from the general to the specific and from the conventional (fixed focalization) to the unconventional (fixed focalization with complications), my approach to focus groups was both methodologically and pedagogically strategic. Focus groups ran consecutive days with members involved in one focus group per day. Needing as much written data as possible to get a personal sense of participants before selecting focal participants; not wanting to disrupt the continuity of the read-aloud to allow for interviews; and considering the situation of this study in terms of the academic year, its sandwiching

between winter- and mid-winter breaks; all things considered, I elected to run focus groups consecutively without intervening days.

My first set of focus groups was same-gendered (Focus Groups A and B) and my second set mixed-gendered (Focus Groups C and D). Holmes (1998), Michell (1999), and Morgan (1998) provide my rationale for conducting one set of same-gendered focus groups. Holmes (1998) describes relations on the school playground for latter primary-aged students (intermediate students, grades 4–7) as sexually cleaved (p. 65). She agrees with Maccoby (1990) that gender segregation in terms of children's different preferences sort, on one level, by gender. This is not to say that mixed-gendered play does not occur with this particular age group but it is far less common than for younger groups of children. "There are times," Holmes writes, "when entrance to *play groups* is based exclusively on gender membership" (p. 66, italics added). For me, the reenactment of stories through listening, speaking, and writing is a form of play, and those who engage in such play represent a kind of play group. Focus groups work best when members have similar backgrounds, an ongoing social relationship, and are comfortable with each other (Michell, 1999; Morgan, 1998). In other words, focus group members are more likely to play (produce participation) and allow participant observation when their play is valued by other members who support rather than undermine it. It was important, therefore, that I provided an opportunity for focal participants to produce opinions in both same- and mixed-gendered groups.

Apart from gender difference, Focus Groups A and B were otherwise alike. Members in both groups represented mixed abilities and identified the same focalizer for two focal chapters. Here I will point out that for Focus Group A, one member was absent for the structured response set for Chapter 10 and another member switched focalizers during updating. Focus Groups C and D were mixed-gendered mixed-ability groups. Focus Group C members identified either Mel or Joe as character-focalizer, whereas all members in Focus Group D identified Mel.

2. Individual Interview Procedures

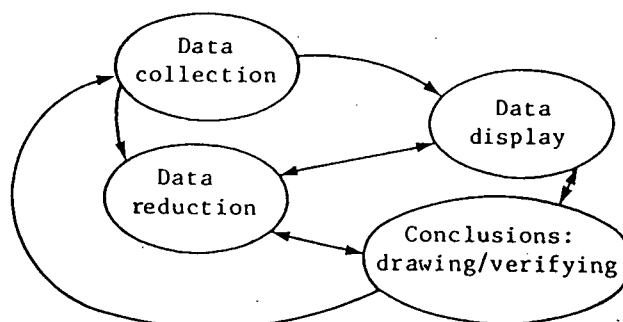
For individual interviews I followed the focus group procedures for producing informality, participation, and useful opinions with the exception that I used fewer continuers.

As with group interviews I followed my interview guide, at times adhering to the predetermined questions and at times posing more open-ended questions using key concepts, my selection of one or the other questioning strategy depending on the focal participant, my previous relations with that participant (e.g., informal or focus group interactions) and the content of the question. My selection was also guided by a quick assessment of the situation, the focal participant's mood, alertness, receptiveness, and responsiveness to either the question, the wording of the question, or some triggering element of the question or interview situation.

Data Analysis

Miles & Huberman's (1994) three-fold activities model of qualitative analysis, shown in Figure 3.1 below, provided the heuristic for data analysis in this study.

Figure 3.1. Qualitative Analysis Model



Note. From *Qualitative data analysis: An expanded sourcebook*. (p. 12), M. B. Miles and , A. M. Huberman, 1994, Thousand Oaks: Sage. Copyright by Sage. Reprinted with permission.

In this model, "analysis" consists of three streams of interrelated, interactive activities: data reduction, data display, and conclusion drawing/verification.

Data reduction refers to the process of selecting, focusing, simplifying, abstracting, and transforming the data . . . ; a display is an organized, compressed assembly of information that permits conclusion drawing and action. . . . The third stream of analysis activity is

conclusion drawing and verification. From the start of data collection, the qualitative analyst is beginning to decide what things mean—is noting regularities, patterns, explanations, possible configurations, causal flows, and propositions. The competent researcher holds these conclusions lightly, maintaining openness and skepticism, but the conclusions are still there, inchoate and vague at first, then increasingly explicit and grounded. . . . Conclusions are also verified as the analyst proceeds. . . . The meanings, emerging from the data have to be tested for their plausibility, their sturdiness, their “confirmability.” (pp. 10–11)

Analytic activities were driven by data collection and research questions. These questions also governed my coding of the three main data sets: focal text data, participant written data, and participant verbal data. For focal text data my analysis focused on instantiated focalization in transitivity, projection, and action structure. Coded data was then displayed using frequency tables to determine focalization favoring in focal chapters. For my second data set, participant written data, I coded recall and event-indexing data similarly and used spreadsheets to display results. My analysis of narrative reconstruction data for this set necessarily was more involved as reconstructions were more substantial and required more involved analytic treatment. For participant verbal data, my third data set, I transcribed interviews, coded interviewee responses, and interpreted my coding using the constant comparative method.

Focal Text Analysis. My coding of focal chapters used narrative codes. These codes are described by Bogdan & Biklen (2003) as units of data that structure talk itself. My main units of data were transitivity, projection, and action structure. Before coding focal chapters I converted chapter texts into digitized texts, plain word processing files. Then I offset quoted speech in the text using a different style of font and saved four versions of master digitized texts for the separate coding of transitivity, projected ideas, projected locution, and action structure.

1. Transitivity Analysis

Focal chapters were coded for transitivity, processes and (character-) participants

(i.e., characters' names and personal reference pronouns in themed positions). Coding simple clauses, the dominant form of clauses in focal chapters, was a straightforward matter. Coding complex clauses was more strategic. Coding (complex) paratactic clauses (clauses with equal status, embedded expansions excluded) was similar to coding simple clauses: processes and (character-) participants were identified. For (complex) hypotactic clauses (clauses with unequal status) processes and (character-) participants were identified but only for dominant clauses, the main structures of meaning. Table 3.2 below presents examples of simple and complex clauses included in my analysis of focal chapters.

Table 3.2. Examples of Simple and Complex Clauses (Focal Chapters)

TYPE OF CLAUSE	EXAMPLE FROM FOCAL CHAPTERS
Simple clause	She followed. (Chapter 10)
Complex clause	
Paratactic (common)	Mel and Joe did not know the words, but the rest of the people did, and they shouted back. (Chapter 5)
Hypotactic (rare)	Mr. Lee had gone up to Mr. Young's house and was inside when Sophia came there. (Chapter 6)

Before coding I read the focal chapters several times and identified the main characters in each chapter. I called these characters "contender focalizers," characters with high perceptibility. For Chapter 10 I identified Gwenda; for Chapter 6 Mr. Lee, Gwenda, and Sophia; and for Chapter 5 Joe and Mel. Codes specified characters' names and the transitivity component (i.e., participant or process). Contender focalizers if involved in joint transitivity (e.g., "Mel and Joe came quietly along in doorways," p. 38) were identified as either *dual* contender focalizers (twos) or *group* contender focalizers (threes or more).

Single and phrasal verbs were the most common types of processes coded in focal chapters. Less common processes were hypotactic verbal groups (expansion and causatives).

Table 3.3 below shows examples of each type of process included in my analysis of transitivity.

Table 3.3. Examples of Processes Included in Transitivity Analysis

TYPE OF PROCESS	EXAMPLE FROM FOCAL CHAPTERS
Single verbs	nodded, laughed, jumped, thought, ate (Chapter 5)
Phrasal verbs	burned down, brought out, drove off (Chapter 6)
Hypotactic verbal groups	had to find, practiced following, went on following, was trying to come, did not dare climb (Chapter 10)

Coded hypotactic verbal groups included time- and reality- phases, conation, and modulation. I excluded passive processes, which were rare, and included the finite modal operator “could” as part of the verbal group. Finally, I identified processes with both positive and negative polarity.

2. Projection Analysis

Ideas (thought) and locution (speech) are mental- and verbal-process *projections*.

Three modes of projection were included in my analysis: (a) direct thought and speech (quoted paratactic projection), (b) indirect thought and speech (reported hypotactic projection), and a between mode (c) free indirect thought and speech (reported paratactic projection). Projected speech used both quoting and reporting speech clauses whose coverage included one or several reported speech clauses and in some case entire speaking turns. Neither free indirect speech nor quoted thought was found in focal chapters. Free indirect thought was identified using a two-part test. Target thought-reported clauses were tagged with “he/she thought” while at the same time being checked for their intonation pattern, for as Halliday & Matthiessen (2004) note, the intonation pattern of the free indirect form

follows that of quoting and not that of reporting: the projected clause takes the intonation that it would have had if quoted (that is, identical with its unprojected form), and the projecting clause follows it as a ‘tail’. This is because the projected clause still has the status of an independent speech act. (p. 466)

Table 3.4 below presents examples of projected thought (ideas) and speech (locution) coded in focal chapters.

Table 3.4. Examples of Projected Thought and Speech (Focal Chapters)

LEVEL OF PROJECTION	MODE OF PROJECTION AND EXAMPLES
Ideas (Thought)	<p><u>Direct</u> (paratactic:quoting) None</p> <p><u>Free Indirect</u> (paratactic:reporting, reporting clause present) He must like Kate better, thought Gwenda. (Chapter 10)</p> <p><u>Free Indirect</u> (paratactic: reporting, reporting clause absent) She had not been careful enough. The next person would not see her. (Chapter 10)</p> <p><u>Indirect</u> (hypotactic:reporting) Sophia wondered what sort of germs Morgan had seen. (Chapter 6)</p>
Locution (Speech)	<p><u>Direct</u> (paratactic:quoting) "What's that for?" said Joe. (Chapter 5)</p> <p><u>Free Indirect</u> (paratactic:reporting, reporting clause present) None</p> <p><u>Free Indirect</u> (paratactic:reporting, reporting clause absent) If people didn't like him being Chinese he would put up with it. (Chapter 5)</p> <p><u>Indirect</u> (hypotactic:reporting) Gwenda said they'd killed old Mr. Young. (Chapter 6)</p>

Quoted speech was further coded for speech function (i.e., statements, questions, offers, and commands). It was also coded for speech content or *speech topic*, which included both higher and lower level speech topics. For example, Mr. Young (YOUNG) was a higher level topic which included a number of lower levels topics: Mr. Young's whereabouts (YOUNG^LOCATION) and Mr. Young's younger life as a pirate (YOUNG^YOUNGER-LIFE^PIRATE).

3. Action Structure Analysis

Material processes assemble into (action) phrases which in turn assemble into a

larger organizational unit, an action structure. Focal chapter action structures were coded phrase by phrase. The coverage of some phrases was more extensive than others. For example, in Chapter 5 Mel and Joe meet up: "He and Joe met up on Saturday night" (p. 36). This phrase covers their first meeting in the schoolyard as well as their later meeting on the weekend. When coding action structure I used transitivity codes of focal chapters for cross reference. My coding of processes (single, phrasal, and hypotactic verbal groups) included both finite (common) and non-finite (rare) items and primary past tense and excluded passives. Table 3.5 below shows examples of action structure (phrase), transitivity, and projection coding for Chapter 5.

Table 3.5. Examples of Action Structure, Transitivity, and Projection Coding (Chapter 5)

FOCUS	EXAMPLE FROM CHAPTER 5
TRANSITIVITY	Mel [MEL, PART] left [MEL, MAT:TRAN] Joe with the very old lady. The old lady was talking to Joe about toilets. Joe [JOE, PART] did not mind [JOE, MEN]. Mel had heard old people talking to Joe about toilets before, and one day he was going to ask him why. When he left Joe [JOE, PART] was talking [JOE, VER] to the old lady about dragons.
PROJECTION	But all the time he meant to hit Ivan twice, because he knew Joe would never manage it. [MEL, I:RH]
ACTION STRUCTURE (Phrase)	[a Mel meets up with Joe] [a Joe meets up with Mel] One day Ivan came up to Joe and punched him on the arm. You can do that to a friend and he doesn't mind. You can do it to an enemy and it hurts him.

Notes. Code = []. Participant = PART. Material process = MAT. Transitive material process = TRAN. Mental process = MEN. Verbal process = VER. Reporting hypotactic thought projection = I:RH. Phrase identifier = a. Action structure phrase = e.g. Mel meets up with Joe.

Participant Written Data Analysis. My analysis of this large data set, which included identification, recall, narrative reconstruction, and event-indexing data, was facilitated by focal chapter response coding guides. My analysis started with recall and event-indexing data

(photocopies) and ended with the more substantial narrative reconstruction data (digitized copies). My analysis proceeded in the same order that focal chapters were presented during the course of the study. Identification data for non-focal chapters was displayed as a spreadsheet but was not included in my analysis.

1. Focal Chapter Response Coding Guides

Written response data was coded using focal chapter response coding guides. These guides provided target information (i.e., information about transitivity, projection, and action structure) about contender focalizers for focal chapters: (a) the contender's name, (b) event-indexing statements, (c) action structure, (d) a list of phrases, (e) a tally of phrases, and (f) a table which included transitivity (processes) and projection (speech and thought). One guide was created for Chapter 10 (Gwenda-contender focalization); three guides were created for Chapter 6 (Sophia-, Gwenda-, and Lee-contender focalizations); and three guides were created for Chapter 5 (Mel-, Joe-, and Mel+Joe-contender focalizations). Appendix F shows a sample guide for Chapter 6, "Sophia." Focal chapter response coding guides and master (digitized) chapter copies were used to identify and classify data units during coding.

2. Recall Data Coding and Display

Recall data coding involved the attribution of material and (implied) relational process items (doing and feeling) and projection items (thinking and saying) indicated on response forms to participants' identified character-focalizers. These items were also attributed to corresponding phrases in the identified character's action structure. For example, on Parker's Retelling Planning Sheet for Chapter 5 (Mel-identified focalization), for DOING, he listed the item "comes over to Joe," which I coded as "M-a" (Mel, phrase a). Another item that Parker listed, "leaves Kev's house," matched verbatim an item on the Mel+Joe's guide, so I assigned it a second code indicating the verbatim match.

I displayed recall data on two spreadsheets. On the first spreadsheet, Doing-Feeling-Thinking-Saying (DFTS), I recorded the number of (a) total items in each column on the response form, (b) items attributable to participants' identified-focalizers, (c) verbatim matches, and (d)

non-material process items attributable to (i) identified focalizers and (ii) others. The second spreadsheet, Action Structure, was a modified version of the first spreadsheet. Each of the four sections on the DFTS spreadsheet—Doing, Feeling, Thinking, and Saying—was subdivided as many times as equaled the number of phrases in a contender focalizers' action structure. For example, Sophia's action structure for Chapter 6 has six phrases, so each of the four columns on her part of the spreadsheet—Doing, Feeling, Thinking, and Saying—was subdivided into six parts. On this second spreadsheet I displayed the total number of items from the response form for each phrase of the identified focalizer's action structure.

3. Event-indexing Data Coding and Display

On my first pass through the event-indexing data I identified material processes and words that matched those in problem, goal, action, outcome, and consequence statements on the response coding guides (e.g., "friends" and "tree" for Chapter 10). The purpose of my second pass was to attribute statements to participants' identified focalizers or other chapter characters. I used the same coding strategy for this data as I did for recall data, coding both the identified-focalizer and the phrase to which a particular statement corresponded. On my third and fourth passes, I identified interesting words (e.g., nouns, adverbs, and adjectives) and re-coded statements which repeated the content of previous statements.

To display event-indexing data I used both a spreadsheet (Problem-Goal-Action-Outcome-Consequence, PGAOC) and a table. On the spreadsheet I located the five statements within contender focalizers' action structures. For example, for Chapter 10 I located Savannah's Problem statement (P) for Gwenda in phrase=(a) of Gwenda's action structure. The spreadsheet also displayed the number of items attributable to others both as individual, duo, and group contenders. In my other display, a table, I listed interesting words identified during my third pass through the event-indexing Data and indicated their frequency.

4. Narrative Reconstruction Data Coding and Display

For narrative reconstruction data I offset projected speech and thought, feeling (adjectives), and updated narrative segments, using different font styles and color. On my first

reading of narrative reconstructions I focused on emotional elements (e.g., felt sad, was angry), paragraphing, action phrases, exclusions (e.g., excluded characters, action, problems), created details, positioning within the narrative (e.g., the positioning of projected thought), repetition, person (i.e., first person, third person), process attribution (i.e., processes attributed to certain characters), and identification (i.e., existential processes). I processed narrative reconstruction data as a table, so I placed abbreviated comments in the right column, matching them line by line with textual elements. For my next pass through the data (Version 2 reconstructions), I reduced the font size to 10 point, removed styles, and computed the percentage of lines in each narrative reconstruction by phrase. Using a third version of reconstructions I commented on reported action (future and imminent action), processes, mental process subtypes (e.g., perceptives, cognitives), and physical description. Later, I passed through this data again and noted projection patterns. For my fourth pass, I focused on character-focalizer attribution, parceling reconstructions into groups of 20 sentences and attributing individual sentences to identified-focalizers, contender focalizers, dual-focalizers (e.g., Mel+Joe), or non-focalizers. Data from the second and fourth passes (NR 02 and NR 04) were displayed on spreadsheets. Data from the first and third passes (NR 01 and NR 03) were displayed on tables.

The four-part focus of my analysis of narrative reconstructions, summarized in Table 3.6 at the top of page 83 was all directed at (a) building an argument for or against participants' identified focalization, (b) understanding the strengths of these arguments, (c) probing the narrative for clues as to why particular focalizations were attractive to participants, and (d) exploring other narrative structures such as paragraphing, repetition, and created details for possible insights. This detailed analysis of narrative reconstruction, coupled with my analysis of recall and event-indexing data, provided profiles of focalization identification that could be compared to focal text and participant verbal response data to answer my research questions, What is the relationship between reader-identified and text-favored focalization for three focal chapters of *Salt River Times*? How are these focalizations different, and what accounts for their difference?

Table 3.6. Narrative Reconstruction (NR) Analytic Focus (Versions 1–4)

VERSION	TITLE	ANALYSIS FOCUS
Version 1	NR 01	emotion, paragraphing, phrases, exclusions, created details, positioning, repetition, person , attribution
Version 2	NR 02	% of total lines per action phrase
Version 3	NR 03	imminent and future action, processes, mental process subtypes, physical description, projection, identification
Version 4	NR 04	attribution of sentences to identified-, contender-, or dual-focalizers, or others

Participant Verbal Data Analysis. I analyzed group and individual interview data using complete transcripts. In my preparation of transcripts I used the notational system developed by Gail Jefferson (cited by Puchta & Potter, 2004), the standard system used in conversation analysis and discursive psychology. Jefferson's transcription system was also the system I encountered in my research on focus groups, making it a relevant, familiar choice. Appendix G shows my transcription key, transcription symbols and their explanation.

For my analysis of transcripts I used the constant comparative method, a rigorous and systematic analytical method used by qualitative researchers to express data conceptually. Conceptual categories are "indicated" by the data and not "generated" by the data itself (Taylor & Bogdan, reported by Merriam, 1998). Merriam (1998) explains this by pointing out that the construction of categories "is largely an intuitive process, but it is also systematic and informed by the study's purpose, the investigator's orientation and knowledge, and the meanings made explicit by the participants themselves" (p. 179). For the construction of my categories I used a three-step process. First, having completed the transcription process I read the transcripts and noted key words or phrases relevant to my data collection and broader research questions, for example, "equally in there," "at the beginning," "standing beside

watching it," "hearing," "seeing," and "passive." Second, I identified participant comments from the transcripts that related to the following predetermined categories: (a) definitions of focalization (focalizers and focalized), (b) ease and difficulty of focalization identification, (c) personal experience of character-focalizer identification (becoming or not becoming identified focalizers and associated feeling), and (d) factors involved in focalization identification, for example, how active characters were in the chapter, who entered chapters first, and who was left alone. Third, I identified general patterns by noting the frequency of comments across transcripts for each of the categories.

I followed Lincoln & Guba (1985) in their definition of a "unit of data" and Merriam (1998) in her definition of "category efficacy." Lincoln & Guba (1985) use two criteria for defining units of data: they are (a) heuristic, meaning they guide researchers in their quest for meaning, and they are (b) irreducible, meaning they are the smallest unit meaning that can stand on their own. For Merriam (1998), categories are efficacious when they (a) reflect the purpose of the research and are (b) exhaustive, covering all the data, (c) mutually exclusive, fitting one category only, and (d) sensitizing, sensitive to the data. To ensure that categories and their content were "comprehensive and illuminating" I attended to words and phrases that were mentioned frequently (e.g., "personality," "appears," "aggressive"), those that were unique (e.g., "worthy," "like a camera on top of their head," "well-rounded") and those that struck me as particularly important to my subject focalization (i.e., thinking, doing, saying) (Guba & Lincoln, reported by Merriam, 1998). Finally, category names and data unit descriptors came from three sources: from myself as researcher, from participants, and from studies included in my literature review.

Summary of Methodology

This chapter began with a three-part research question: What is the relationship between reader-identified and text-favored focalization for three focal chapters of the polyfocal children's novel *Salt River Times*? How are these focalizations different, and what accounts for their difference? To answer this question I used a qualitative research design, the case study as my

primary research strategy, and purposive sampling. Eighteen students from Erlandson School, an independent K-12 school in a major Western Canadian city, participated in the study. All 18 participants completed written response sets for focal chapters. These response sets contained four data sources including identification, recall, narrative reconstruction, and event-indexing tasks. I analyzed each of these data sources using systemic-functional linguistics (transitivity, projection, and action structure). My analysis of written data sources served a two-fold purpose: first, to determine participants' identifications of focalization, and second, to compare these identifications to focalization favored textually in focal chapters. I also sampled the case and selected 9 focal participants whom I interviewed either in groups or individually to gain insights into probable factors that affected focalization identification. My analysis of these interviews used the constant comparative method. In my next chapter I report the findings of my analyses of focal text and participant response data. Indeed focalizations favored textually and those identified by participants differed, their difference pointing to transactional positioning in the storyworld—a positioning closer to narrators than to characters.

Findings

This study took the polyfocal children's novel *Salt River Times* (Mayne, 1980) to a group of intermediate readers to examine the relationship between text-favored and reader-identified focalization for a polyfocal novel. My examination of this relationship involved an analysis of focal text and participant written response data (identification, recall, narrative reconstruction, and event-indexing data) that focused on three linguistic systems. These systems—transitivity, projection, and action structure—encode focalization. My analysis revealed notable differences between focalizations favored textually and those identified by participants. I concluded that participant-text relations for the novel *Salt River Times*, an example of polyfocal fiction, were narrator-oriented. Rather than positioning themselves inside the consciousness of the focalizing character (internal orientation), participants positioned themselves outside character-focalizer consciousness in an orientation to the outsider, the narrator (external orientation).

The first half of this chapter focuses more on data than theory. I begin by contrasting character- and narrator-oriented reconstruction, pointing out the features and giving an example of character-oriented reconstruction. Next I situate these reconstructions in a frame of narrative transaction, showing how character-oriented reconstruction reflects *internal* reader-text relations and narrator-oriented reconstruction *external* reader-text relations. This provides a context for my interpretation of participant reconstructions as reflecting a narrator (external) orientation. I examine patterns of difference observed in the data, patterns which specifically involve action structure, projection, and transitivity. I also examine factors mentioned by focal participants that shed light on focalization identification.

Polyfocalization as a metafictional strategy purposefully sets out to create distant (detached) relations between readers and storyworld events in order to engage readers in critical thought about processes of textual production (Stephens, 1992, 1993; Stephens & Watson, 1994). But such detached relations, I suggest, are not inevitable. Novels with one or many character-focalizers can provide readers the opportunity to explore many points of view by participatory (intimate) relations in which readers imaginatively reenact character-focalizers'

storyworld experiences. In this study, however, participants did not engage in intimate relations with character-focalizers. Though they *engaged* at the level of aesthetic response, an important finding in its own right, they did so *disengaged* from character-consciousness, the defining feature of internal (participatory) transactional relations. This is the focus of the second half of the chapter.

External Orientation

Internal (Character-oriented) Reconstruction

Construction and Reconstruction. To show the relationship between focal chapters and participants' experiential reenactment of these chapters I have chosen terms that express this relationship graphically and conceptually. *Construction* refers to focal chapters as original texts and *reconstruction* to participants' experiential first-person present-tense reenactment of these texts. The term *(re)construction* refers to corresponding constructions and reconstructions.

Internal Reconstruction. Participants in this study were instructed not only to identify character-focalizers but also to become them imaginatively. My interest, as reflected in my research questions, was character-focalization (internal focalization, Rimmon-Kenan, 2002) and how readers responded to shifts in internal focalization. Here I detail my instructions to participants regarding response tasks, list the features of internal reconstruction, and present an example of internal reconstruction, all of which paves the way for my upcoming discussion of reader-text (transactional) relations.

1. Task Instructions

I presented my study to school administration, the classroom teacher, parents, and participants as a study of narrative point of view in a multiperspectival novel. I emphasized my interest in children's experience of a novel where point of view shifted among characters. My focus from the start was internal focalization, more specifically how children responded to shifting character-focalization. Indeed I defined focalization in these terms. I told participants that a focalizer was a person involved in the story and the focalized the particular experience of this person. During the practice set I identified Dee (the focalizer) as the person I became in

my experience of the chapter, then reenacted my experience as Dee (the focalized) in a first-person present-tense retelling. To ensure that participants understood what I was asking them to do, I demonstrated each task in the structured response set and repeated and rephrased my instructions throughout the study, trying to be clear that I expected participants to identify a chapter character, for example, Dee, and then to enact the chapter as that character.

More so for the three focal chapters I stressed the importance of participants stepping into focalizing characters or letting focalizers step into them. I instructed participants to live the chapter through their focalizers, to become and continue to be their focalizers until they had finished the tasks. I stressed the importance of participants' allowing focalizers to control them, to act and feel and think and say as their identified focalizers. I did not call this play or role-playing but rather gave this as a reading instruction: this was how I wanted participants to experience the story imaginatively. Each day, before reading, I gave participants listening instructions: listen carefully; pick out the focalizer; stick with the focalizer to the end. Immediately after reading, I instructed participants not to separate from their focalizers but to hang on to them and identify themselves as their focalizers by name. For each subsequent task in the structured response set I gave the same instruction: carry on as your focalizer, stay in the storyworld; write down what you're doing, what you're thinking, what you're feeling, and so on; retell your experience—your experience as that person (your focalizer) in the storyworld.

2. Features of Internal Reconstruction

A number of features distinguish internal (character-oriented) reconstruction from external (narrator-oriented) reconstruction. Internal reconstruction foregrounds the focalizing character and reports his or her thought, action (transitive and intransitive material processes), and significant speech. It reports the action and speech of other characters only as they affect the focalizing character and does so self-referentially either through transitivity (i.e., representing the focalizer as beneficiary) or clausal relations (e.g., subordination). Reports of action, speech, and thought are unified by a problem-goal-action orientation specific to the focalizing character. Finally, internal reconstruction is essentially an experiential reenactment

and not a communication.

3. Internal Reconstruction, an Example

An example of internal reconstruction for Sophia's focalization (Chapter 6, "Ashes to Ashes," culminating phase) appears below. The distinguishing features of internal reconstruction noted above are bracketed. Only the first few thoughts (of many) are identified. For comparison a segment from the construction (Mayne, 1980) follows. In the interests of space paragraphs in the construction have been combined and separated by a slash.

An Example of Internal Reconstruction for Chapter 6

I move back a bit from the gate [reported action of focalizer]. I don't know whether to go into the house or stay here outside where Gwenda is [thought, problem]. Gwenda is acting really nice to me and that can be good and bad [thought, self-referential report of other character's speech/behavior]. It would be easier to make up my mind if she threw rocks or spit at me [thought]. I'd run away then [thought]. I'm too scared to go in the house. Mr. Young might be hiding in there and pop up and grab me. I don't really care about treasure, even though everybody else does. All I want to do is be safe [goal]. I go to the front steps, keeping my eye open for spooky things [reported action]. I go through the house. My heart is beating fast. There's snakes and mice and other icky things in houses like this. I'm not seeing a lot of them but I know they're there. Yuck, there's a spider up in the corner. Never mind. I'm fast, and I get through the house really fast [reported action], and I'm dizzy coming out.

Chapter 6 Construction, an Excerpt

Sophia thought it was nice of her not to throw a stone or hit her with a stick. /It's in the cellar," said Morgan. "If you don't go you can't share." /"No one will get it," said Gwenda. /"It'll go rotten," said Morgan. "It gets holes in it, treasure does." /Everybody knows he's got it," said Gwenda. "Go on, you have to get it for us."

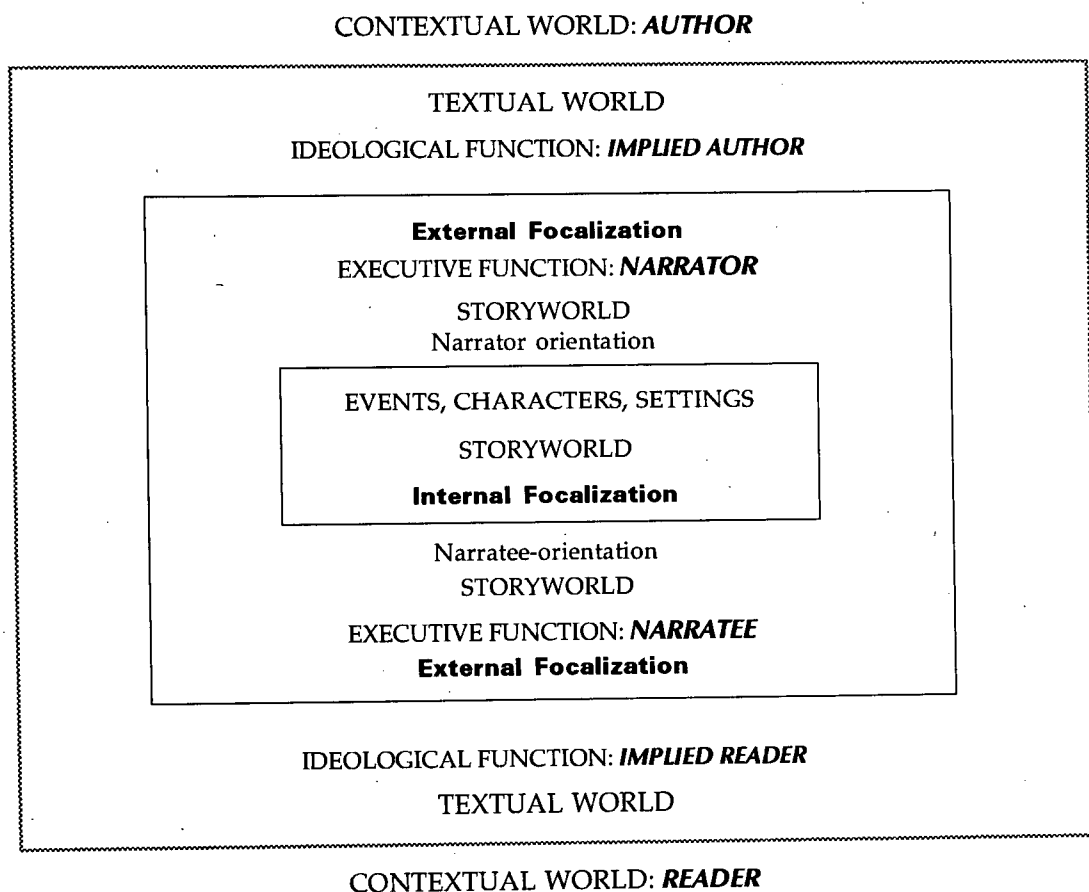
Sophia felt very sad then. Gwenda was being so kind about it. But Sophia did not want to go in the house to look for treasure. She hated the thought. She was

frightened of going in. /But Gwenda was being so kind. It would be much easier if Gwenda threw stones or spat or kicked. Then Sophia would have run away. But she went in at the gate. (pp. 48–49)

External (Narrator-oriented) Reconstruction: Participant Reconstructions

Transactional Relations. For Rimmon-Kenan (2002) narrative perspective (focalization) is represented in one of two main ways: externally (narrator orientation: external focalization) or internally (character orientation: internal focalization). Stephens (1992) locates narrative perspective in a similar way to Rimmon-Kenan but does so within a frame of narrative transaction. In this frame, shown in Figure 4.1, narrative perspective is “executed” within narrator-narratee relations, the central textual location where readers transact meaning.

Figure 4.1. A Frame of Narrative Transaction



Note. From *Language and Ideology in Children's Fiction* (p. 21), by J. Stephens, 1992, London: Longman. Adapted with permission.

Uniting Rimmon-Kenan's typology of focalization and Stephens frame of narrative transaction, I place external (narrator-oriented) focalization in the outer sphere of narrator-narratee relations and internal (character-oriented) focalization in the inner sphere closest to storyworld events, settings, and characters, all as experienced through the consciousness of the character-focalizer.

Participant written and verbal response data pointed to reader-text relations for the novel *Salt Times River* as narrator-oriented. Most notably, as a pattern across focal chapters, participant reconstructions did not display the features of character-oriented reconstruction. They did not reflect character consciousness—the thought processes of character-focalizers. Participants identified contender-focalizers and minor characters and limited action structure. Narrator-like comment on the speech and action of non-focalizing characters dominated reconstructions. All of these points led me to conclude that participants did not reenact the experience of their identified-focalizers but rather replayed narration.

In the following sections I examine (re)construction differences in terms of character-focalizers, action structure, and transitivity. These differences speak to the features of character-oriented reconstruction presented above. I also examine reconstructions in terms of reports of other characters' action, projected speech, and projected thought, concluding that reader-text relations for the polyfocal novel *Salt River Times* were narrator-oriented.

Focalizer Differences. My analysis of transitivity, projection, and action structure for the three focal chapters showed the textual favoring of one character-focalizer per chapter: Gwenda for Chapter 10, Sophia for Chapter 6, and Mel for Chapter 5. Participants, however, identified a range of character-focalizers, in some cases identifying favored character-focalizers (Gwenda, Sophia, and Mel) and in others contender focalizers or minor characters. The mismatching of text-favored and participant-identified character-focalizers suggests participants' alternate focus during transaction, an external orientation.

1. Text-favored Character-focalizers

Tables 4.1–4.3 on pages 92–93 present transitivity, projection, and action structure findings for the three focal chapters. The favoring of character-focalizers is shown in bold. The

term *contender focalizer* refers to characters who, in terms of the three systems (transitivity, projection, and action structure), vie for the position of character-focalizer.

Gwenda's favoring. In Chapter 10, "Lillypilly," Gwenda is the principal character while five other characters (i.e., Gwenda's mom and four of her friends, Darren, Morgan, Kate, and Sophia) have minor roles. Gwenda, the principal themed participant (107 instances), is involved in 121 processes, most of which are material (58) and mental (35). She projects thought 51 times and speech 6 times. She contributes 4 statements to the speech topics "Friends" and "Climbing," and has the primary speech role (speech function, 8).

Table 4.1. *Gwenda's Focalization Favoring (Chapter 10, "Lillypilly")*

CH	CONTENDER	TRANSITIVITY		PROJECTION				AS
		PT	PC	I	L	SF	CST	
10	Gwenda	107	121	51	6	8	4	5

Note. Action structure = AS. Theme participant = PT. Processes = PC. Projected Ideas = I.

Projected Locution = L. Speech Function = SF. Contribution to speech topic = CST.

Sophia's favoring. In Chapter 6, "Ashes to Ashes," two characters, Mr. Lee and Gwenda, contend with Sophia for the position of character-focalizer. Sophia is the themed participant most often (39 instances) but is slightly less involved in processes (36) than Mr. Lee (41). Only Sophia projects thought (53). Gwenda, on the other hand, projects speech more often (17) than either Mr. Lee (11) or Sophia (8). As well Gwenda contributes more to the speech topics "Mr. Young" and "Treasure" (15) than does Mr. Lee (7) and Sophia (7) and has the leading speech role (speech function, 24), essentially asking more questions than either Mr. Lee or Sophia, but leading Mr. Lee (22) only slightly. Technically, Gwenda is not a contender focalizer because she lacks an action structure; however, her perceptibility is strong and so I have given her the mock status of contender focalizer.

Table 4.2. *Sophia's Focalization Favoring (Chapter 6, "Ashes to Ashes")*

		TRANSITIVITY		PROJECTION				AS
CH	CONTENDER	PT	PC	I	L	SF	CST	
6	Sophia	39	36	45	8	15	7	6
6	Lee	32	41	0	11	22	7	4
6	Gwenda	24	23	0	17	24	15	—

Note. Action structure = AS. Theme participant = PT. Processes = PC. Projected Ideas = I.

Projected Locution = L. Speech Function = SF. Contribution to speech topic = CST. None = (—).

Mel's favoring. In Chapter 5, "Forgiving," Mel and his best friend Joe contend for the position of character-focalizer. Mel, however, is textually favored. Transitivity findings for this chapter are close. Mel (37 instances) appears as the themed participant just four times more than Joe (33) and is involved in six more processes, 38 instances to Joe's 32. Only Mel projects thought, but Joe projects speech three times more than Mel. Mel, who contributes two times more often to speech topics "Elissa," "Ivan," and "Justice," has the leading speech role (speech function, 51) compared to Joe (38).

Table 4.3. *Mel's Focalization Favoring (Chapter 5, "Forgiving")*

		TRANSITIVITY		PROJECTION				AS
CH	CONTENDER	PT	PC	I	L	SF	CST	
5	Mel	37	65	15	23	51	13	7
5	Joe	33	59	0	26	38	11	6

Note. Action structure = AS. Theme participant = PT. Processes = PC. Projected Ideas = I.

Projected Locution = L. Speech Function = SF. Contribution to speech topic = CST. None = (—).

2. Participant-identified Character-focalizers

Participants identified character-focalizers three times for the structured response set: once on the planning sheets (recall task), once in their retellings (narrative reconstruction task), and once on the summarizing sheets (event-indexing task). More accurately, participants identified character-focalizers six times; the structured response set, administered over two days, involved both an original and updated response (see *Structured Response Set Procedures* in "Chapter 3: Methodology," p. 65). My detailed analysis of reconstructions confirmed character-focalizers identified by participants. Table 4.4 summarizes these findings.

Table 4.4. Participant-identified Character-focalizers (Focal Chapters).

FOCAL CHAPTER	TPP	A	AP	FOCALIZER	ID
Chapter 10, "Lillypilly"	18	2	16	Gwenda	14
				Morgan	1
				Darren	1
Chapter 6, "Ashes to Ashes"	18	1	17	Sophia	12
				Gwenda	2
				Mr. Lee	1
				Mr. Young	1
				Lee-Sophia	1
Chapter 5, "Forgiving"	18	0	18	Joe	12
				Mel	6

Note. Total possible participants = TPP. Absentees = A. Actual participants = AP. Number of participants who made this identification = ID.

For Chapter 10, "Lillypilly," 14 out of 16 participants identified Gwenda as the character-focalizer. Focalizer identification for the other two chapters was less unanimous. For Chapter 6, "Ashes to Ashes," 12 out of 17 participants identified Sophia, and 5 identified either Gwenda, Mr. Lee, Mr. Young, or a dual-focalizer. For Chapter 5, "Forgiving," identifications were divided. Two-thirds of participants (12) identified Joe as the character-focalizer and one-

third (6) Mel.

3. Focalizer Favoring/Identification

Narrative is structured by action (Herman, 2002; Graesser et al., 1995; Radvansky & Zwaan, 1998). Action structure by definition is goal-oriented and provides the skeleton for other narrative elements such as dialogue and description. Character-focalization is defined as character-consciousness (Stephens, 1992), the location of events in the mind (and experience of the focalizing character). Action structure and projected thought favor Gwenda, Sophia, and Mel as character-focalizers for their respective chapters. These characters have action structures with greater narrative coverage than other characters and are the only characters who project thought. For participants to identify contender or minor characters as focalizers suggests inconsistencies as to what was reported and what was experienced in terms of orientation.

Action Structure Differences. In the preceding discussion I compared text-favored and participant-identified character-focalizers. Here I continue that discussion, comparing text-favored and participant-identified character-focalized. For this study I define character-focalized as action structure and use the terms interchangeably (see *List of Terms* in "Chapter 1: Introduction, p. 16). Table 4.5 on page 96 compares text-favored and participant-identified action structures for the three focal chapters. As shown by the table, Gwenda's text-favored action structure has five parts, Sophia's six, and Mel's seven. Participant-identified action structures for these chapters had fewer phrases (*basic* action structures) and showed considerable variability. For (re)constructions, Chapter 10 action structures were the most similar, those for Chapter 6 the most dissimilar, and those for Chapter 5 the most varied. Chapter 6 reconstructions had both action structures with the fewest phrases and action (activity) without structure. The number of participants who identified contender and minor characters as focalizers, who varied basic action structures, and who reported story activity without action structure strongly suggests that participants were not experiencing storyworld events as character-focalizers but rather tracking characters from a detached viewing position.

Table 4.5. Text-favored and Participant-identified Action Structures (Focal Chapters)

FC	TFF	PIF	PCP	PVP
10	Gwenda: (a) collects stones (b) follows friends (c) moves into position (d) gets thrown from tree (e) goes home	Gwenda: (a) follows friends (b) returns to tree (c) climbs the tree (d) falls from the tree (e) goes home	13	4
6	Sophia: (a) comes up to fence (b) goes around ute (c) moves away from ute (d) goes through house (e) takes off running (f) comes back to front	Sophia: (a) moves into position (b) goes through house (c) comes back to front	8	2
5	Mel: (a) meets Joe (b) chases Ivan (c) follows Ivan in (d) moves with crowd (e) separates from crowd (f) goes to Ivan's house (g) goes home	Joe: (a) meets Mel (b) follows Ivan (c) moves with crowd (d) separates from crowd - OR - Joe: (a) meets Mel (b) follows Ivan (c) separates from crowd (d) goes to Ivan's house (e) goes home - OR - Mel (a) meets Joe (b) follows Ivan (c) moves with crowd (e) separates from parade (f) goes home	9 3 4	6 1 1

Note. Chapter = FC. Text-favored focalization = TFF. Participant-identified focalization = PIF. Number of participants who constructed this pattern = PCP. Number of participants who varied this pattern = PVP.

1. Chapter 10, Gwenda-identified Focalized

Fourteen out of 16 participants identified Gwenda as the character-focalizer for Chapter 10, "Lillypilly." Of these 14 participants, 13 used a basic five-part action structure: Gwenda (a) follows her friends, (b) returns to the lillypilly tree, (c) climbs the tree, (d) falls from the tree, and (e) goes home. Four participants varied this basic structure: preceding phrase=(a) with either "picks up stones" or "catches up to friends" or omitting phrase=(e) "goes home." One of the 14 participants who identified Gwenda and 2 participants who identified minor characters did not use action structure in their reconstructions.

2. Chapter 6, Sophia-identified Focalized

Twelve out of 17 participants identified Sophia as the character-focalizer for Chapter 6, "Ashes to Ashes." Of these 12 participants, 8 used a basic three-part action structure: Sophia (a) moves into position, (b) goes through the house, and (c) comes/goes back (to her original position). Two of these 8 participants varied this basic structure, adding the phrase "moves away from ute/carpet" between phrases=(a) and =(b). Four of the 12 participants who identified Sophia, 2 participants who identified Gwenda, and 1 participant who identified a minor character did not use action structure in their reconstructions. The participant who identified contender focalizer Mr. Lee used a four-part action structure whose final phrase was projected as speech: Mr. Lee (a) moves things out of the house, (b) drives away with Mr. Young's things, (c) sets the house on fire, and (d) rescues his friend from the back of the burning house.

3. Chapter 5, Joe-/Mel-identified Focalized.

Twelve out of 18 participants identified Joe as the character-focalizer for Chapter 5, "Forgiving." Of these 12 participants, 9 used a four-part action structure: Joe (a) meets up with Mel, (b) follows Ivan, (c) moves with the crowd, and (d) separates from crowd. Six of these 9 participants varied this basic structure by adding phrases about Joe going to school/work, Joe punching Ivan, Joe eating at Ivan's house, Joe meeting Ivan's family, or Joe punching Ivan. Three of the 12 participants who identified Joe followed a five-part action structure: Joe (a) meets up with Mel, (b) follows Ivan, (c) separates from crowd, (d) goes to Ivan's house, and (e) goes home.

One of these 3 participants varied this basic structure substituting the phrase "separates from crowd" with "moves with crowd."

Six out of 18 participants identified Mel as the character-focalizer for this chapter. Out of these 6 participants, 4 used a basic *five*-part action structure: Mel (a) meets up with Joe, (b) follows Ivan, (c) moves with crowd, (d) separates from parade, and (e) goes home. One of these 6 participants varied this basic structure by omitting phrase=(c) "moves with crowd," and one did not use action structure in his or her reconstruction.

Transitivity (Process) Differences. Material and existential process patterns in written response data signaled participants' external orientation to storyworld events. Material processes (action-related verbs) focused on general character movement to and from storyworld locations (motion:place) rather than specific character action. Existential processes (existence- or happening-related verbs), used to identify people and things, were common across written data sources. Their prevalence suggests that participants tracked characters including their identified focalizer, watching and reporting (on) storyworld events.

1. Material Processes: Motion (place) Verbs

Motion verbs such as "go," "come," "walk," and "run" are common in all three constructions. The verbs, "go" and "come" are particularly common in Chapter 6. Here Sophia's action includes "comes up to watch," "comes out at the street," "comes back to the house," "goes round the ute," "goes in at the gate," and "goes into alley." Sophia is the youngest character in the novel and her action, expressed simply, is appropriate to her register. Gwenda, Mel, and Joe are older characters and their action, reflecting their greater facility with language, is more descriptive. In Chapter 10 Gwenda "prowls round the street," "slams into a man," "tramples on children," "feels the tree," and "keeps out of sight." In Chapter 5 Mel and Joe "hurry along the streets," "push against Ivan," "join in the parade," and "pinch/blow out their candles." In these last two chapters motion (place) verbs overshadow other classes of material processes including possession, motion (manner), and contact.

In all three reconstructions participants reported their identified character-focalizers'

motion more often than other types of material processes. "Come/go" were the most common motion verbs included in recall and reconstruction data. In Chapter 6 Sophia "goes to/inside of/through/around the house." In Chapter 5 Mel/Joe "go(es) to Kev's house/in temple/with Ivan/for dinner/home." In Chapter 10 Gwenda twice "goes (back) to tree/home." Mel/Joe and Gwenda did a lot of "follow(ing)" and Sophia and Gwenda a good deal of "looking for": Mel/Joe "follow Ivan/parade; Gwenda "follows people/friends"; Sophia "looks for treasure" and Gwenda "looks for /finds her friends." The comparative infrequency of specific character action suggests a bystander stance in the storyworld rather than experiential reenactment.

2. Existential Identification

In character-oriented reconstruction storyworld people act in relation to the character-focalizer. For example, in Chapter 6, Sophia moves towards the ute, curious to see if Mr. Young is in the rolled-up carpet that Mr. Lee brought out of the house. Character-oriented reconstruction integrates the identification of people and things in the focalizing character's thought, speech, and action. The first reconstruction presented below identifies people and things without integrating them, whereas the second reconstruction integrates them:

Example of Reconstruction with Unintegrated Identification

There's a rolled-up carpet in the ute (identification). Mr. Lee is in the house (identification).
I move towards the ute to look at the carpet. Mr. Young is not inside (identification).

Example of Reconstruction with Integrated Identification

I move towards the carpet in the ute to see if Mr. Young is rolled-up inside
(identification integrated).

Existential identification was a common pattern in reconstructions. Participants commonly placed and identified storyworld characters using existential verbs. This is shown in the following reconstruction excerpt. Keep in mind that Gwenda was identified as the character-focalizer in this reconstruction. This is significant in that Gwenda plays the role of narrator for this chapter, standing by the gate throughout, viewing and commenting on events.

Mr. Lee is there with kero and matches. < I see him light the kero with a match and run

out the front door.> I watch the house billow up in flames. I hear a shriek from the dunny at the back of the house. It is Mr. Young. (Emma, Gwenda-identified focalization, "Ashes to Ashes")

Mr. Lee "is there," and "it is Mr. Young" are two examples of existential identification. The existential placement and identification of characters (actors, recipients, clients, sensors, sayers, and carriers), places, and objects, was a narrating strategy used by participants in reconstructions. The regular presence of this strategy in first-person present tense reenactment of character-focalization suggests distant reader-text relations, a distanced character-focalizer in time (reflecting on past action), a narrator or narrator-like embodiment reporting past events. Chapter 6 existential identification included the character-focalizer Sophia, contender focalizing characters Mr. Lee and Gwenda, and minor characters as well as the placement of these characters in Mr. Young's yard. Chapter 5 existential identification included the placement and identification of parishioners in the temple, Ivan and his sister Elissa in the parade, and later outside the temple, Ivan's mom and other relatives.

Existential identification also took the form of material process clauses whose semantic equivalents were existential processes. In the following excerpt, the verbal phrase "comes out" (a material process) doubles as "appears" (an existential process). "Ivan comes out" means "Ivan appears." Existential identification below include: here is Ivan; here are lots of other boys; here is Ivan's sister and lots of girls; here is a fat man.

Excerpt from a Chapter 5 Reconstruction

This lady hands out candles to us and then pushes up to the center of the building where it gets very hot, because there is so many candles. Then all of the sudden Ivan comes out with a banaster [banner]. After Ivan lots of other boys comes out [sic] carrying trays full of stuff. We couldn't see. Then Ivan's sister comes out with a tray followed by lots of other girls carrying trays. Then a fat man comes out and starts singing. (Hayes, Joe-identified focalization, "Forgiving")

This reconstruction was typical of the way narrative material was handled by participants. The

construction on which it is based appears below. I include the construction to show another aspect of the reconstruction that like existential identification was not integrated as would be expected in character-oriented reconstruction. That aspect is description, here the description of Mel's inability to move in the temple. Pressed close on all sides by strangers, hot from the burning candles, Mel can only wait for his situation to change. The smoke chokes him. The shouting makes his head spin. The spectator-like (narrator-oriented) stance in the reconstruction above focuses on the crowd, the flashing lights, and big-bearded man, all existing outside Mel's consciousness.

Excerpt from the Chapter 5 Construction

They found they had got to the front of the crowd. They could not go any further because of a railing and because of a big bed of candles burning hotly and sending smoke into their mouths.

Then lights went off and on, and out of a small door beyond the railing came a big, bearded man. He was dressed in robes. He was singing in a great bearlike voice, or perhaps it was a sort of shouting. Mel and Joe did not know the words, but the rest of the people did, and they shouted back. (p. 40)

3. Comment

This study distinguished four types of clauses in reconstructions: reported action, projected thought, projected speech, and comment. Comment clauses were clauses with relative, mental (perspectives, desideratives), and existential processes. They also reported action completed in the past. In reconstructions comment clauses served a narratorial function. In the three excerpts below comment is identified by italics. In the first excerpt (Joe-identified focalization) comment clauses report Joe's sighting of Ivan (mental process:perspective), his and Mel's phone calls home (past action) and his accidental meeting up with Elissa in the park (past action). In the second excerpt (Mel-identified focalization) comment clauses report numbers of people (identification), inactivity (identification), and people spotting (mental process:perspective). Finally in the third excerpt (Gwenda-identified focalization) comment clauses report intention (mental process:desiderative) and people spotting (identification).

Excerpts from Chapter 5 Reconstructions

Almost midnight! I am okay because I managed to call my parents. Mel on the other hand tried once to call his family to tell them he would be late, but someone was on the phone. Then Mel completely forgot about it.> We come out of the house and see Ivan running down the street. That reminded me. I was with his sister at five but I hadn't meant to! We just met accidentally. (Natalie, Joe-identified focalization, "Forgiving")

We tried to get out, *but there were too many people.* <"how will we get out?" asked Mel. That was easy. We would follow the people.> A man with a very loud voice started to sing. *We didn't know the words, but everyone else did. We waited a little longer and then I saw Ivan coming out with a flag and then I saw the girl I saw at the park.* The crowd started to move outside the doors. (Jason, Mel-identified focalization, "Forgiving")

Excerpt from a Chapter 6 Reconstruction

I pick up some stones *and want to throw them at them. I decide to stalk them.* I walk to the supermarket. It looks crowded today I say to myself. *I see Kate with her mother.* I don't want her mom to think that I'm a bully. *Then over in the corner I saw Morgan and Darren all by themselves.* I follow them. (David, Gwenda-identified focalization, "Lillypilly")

Table 4.6 below shows the percentage of comment in reconstructions.

Table 4.6. Percentages of Comment and Reported Action in Reconstructions

%	FC 10		FC 6		FC 5	
	C	A	C	A	C	A
0 – 5		2			1	
6–10				1		2
11–20		1	7	5	3	1
21–30	8	4	7	5	9	2
31–40	2	4	1	4	4	7
41–50	4	4	2	2	1	5
50-plus	2	1				1
TOTAL PARTICIPANTS	16		17		18	

Note. Chapter = FC. Reported action = A. Comment = C.

Comment clauses were main components of reconstructions, as important to participants as reported action. Overly present comment clauses coupled with the limited instances of projected thought strongly suggests that participants did not experientially reenact character-focalization but observed storyworld proceedings at a distance from character-focalizers.

Reports of Other-character Action. I have said that character-oriented reconstruction integrates such narrative material as the identification of characters and things. It also integrates the action of other characters. Event-indexing data for Chapter 10 showed a pattern that at first glance seemed to support participant character (internal) orientation. Here self-referential reporting of other-character action was reflected by the personal reference pronouns "my" and "me." These pronouns appeared in four out of five event statements 57 times (my, 34 times; me, 23 times). Examples follow.

Problem: My friends are avoiding me. (Timothy)

Goal: I want my friends to talk to me and play with me. (Iris)

Outcome: I get them mad at me. (David)

Consequence. My friends still won't play with me. (Savannah)

Chapter 10 reconstructions also showed instances of character-focalizer self-reference. Gwenda, as she followed people at the start of the chapter, was referenced in the action of those she followed (transitivity:transitive material processes). The excerpt below shows this pattern.

I go and practice on other people. I followed this old lady. She turned around and hit me with her newspaper. I followed a man and he hit me with his umbrella. Then I hit him ~~with~~ followed these two kids and tripped over them and their mom got mad at me. <I followed a man, he stopped and I bumped into his back.> (Celia, Gwenda-identified focalization, "Lillypilly")

Self-referential report of other-character action was only present, however, in event-indexing data for Chapter 10 and the preliminary phase of Chapter 10 reconstructions. Chapter 6 written data did not show the pattern, and only Joe-identified Chapter 5 reconstructions used self-reference to report Ivan's action in the preliminary phase: "Ivan comes up to me and punches

me in the arm" (Emma); "Ivan comes into the park and punches me on the shoulder" (David). The limited use of self-reference in Chapter 5 and 10 written response data and its absence in Chapter 6 data provide further support of an external orientation to storyworld events.

Projected Speech. Projected speech was a major component of reconstructions. Chapter 10 reconstructions had less projected speech than the other chapter reconstructions, a difference attributable to the corresponding construction which had few instances of quoted speech. As shown in Table 4.7 below, participants committed relatively high percentages of their reconstructions to projected speech: in Chapter 6 and 5 reconstructions two-thirds or more of participants committed at least 31% of their reconstructions to it.

Table 4.7. Percentage of Projected Speech in Reconstructions

%	FC 10	FC 6	FC 5
0 – 5	1		
6–10	3		
11–20	9	3	2
21–30	1		4
31–40		7	6
41–50		7	4
50-plus	2		2
TOTAL PARTICIPANTS	16	17	18

Note. Chapter = FC. Means are indicated in bold.

The inclusion of this amount of speech gives reconstructions the sense of a narration, the reporting of events by a narrator, someone standing at the fringe looking on (or listening in) as events unfold. This external (distant) stance, sometimes closer to characters and sometimes further away, stands in contrast to an internal (intimate) stance in which readers imaginatively perform internal focalization. The presence of dialogue (quoted speech exchange) and eavesdropping support this claim.

1. Dialogue

Projected speech in reconstructions took both forms of reported hypotactic (indirect) and quoted paratactic (direct) speech. Quoted speech, however, was the main form used by participants, even though they were impressed upon for each structured response set to limit the amount of dialogue they included in reconstructions. I was interested, after all, in participants' experiential reenactment of their identified character-focalization, which should have foregrounded their identified character-focalizer's action, thought, speech, and emotion and not those of other characters. Nonetheless, as a general pattern, characters who spoke in constructions also spoke in corresponding reconstructions. Speaking characters in Chapter 10 (re)constructions include Gwenda, her mom, and Darren. Those for Chapter 6 include Sophia, Gwenda, Mr. Lee, Morgan, and Mr. Young. In Chapter 5 (re)constructions Mel and Joe, Ivan, and Ivan's relatives all projected quoted speech and engaged in dialogue. Two examples of reconstructed dialogue follow.

Excerpt from a Chapter 10 Reconstruction

[Gwenda] saw the gates, backyards, and the old train rails. She could hear someone coming, "oh, hi Kate," said Derek [Darren]. <She popped her head out to see who it was.> "It's me Gwenda," said Gwenda. "Get out of our tree," said Morgan. (Jason, Gwenda-identified focalization, "Lillypilly")

Excerpt from a Chapter 6 Reconstruction

I go back outside and tell Gwenda. "Try the cellar," cries Morgan. Just then Mr. Lee comes back, so I don't have to go back in. "Where is the treasure!" demands Gwenda as Mr. Lee starts burning the house. "there is none," he replies, "and Mr. Young isn't dead, he's staying at my house while he rebuilds his."

"He's in the dunny," I say, "I heard him sneeze while I was looking." "What?!" yells Mr. Lee. (Savannah, Sophia-identified focalization, "Ashes to Ashes")

2. Eavesdropping

One participation strategy observed by Enciso (1992) in her study of aesthetic

reading (Rosenblatt, 1978) was "spy"—the "seeing, moving, or *hearing* within the story world in a way which is not usually possible in ordinary life" (p. 92, italics added). While seeming to reflect character-focalizer experience, "spy" (seeing and hearing) in fact discloses itself as narration, the report of a spectator (narrator/narratee).

In the Chapter 5 construction excerpt below, Ivan, Joe, and Mel all come together in the school yard before classes get underway for the day. Ivan has learned that Joe secretly met his sister in the park the other morning and lets Joe know in no uncertain terms, punching him, that such secret meetings will stop. Chapter 5 (re)constructions are juxtaposed here to show their structural similarity. In the reconstruction Joe's name and corresponding third-person reference pronouns (person) have been installed in brackets to show how easily the "experiential reenactment" becomes like its corresponding construction, a fairly close approximation of the original narration. In the reconstruction I have indicated the point at which the verb tense shifts (underlining), perhaps a structural indicator of the difficulties faced by the participant in her attempt to reformulate a narrator orientation during reading into a character orientation during writing. In this particular excerpt the narrator orientation is a listening rather than watching narratorial stance, a pattern that was common in reconstructions.

Preliminary Phase of the Chapter 5 Construction

One day Ivan came up to Joe and punched him on the arm. You can do that to a friend and he doesn't mind. You can do it to an enemy and it hurts him.

"What's that for?" said Joe. He did not know which he was, friend or enemy.

"Keep off my sister," said Ivan. "That's what its for."

"I don't know your sister," said Joe.

"You do so," said Ivan. "My uncle saw you."

"Not me," said Joe. "I'm fussy. I wouldn't go near any sister of yours."

Ivan hit the other arm.

"Watch it," said Joe. "I'm telling you, mate."

Mel was there too. "You heard him, Ivie," he said. "He never saw your sister, and

doesn't want to."

"My uncle," said Ivan, but he didn't get far this time.

"We didn't know you had an uncle, even," said Mel. "You give him a kiss for his sister, Joe, and I'll give him one for his uncle." They were going to be kisses with the fist. Ivan ran away.

"You were in the park with her at five in the morning," he said. "Holding hands. Keep off her."

"He wasn't. Get lost," said Mel.

"Keep off," Ivan shouted. "Dirty Chinaman." (pp. 35-36)

Preliminary Phase of a Chapter 5 Reconstruction

I am [Joe is] walking with Mel and all of a sudden Ivan comes up to me [him] and punches me [him]. I [Joe] know[s] it's not a friendly punch. I [Joe] say[s] to him "What was that for?" He says "I want you to stay away from my sister." I [Joe] ~~was like I wasn't ev~~ said "I wasn't even near your sister." And he said "my uncle saw you two at the park holding hands at 5:00 in the morning." Me [Joe] and Mel said "We didn't even know you had an uncle. <Ivan punched h my [Joe's] other arm and I [Joe] said "watch it mate."> Mel told him to get lost and Ivan started to run away and Ivan turned around and said to me [Joe] "You stay away from her Chinaman, and he was gone. <Mel told Ivan to get [lost] and Ivan turned around and said to me [Joe] "You stay away from my sister you dirty Chinaman." (Celia, Joe-identified focalization, "Forgiving")

Projected Thought. A key indicator of textually favored (construction) character-focalization was projected thought. Tables 4.1-4.3 showed the exclusive favoring of three characters (Gwenda, Sophia, Mel) in terms of this component. *Character-oriented* reconstruction is centrally defined by projected thought, the situation of storyworld events in the consciousness (thoughts) of the focalizing character. Reconstructions, however, did not include significant amounts of projected thought, and on recall tasks participants struggled to recall/create the thoughts of their identified character-focalizers. In fact, a comparison of Table 4.8 below and

previous tables (4.6 and 4.7), which show percentages of comment, reported action, and projected speech, reveals that projected thought was the least important of the four narrative components in reconstructions.

Table 4.8. Percentage of Projected Thought in Reconstructions

%	FC 10	FC 6	FC 5
0 – 5	9	5	13
6–10	5	2	3
11–20	2	5	1
21–30		2	
31–40		2	1
41–50		1	
50-plus			
TOTAL PARTICIPANTS	16	17	18

Note. Chapter = FC.

1. Goal Orientation and Reported (Imminent) Action

Action structure is goal-oriented. Goals are plans. To set a goal is to conceive of a plan. In systemic-functional linguistics the verb “plan,” meaning design or intend, is a mental process verb (desiderative). The expression of goals (plans) is a mental projection (projected thought). Only 6 out of 17 participants in Chapter 6 reconstructions registered Sophia’s thought as she made the difficult decision to either stay where she was outside and deal with Gwenda or to go through the spooky house and deal with the prospect of crossing paths with a dead pirate, Mr. Young. No participants registered her goal to be safe. In Chapters 10 and 5 reconstructions, all but one participant for either chapter omitted Gwenda’s goal to bring her friends in line by throwing rocks at them and Mel’s goal to pay Ivan back for his unfriendly treatment of his best friend Joe.

On the other hand, almost half of participants in Chapter 10 reconstructions reported

imminent action in the form of projected thought. In other words, in their reenactment of Gwenda's focalization they announced what Gwenda's next move would be—her intention to follow people, go home, or climb the lillypilly tree. Participants not only announced their intention to complete imminent action but also their intention to abort imminent action, for example, to throw rocks at friends or climb down the lillypilly tree. In the corresponding Chapter 10 construction, only Gwenda's goal is projected as thought and not her imminent action. Gwenda's action such as following people, going home, and climbing out of the lillypilly tree, proceed without forethought: "She saw Kate. Kate was shopping with her mother. Gwenda followed quite close" (p. 82); "She practiced following people" (p. 82), "turned around and went home" (p. 86), "took her foot out of the join of two branches, and quickly took the other foot out too, and her hands would not hold her and she fell out of the tree" (p. 88).

2. Character Consciousness

Character consciousness refers to a character-focalizer's sensitivity to his or her action (reported action), the reason for that action (goal-orientation), and his or her thoughts about that action (projected thought). In a Chapter 10 character-oriented reconstruction I would expect participants, in their experiential first-person present-tense reenactment of Gwenda's focalization, to project thought about what she plans to do with her friends once she finds them, why she wants to do this to her so-called friends, why she follows people around, what she makes of the sudden disappearance of the friends she follows, why she makes a spectacle of herself at home, what she experiences looking out from the treetop, and why her good spirits are not dampened when she falls hard from the lillypilly tree. Participants, however, spent more time describing character movement, Gwenda's movement and that of other characters.

In a Chapter 5 *character-oriented* reconstruction I would expect participants to reflect on the punches in the construction regardless of whether they identified themselves as Mel or Joe. Such was not the case in participant reconstructions. Only 3 participants were impacted by the punch, and only 1 of the 3 (Joe-identified focalization) assessed the pair of punches as unfriendly / friendly. The two-part punch is important, as it carries Mel's hurt (first punch) and

forgiveness (second punch), providing the unifying thread of his action structure. Mel assesses the punch in both preliminary and culminating phases of the construction : "One day Ivan came up to Joe and punched him on the arm. *You can do that to a friend and he doesn't mind. You can do it to an enemy and it hurts him*" (p. 35,) and "It was a *friendly* punch" (p. 42, italics added). As shown by Table 4.8 previously Chapter 5 reconstructions had the lowest incidence of projected thought. Participants might have reflected on the punches, Mel's confusion about Joe's rendezvous with Ivan's sister, his concern about getting killed by his parents for being so late, or his thwarted plans to avenge his best friend Joe.

Reconstructions across focal chapters minimized character consciousness. Participants tracked characters, replayed dialogue, and commented on storyworld events as though they were viewing them distantly. Nowhere is this better illustrated than in Chapter 6 reconstructions. Here participants either omitted or dramatically reduced Sophia's important venture into Mr. Young's house. Ten sentences in the construction report this experience as projected thought:

But [Sophia] went in at the gate. / *The garden didn't feel like a place where there was treasure. It felt there might be snakes. / The verandah didn't feel like a place where there was treasure. It felt there might be spiders. / The door was open. There was an empty room inside. Nothing was there. It did not feel like a place where there was treasure. It felt there might be mice. / She went in. There was another room beyond. It had something in it. / Something making a noise. It was a tap, dripping one drip at a time. It did not feel like a place where there was treasure. It felt there might be damp. / There was another door. She went through that. She was in the backyard. It did not feel like a place where there was treasure. It felt there might be cats. It smelled there might be cats.* (p. 49, italics added)

Of the 12 participants who identified Sophia as the character-focalizer, 4 passed her through the house without registering her sensations and 8 reduced her sensations on average to 2-3 sentences. Needless to say, the 5 participants who in their reconstructions identified contender focalizers or minor characters omitted Sophia's passage through house. Thus more than half of all participants for this construction had some other form of consciousness.

External Orientation

Reconstruction Orientations. As discussed above in detail (re)constructions for the three focal chapters of the novel *Salt River Times* showed differences in transitivity (selected focalizers and material and existential process use) and action structure. I also examined reconstructions in terms of reports of other character action, projected speech, and projected thought. Throughout the discussion I argued that the features of these reconstructions did not align with the features of internal (character-oriented) reconstruction which include:

- the foregrounding of a character-focalizer
- extensive use of projected thought (character consciousness)
- the detailed reporting of the character-focalizer's action
- the strategic reporting of the character-focalizer's significant speech
- the limited reporting of other character action and speech
- an action structure unified by problem-goal-action orientation
- experiential reenactment (as opposed to commentary)

In most cases participants identified single character-focalizers, used the first-person reference pronoun "I" in reconstructions, but alternated between foregrounding and backgrounding their identified character-focalizer. Comment, similar to commentary, and quoted speech were main narrative components in reconstructions. Action often took the form of strings of activity loosely connected by goals different than those in corresponding constructions. Most notably, projected speech was underrepresented; reconstructions came across more as retransmissions of the original narration than they did the reenacted experience of character-focalizers with storyworld events situated in the character-focalizer's consciousness.

My discussion of internal (character-oriented) and external (narrator-oriented) reconstruction is set within a frame of narrative transaction, a configuration of reading that includes narrator-narratee relations (Stephens, 1992) and internal and external focalization (Rimmon-Kenan, 2002). My detailed analysis of participant written response data led me to conclude that participant-text relations for the polyfocal novel *Salt River Times* were external (narrator-oriented) relations. Participant verbal response data support this conclusion. Focal

participants, despite my encouragement and specific instructions, did not experience the novel in sustained intimate relations with character-focalizers. This group of participants, which represented half of the case in this study, had moments of *being with* characters but did not imaginatively become them.

Participant Verbal Reports. During the first and second phases of the study, from my introduction and the practice set through the identification tasks and structured response sets to the end of the book, I provided various definitions of focalization for participants. During the third and final phase of the study (the interview phase), I asked focal participants to tell me what their understanding of "focalization" was. I approached this definition by way of the focalizer, asking focal participants to explain what a focalizer was. Members of Focus Group A defined a focalizer as "a person" "in the book" or "story" who "appears most" and sometimes "talks the most" or is "passive," the one with "the point of view." Members of Focus Group B defined a focalizer as "somebody" "who sort of fits you," "someone" "you take the place of" or "pretend to be" "in a book," feeling "what they're feeling," the person "the author wants you to become in the chapter in the book." These definitions are reasonably close to the definitions I provided, suggesting that focal participants understood how I wanted them to listen to chapters and participate in the storyworld.

As to whether focal participants managed this successfully and became focalizers, members of Focus Group A said "not really," "once," "sort of," and "not most of the time." One member got the closest with Gwenda in Chapter 10, "Lillypilly." Abbey attributed her admittedly limited success to "concentrat[ing] on her a lot" and described the sensation of being Gwenda as "kind of good." Natalie and Rhea, two other members, were skeptical of readers imaginatively becoming characters in a story, explaining that "it's not exactly who you are" and becoming was like "exerting [asserting?] yourself" on somebody else. A moment later Natalie did recall being Kate in Chapter 16, a chapter with complicated alternation between narration and projected "stream-of-consciousness" thought. Natalie recalled this chapter "as the one where Kate is trying to sneak to the jail with the older kids. I found like that was easier for me

to become Kate," although being Kate was not really different than being herself.

Asked the same question, if they were able to be a focalizer at any point during the study, members of Focus Group B gave mixed responses. Wayne recalled "kind of" being one character, but could not elaborate on this. Timothy recalled being Sophia in Chapter 6, "Ashes to Ashes," which was easy for him to do, "cause she's like ah doing all the activities and everybody else is just sitting off to the side." Focal participants mentioned only three characters they became during reading. Sophia was one, mentioned by Timothy. Gwenda was another, mentioned by Parker. Parker, corroborating Abbey from Focus Group A, found it "easiest" being Gwenda in Chapter 10, "Lillypilly," but did not elaborate. A third character named by focal participants in both focus groups was, surprisingly, Morgan. I say surprisingly in that Morgan's focalization in Chapter 4, "Show and Tell," was the only chapter for which I provided an already-identified focalizer. Chapter 4, like Chapter 16, "A Map of the Wrong Place," (Kate = favored/identified focalizer) and Chapter 19, "Floodlight," (Morgan = favored/identified focalizer), has complicated action-speech-thought narration and uses stream-of-consciousness as a principal narrative strategy. No members of Focus Group A were able to be Morgan, though readers "liked" him and, if only Savannah, appreciated his "imagination." Jason in Focus Group B thought Morgan's chapter was "the easiest chapter [for] letting the focalizer come into me." But while Jason found his experience of being focalizers (e.g., Morgan) "exciting" and another member of his focus group likened the experience to an "adventure," Jason, Parker, and Wayne described these same experiences as "confusing" and "awkward."

Factors Affecting Orientation

My research question asks, What is the relationship between text-favored and reader-identified focalizations for the polyfocal novel *Salt River Times*? My analysis of focal text and participant written response data showed differences in the focalizations selected by the text and those selected by participants. I have described this relationship in terms of internal and external orientation and will conclude this discussion shortly, making the point that participant-text relations in this study were *detached* (external) rather than *intimate* (internal) relations. I will

argue that detached relations need not be disengaged relations but that they reside outside the consciousness of character-focalizers, a more intimate experiential space. First, however, I discuss complications (factors) affecting orientation identified both by me as researcher and by focal participants. This discussion together with my final discussion of detached and intimate transactional relations for polyfocal novels answers the second part of research question, What accounts for text-favored and reader-identified focalization differences?

Researcher-identified Complications. All three focal chapters are examples of fixed-focalization, single character-focalization. Chapters 5 and 6, however, have complications in transitivity (material and verbal processes), projected speech (speech-role and contributions to speech topics), action structure (structure and focalizer positioning), and projected thought (reporting form). Explanations of these complications, supported by illustration, follow.

1. Transitivity Complications

In Chapter 6 Mr. Lee, a contender focalizer, is more active than the favored focalizer Sophia (see Table 4.2). His activity (i.e., bringing things out of Mr. Young's house) gets the chapter underway. By the time Sophia comes up to the fence to see what is going on, Mr. Lee has brought things out of the house (6 times), put things down (twice), emptied the stove (once), and stamped out the fire (once), all for a total of 10 material processes. In Chapter 5 Mel and Joe are involved in an equal number of material processes, 3 as individuals and 24 as a duo.

2. Action Structure Complications

Joe's contending focalization for Chapter 5, having only one less phrase than Mel's and almost equal coverage in the narration, complicates the focalization for this chapter (see Table 4.3). Similarly, Chapter 6 is complicated by Mr. Lee's focalization which contends with Sophia's focalization in preliminary and concluding phases. A further complication in both chapters relates to the positioning of the observer. In Chapter 5 Mel's problem-goal-action orientation is essentially that of an observer not an actual participant, for it is Joe, the contender focalizer, who is involved in the action (Ivan's target) and not Mel. Yet Mel, as observer, appropriates the action (the assault), making it his problem, which in turn he translates into a

goal and action. Likewise in Chapter 6 Gwenda is positioned as an observer, posted at the front gate where she has a commanding view of Mr. Lee, Mr. Young's house, and the other children who have come to watch. Sophia, standing back on the nature strip, watches Gwenda and waits to make her move but is not mentioned until Gwenda is already established in the primary viewing position.

3. Projected Speech Complications

Focalizations are complicated when contender focalizers are equally or more verbal than favored focalizers and contribute as much or more to speech topics. This is a complication in Chapter 5 for which Mel, the favored focalizer, speaks less often than Joe, 23 times to Joe's 26. As well Mel contributes only minimally more to speech topics than Joe. Chapter 6 has this same complication. Gwenda, a contender focalizer, has double the frequency of projected speech compared to favored focalizer Sophia and contributes twice as much content to overall speech. Projected speech in Chapter 5 is further complicated by the use of a mental process verb to report speech. In the following example, drawn from the beginning of the chapter, Joe's speech is reported hypotactically (indirect speech) using mental process verbs, "want" and "remember."

"There's Ivan," said Joe suddenly. "I've got to tell him something." He wanted to tell Ivan that he had met Ivan's sister, and it was at five in the morning, in the park, but that it was only by accident. He had only remembered now by seeing Ivan hurrying along another street, just like the people he had seen on his way home the other time. That had reminded him. (p. 37)

4. Projected Thought Complications

I have already said that the register of Chapter 6 reflects a younger (Sophia-like) rather than older (Gwenda-like) child. Projected thought also reflects this same register. Uniquely in this chapter, projected thought takes a "please"-type form using the emotive mental process verb "feel." As Sophia passes through the house, the house makes her feel things which in turn are projected as thought: "The veranda didn't *feel* like a place where there was treasure. It *felt* there might be spiders" (p. 49, italics added). Such a construction, if not interpreted as the

register of a younger child and attributable to Sophia, falls short of reflecting projected thought.

Participant-identified Complications. Focal participants reported complications in their experience of Chapters 6 and 5. For Chapter 6 Gwenda herself was reported as a complication. For Chapter 5 only Mel-identified participants reported complications and then only for the start of the chapter. My analysis of verbal response data pointed to a number of factors considered by focal participants in their identification of focalizers. These factors fall into two main groups: story-related and character-related factors.

1. Factors Identified for Chapters 6 and 5

- (a) Story-related factors. Story-related factors that influenced focal participants in their identification of focalizers included (i) problem-goal-action orientation, (ii) first appearance/mention, and (iii) singling out. Focal participants listened carefully at the start of chapters, picked characters with identifiable problems who took goal-oriented action to resolve these problems, and identified these characters as focalizers. At the start of Chapter 5, for example, Joe is wrongly accused of meeting Ivan's sister (problem) and sets out (action) to put things right with his accuser (goal), even though "right" means admitting having been "wrong." This problem-goal-action orientation was enough for some focal participants to identify Joe as focalizer. The appearance or mention of characters at the start of the chapter was an important factor contributing to focal participants' identification of focalizers. Characters who appeared or were mentioned first in the chapter, again for example, Joe, also had a greater likelihood of being identified as focalizers. Finally, characters who were singled out, for example, Sophia in Chapter 6 when she goes alone through the house, were "obvious" focalizers.

- (b) Character-related factors. Focal participants mentioned 3 main character-related factors that played a role in their identification of focalizers. First, focalizers had "presence." They, more than other characters, did things, felt things, thought things, said things, and were present in the sense of "being there" as opposed to "being elsewhere." Second, their personality somehow made them more attractive as focalizers. In some cases extreme personality traits (e.g., Gwenda's desire to hurt people) or emotional intensity (e.g., Mel's outrage at Ivan's

assault of his best friend Joe) made certain characters potentially attractive focalizers. In other cases perceived personality similarities between focal participants and characters (e.g., Joe's "calmness" in Chapter 5) made certain characters a better fit. Third, if a character had previously focalized, odds were in that character's favor to focalize again. In other words, focalization history was a factor in focalization identification.

2. Chapter 6 Complications

The dialogue in the first part of this chapter with "everybody talking" was a complication identified by focal participants. Jason explained this complication, saying, "Yea, because at the beginning everybody was talking, like they were all pretty much saying that- the same amount of stuff." But it was Gwenda and her commandingness, not her talkativeness, that made focal participants uncertain as to whom they should take as focalizer. Gwenda appeared first and commanded the place at the fence for the whole chapter. Savannah pointed out that Gwenda had appeared in other chapters already and was "kind of more the main person." Wayne spoke directly to Gwenda's commanding personality: "[In this chapter] she's kind of like always just there no matter what." In the exchange below between Wayne and Jason, Gwenda is described as predictable, easy to identify:

JASON: Well, she- she was the easiest for me like to pick as focalizer.

WAYNE: Yea, even if she's not the focalizer, you know what she's thinking.

JASON: Yea, cause you can tell that she's- she's a bad girl, right, like she throws stones and everything, and if she's not the focalizer, like Sophia is, and like- it says- oh and Gwenda was holding a stone, you can tell that Gwenda's thinking, "I'm going to throw the stone at Sophia," or something like that. You can tell, cause you can tell Gwenda, she's like- she's only really got like one personality and she's like bad. So you can- you can always tell what she's thinking and everything.

3. Chapter 5 Complications

Two focal participants who identified Joe and 5 participants who identified Mel took part in focus groups and/or individual interviews. Joe-identified participants reported no complications taking Joe as focalizer. Mel-identified participants, on the other hand, struggled

at the start of the chapter. For one thing, the chapter started with Joe, and though Mel was there too, he was not mentioned right away. "It was difficult," reported Jason. "Cause you- you think it would be Joe cause it's specific of Joe in the beginning but then it begins to switch so it was hard." The character Ivan, Joe's assailant, was a further complication at the start of the chapter. Ivan did not speak directly to Mel. Parker reported that, "You're sort of- Ivan's talking to Joe- so you're sort of not really sure who's the focalizer um before that but then you sort of get to know that it's now Mel." Finally, from focal participants' perspective, it was Joe not Mel who had the problem. Asked what they would change about the chapter to make it easier to identify the focalizer, Jason and Savannah replied:

JASON: =it was Mel but it was not his problem as focalizer but maybe if like- like if Mel had the problem it would make it easier, but that- I could still point out that Mel was the focalizer, but if it was Mel's problem.

SAVANNAH: Yea, I really agree with that. Um, cause if it- cause if the story and problem kind of had more to do with Mel it would be even easier and it would be like even more obvious Mel was like the focalizer.

Factors as Internal Orientation Criteria. Focal participants identified six factors that complicated their identification of character-focalizers for Chapters 5 and 6. I grouped these factors as either character-related or story-related factors and here combine them in Table 4.9 below with those factors I identified (shown in bold) in my analysis of focal chapters.

Table 4.9. Factors Affecting Orientation

STORY-RELATED FACTORS	CHARACTER-RELATED FACTORS
goal orientation singling out order of mention contending action structures reported speech reported paratactic thought	presence/ transitivity personality history
pseudo-narrator positioning	

These factors can be viewed as a set of criteria which enables or disables internal orientation. For example, if a story has too much group action, then character-focalization may be difficult to identify. If a story has parallel goal orientations or competing action structures or projection that is difficult to discern as speech or thought, readers will have difficulty identifying character-focalizers and reenact their experience in intimate ways. As to which factors are the most important at any given time for any given reader and any given work, this is an interesting question. I suspect they are all important in their own way and contribute to the complexity and richness of literary fictions and literary reading.

Reader-text Relations and the Polyfocal Novel

External Orientation

At the beginning of this chapter I superimposed Rimmon-Kenan's (2002) typology of focalization on Stephens' (1992) frame of narrative transaction. The result was a transactional model that included *external orientation* (outer storyworld relations/external focalization or narrator-oriented relations) and *internal orientation* (inner storyworld relations/internal focalization or character-oriented relations). All along I used the term internal orientation to mean (a) the positioning of readers within the consciousness of the focalizing character and (b) readers' reenactment of that character's lived storyworld experience.

Psychonarratologists Dixon & Bortolussi (1996) define narrative comprehension not in terms of transactional relations but rather in terms of communication. In their study of dialogue and reader-narrator relations they took the theoretical stance, that

processing the text as communication requires a mental representation of the stance of the narrator. Moreover, because this representation is constructed by readers as a natural part of comprehension, it would be constructed regardless of whether or not it is supported by explicit references to the narrator in the text. In particular, we assume that a representation of the narrator and his or her stance is constructed even for texts in which the narrator is absent and is not explicitly part of the described world. (p. 408)

For their set of experiments Dixon & Bortolussi predicted that regardless of whether narrators

were textually present readers would nonetheless locate them in the storyworld; after all, the act of communicating (narration) requires a narrator, and thus narrators "*must exist*" in the worlds described. "It seems inevitable, then, that readers depend on the location of the narrator as a natural part of the communication process" (p. 409, italics in original). For these researchers, then, readers "naturally" treat narrative (i.e., short stories, novels) as a form of communication, locating speakers in the textual world and communicating with them in a set of "cooperative" relations (Grice, cited by Dixon & Bortolussi, 1996).

Dixon & Bortolussi's (1996) discussion of reader-narrator cooperation and narratorial location help to explain participants' external orientation in my study. During the interview phase focal participants did not explicitly state this orientation. Indeed the word narrator did not come up in any of my conversations with focal participants. What did come up, however, was the importance of hearing and seeing in the storyworld. Only one focal participant mentioned the importance of hearing. Hearing, of course, is the complement of speaking. In a communication model of narrative comprehension the act of hearing is comparable to the act of stepping into the role as narratee and the act of speaking stepping into the role of narrator. Members of Focus Group A defined focalization in terms of seeing—the character who appears (is seen) the most. Rhea, a member of this focus group, described the ease of understanding Chapter 6 compared to other chapters in the novel: "You can like actually see what [characters are] doing." In individual interviews Rhea described her relation to characters in terms of a relational viewing position: "It felt like you were like a camera on top of their head or something." Parker, the focal participant for whom hearing was important, indicated that his position in the storyworld was unseen but seeing: "I'm sort of just watching [the chapter] like an invisible person standing there and watching what [characters are] doing and seeing." Savannah's approach was her approach to novels generally: "When I'm reading a book I'm usually just kind of invisible and no one can see or hear me and I'm just there watching but kind of in the shadows."

The communication model used by Dixon & Bortolussi (1996, 2003) in their

investigations of narrative comprehension is the same model from which Stephen's (1992) derived his transactional model. Dixon & Bortolussi are psychonarratologists and use this model because it fits their particular methodological paradigm. Psychonarratology has emerged in the last few years as a postclassical narratology whose aim is to build narrative theory using experimental (positivist) techniques. For interpretivists, the model, though admittedly useful, is limited: first, it simplifies reader-text relations, formulating them narrowly as speaking-listening relations in the tradition of conversation analysis; and second, it assumes that such relations are inevitable, that other relations are theoretically/pragmatically impossible. From my perspective, the model itself is less interesting and useful than Dixon & Bortolussi's concepts of reader-narrator cooperation and narratorial location. These concepts integrate well into a model of literary reading as transactional relations where external and internal orientation represents outer narrator-oriented communication-based relations and inner character-oriented experiential-based relations respectively.

As I said above, the word narrator was not used in this study. The word "narrating," on the other hand, was used once by a member of the first focus group to explain how she identified character-focalizers. No sooner did she use the word than she retracted it, substituting it with the phrase "point of view," a term she used moments earlier:

SAVANNAH: [speaking about identifying a character-focalizer for Chapter 5] =to me kind of- cause one of them was kind of more like passive and the other one was kind of- I don't know. For- how I picked for that one was I just kind of picked that I thought was kind more like, so-

RESEARCHER: Point of view you also said.

SAVANNAH: Yea, like kind of whoever um was narrating the story. No that's not- that's a bad choice- who the point of view was.

This was the only time a narrator was alluded to. Yet, as suggested by written response data, participants, during reading, located a narrator in the storyworld, oriented themselves to that narrator (as the complementary narratee), and proceeded to see and hear what was reported to

them by the narrator. In fact, participants' visual and verbal reporting back or replay of the narration (i.e., the tracking of characters, the identification of people and things, and running commentary) reflected narrator-narratee relations in both the communication and transactional models. As narratee in transactional relations participants oriented themselves, on one hand, to what was seen relative to characters (visual aspect) and, on the other, to what was verbally exchanged between characters (verbal aspect), what I have called external orientation, a reading position outside character-focalizer consciousness.

Participatory Relations

McCallum (1999) and Stephens (1993) classify the novel *Salt River Times* as children's metafiction, a novel that examines its own textuality. *Salt River Times* takes narrative point of view (focalization) as its main theme and brings it to the fore by destabilizing it, multiplying it. For Sarland and Chambers (cited by Stephens, 1993), the problem with novels like *Salt River Times* is that metafictional strategies distance readers, in effect moving them away from a closer participatory relation with characters to a more distant analytic space. For Stephens this is the power of metafiction, and for those who are willing to tackle it (e.g., a novel like *Salt River Times*) not only will they "find [the book] rewarding in [itself] but may also discover that the experience broadens their awareness of how fiction works" (p. 101).

Ideally, transactional relations with a "dual orientation" in which readers are both inside the story looking out and outside the story looking in provide the richest possible reading experience. Such an orientation, Stephens (1992) argues, reflects the "larger process whereby the self negotiates its own coming into being in relation to society" (p. 69). I do not take issue with Stephens' view in the broadest sense, agreeing that the transformative power of literary fictions lies in multi-level engagement which involves literary interpretation and critique. But a dual orientation that involves a closeness to storyworld characters (internal orientation) while at the same time distancing them (external orientation) is difficult even for the most accomplished intermediate readers to sustain during their first encounter with longer fiction.

Rosenblatt (1995) argued that interpretation is a secondary transaction. Before readers

can reflect on literary texts they must first have lived through them, the primary transaction. In secondary transaction our "subject matter [interpretive material] is the web of feelings, sensations, images, [and] ideas"(p. 137) gained from our primary transaction. Only first having lived through the text can a reader be helped to reflect on that experience,

[leading him] to understand his own preoccupations and assumptions better. He considers whether he has overlooked elements in the text. He thus becomes more aware of the various verbal clues—the diction, the rhythmic pattern, structure, and symbol—and develops or deepens his understanding of concepts such as voice, persona, point of view, genre. This process of reflection leads the student to seek additional information concerning the work, the author, and their social setting as a basis for [transformative] understanding of himself and of literature. These new technical, personal, and social insights may ultimately lead to a revision of his original interpretation and judgment and may improve his equipment for future response to literature. (pp. 214–215)

An internal orientation is a related though qualitatively different kind of lived-through experience than the one envisioned by Rosenblatt (1978, 1985, 1995). Internal orientation as a reader-text relation situates readers in the consciousness of the character-focalizer. In this way it is both a form of intimacy and a means by which readers participate in the character-focalization, reenacting the character-focalizer's experience. Intimate relations are participatory relations, transactional relations in which transitivity (the experiential function of language) for both reader and text (character-focalization) coincides. A participatory relation is a form of imaginative play, a transactional event in which readers enact character-focalization as insiders not just inside the storyworld but imaginatively inside the character-focalizer.

Participatory Relations and Salt River Times

The data provided by participants in this case study of reader-text relations for the polyfocal novel *Salt River Times* all pointed to the conclusion that participants did not reenact the experience of their identified character-focalizers. Reconstructions showed little evidence of character-focalizer consciousness and used narrator-like comment as a primary narrative

(communication) strategy. Participant response data supported my view that participants engaged with the novel in the outer sphere of detached narrator-narratee relations, a position both in, out, and at the edge of the storyworld. Rather than stepping into the character-focalizer and reenacting that particular experience, participants positioned themselves in the shadows, sometimes close to the focalizing character and sometimes further away, and tracked story action (visual aspect) and speech (verbal aspect). The position of narratee, which participants assumed, is both an disengaged and engaged transactional position: *disengaged* in a sense that readers are not inside the character-focalization, and *engaged* in a sense that readers are attentive, responsive, and entertained.

For novels with character-focalization "engaged" has another level of meaning. The term cooperative relations has been used to describe reader-narrator relations in a communication model of narrative comprehension (Dixon & Bortolussi, 1996). In my model of transactional relations, which focuses on fictional texts and combines Stephens (1992) frame of narrative transaction and Rimmon-Kenan's (2002) typology of focalization, I use the term cooperative relations to describe transactional relations that are responsive to focalization. For the novel *Salt River Times* this means that readers, first, recognize the particular focalization in the construction (variable character-focalization) and, second, respond to it with the appropriate reconstruction. Not to cooperate in this way is to resist the text, a secondary transactional strategy, which in a best case scenario situates readers in a critical relation with a work or in a worst case scenario leads to reader indifference.

I said in the first few pages of my introduction that I preferred not to think of the novel *Salt River Times* as metafiction but rather as an example of polyfocalization, a multiperspectival novel. In the polyfocal novel *Salt River Times* the role of a central narrator (external focalization) or storyteller is strategically disabled for the sole purpose of foregrounding the importance of character experience (internal focalization). Readers are given the opportunity to live 9 lives (as Dee, Elissa, Gwenda, Joe, Kate, Kev, Mel, Morgan, and Sophia) and thus view the world from these different meaning-making positions. I do not argue that narrative perspective is not an

important thematic element in the novel, nor that the novel is not an example of children's metafiction, but from my standpoint as an elementary school teacher, the primary reading benefit of polyfocal fiction is the opportunity it provides students for multidimensional interpersonal experience in the compact space of a single literary work. For the sixth-grade participants in my study, however, while their engagement with the text was both directly and indirectly observable, they did not show reading engagement at the level of intimate (participatory) transactional relations.

Conclusion

This study examined reader-text relations for the polyfocal children's novel *Salt River Times* (Mayne, 1980), the multidimensional story of a group of children ages 7–13 growing up on an Australian tidal river. The novel uses polyfocalization, 9 character-focalizers (variable character-focalization) and an imperceptible narrator, as its primary narrative strategy. In Rimmon-Kenan's (2002) typology of focalization, the concept *focalization* refers to the two-part relationship in narrative fiction involving a focalizer (a perceiver) and a focalized (a perceived). Placing this and the concepts of transitivity and projection from systemic-functional linguistics (Halliday & Matthiessen, 2004), the concept of action structure, the novel *Salt River Times*, and a group of intermediate readers at the center of my study, I posed the question: What is the relationship between reader-identified and text-favored focalization for a polyfocal children's novel? How are they different, and what accounts for their difference?

My research design reflected an interpretivist paradigm and used the case study as its primary research strategy. The case I examined was one sixth-grade class from Erlandson School, an independent K–12 school located in a major western Canadian city. For a three week period the 18 students in Mr. Delaney's sixth-grade class listened to the novel *Salt River Times* which I read to them, identified character-focalizers for 18 of the 21 chapters, and completed written responses for three focal chapters. These responses included identification, recall, narrative reconstruction, and event-indexing tasks. Nine of the 18 participants were selected as focal participants. Focal participants took part in group and individual interviews at the end of the study. Interviews focused on focal participants' experience of focalization with respect to both focal and non-focal chapters. My analysis of focal text and participant written response data used systemic-functional linguistics as its primary analytic tool. My analysis of participant verbal response data used the constant comparative method.

My inquiry into reader-text relations and polyfocalization was interdisciplinary. I launched my investigation as both a qualitative researcher (reader-sensitive perspective) and narratologist in the post-classical tradition (text-sensitive perspective). Previous investigations

of readers' experience of narrative point of view used research designs that reflected a positivist paradigm, and while several qualitative studies examined readers' response to polyfocal fiction, these qualitative researchers neither identified focal texts as polyfocal nor examined reader-text transaction (i.e., aesthetic transaction) from a text-sensitive perspective. For my investigation of both readers and text, systemic-functional linguistics with its (con)text-based approach to language was well suited to my purpose. Simpson (1993), in his text-focused investigation of narrative point of view in adult novels, used systemic-functional linguistics as his main investigative tool. My use of systemic-functional linguistics within an interdisciplinary framework (interpretivist paradigm/post-classical narratologies) was ideal for exploring a group of intermediate readers' experience of the polyfocal novel *Salt River Times* that was both text- and reader-sensitive.

Key Finding

My analysis of focal text and participant written response data used transitivity, projection, and action structure to uncover text-favored and reader-identified focalization for three focal chapters. My analysis of focal text data showed a favoring of fixed-focalization across these chapters. The characters Gwenda, Sophia, and Mel were each favored as focalizers for their respective chapters. Gwenda's focalization for Chapter 10, "Lillypilly," was supported across the board by transitivity, action structure, and projection. Sophia's focalization for Chapter 6, "Ashes to Ashes," and Mel's focalization for Chapter 5, "Forgiving" had narrower support but were favored nonetheless by action structure and thought projection, the two key systems encoding character-focalization.

In my comparison of participant written response and focal text data I noted differences in focalizer selection, action structure, and projected thought. For each focal chapter, participants identified a range of focalizers. For Chapter 10, they identified both Gwenda and minor characters. For Chapter 6, they identified Sophia, a contender focalizer, a minor character, and a dual focalizer. For Chapter 5, two participants to one identified Joe over Mel. I also noted in my analysis that participants frequently reported the action of other characters as distinct from

their identified focalizers, included significant amounts of quoted speech in their reconstructions, and provided commentary that was distinct from their identified focalizers' projected thought.

Overall, participant reconstructions for the three focal chapters did *not* display the features of internal reconstruction. These features include (a) experiential reenactment (as opposed to commentary) (b) the foregrounding of the character-focalizer, (c) extensive use of projected (character-focalizer) thought, (c) an action structure unified by problem-goal-action orientation, (d) the detailed reporting of the character-focalizer's action, (e) the strategic reporting of the character-focalizer's significant speech, and (f) the limited reporting of other character action and speech. Rather, outside(r) comment, replayed dialogue, and limited inside(r) thought in participant reconstructions all pointed to the conclusion that reader-text relations for the polyfocal novel *Salt River Times* were *narrator*-oriented, an external orientation.

Character (internal) and narrator (external) orientation are part of a model of transactional relations which superimposes Rimmon-Kenan's (2002) typology of focalization on Stephens' (1992) frame of narrative transaction. External orientation are *communication*-based relations in the outer sphere of narrator-focalization (narrator-narratee relations) and internal orientation *experiential*-based relations in the inner sphere of character-focalization (experiential reenactment). While both orientations position readers in the storyworld, only internal orientation positions readers at the center of character (character-focalizer) consciousness. As such, internal orientation is an *intimate* form of reader-text relations whereby readers participate in a characters' storyworld experiences by imaginatively becoming them. Alternatively, external orientation is a *detached* form of reader-text relations, transactional disengagement from character-focalization.

Polyfocalization, as a (metafictional) distancing strategy, has the potential to move readers into a critical space where they can reflect on the processes of textual production (Stephens, 1993; Stephens & Watson, 1994). It also has the potential, on one hand, to distance readers to the point of alienating them or, on the other, to draw them into the center of character

consciousness, providing them with an intense, multidimensional interpersonal experience. For the present study, participant written and verbal response data pointed to neither of these effects. While participants engaged with the polyfocal novel *Salt River Times* in the sense of aesthetic response, they did not engage with identified character-focalizers in intimate relations.

Significance of Study

Participants in this study were both engaged and not engaged with the novel *Salt River Times*. That participants engaged with this polyfocal novel bears repeating. This finding, that intermediate readers positively respond to rather than reject such novels, corroborates findings from previous studies that used polyfocal novels as focal texts (Gustavson, 2000; Enciso, 1992). Limited in its focus on internal focalization and experiential reenactment, my study reports this finding as an important aside.

Literary reading is a complex phenomenon, and its study must take this into account. Applebee (1996) instructs researchers to use open-minded approaches in the study of literary reading:

Like other aspects of language use, literary response is a complex phenomenon, with many differing dimensions of interest in our studies. No study is likely to be able to address itself to all of these dimensions, but by using a variety of tasks which approach the phenomenon from different directions, we can add considerably to our overall understanding. . . . [I]t is also necessary that our approach to any given set of data be open-minded. There are many useful lines of evidence that can be drawn from literary critics, linguists, psychologists, anthropologists, sociologists, media researchers, and the national and international studies of achievement. We would lose a great deal if we allowed our interests to be restricted to the findings of those who shared our own presuppositions. (p. 100)

The present study was informed by literary criticism, children's literature, various branches of psychology, narratology, and sociolinguistics and took an open-minded approach in its examination of reader-text relations and polyfocalization. The number of educationalists who

use systemic-functional linguistics to investigate children's literary texts is still relatively small, the field itself relatively new. In light of this, the present study makes a noteworthy contribution to this promising new field of inquiry.

Text-focused approaches to literary reading (e.g., New Criticism) dominated education until Rosenblatt (1978) published her revolutionary transactional theory of reading. Rosenblatt's approach was not reader-focused but was mistaken as such. Across her writings she insisted that meaning, as the product of reader-text relations, was more than what either reader or text individually contributed to the process of meaning-making. My study of intermediate readers and the polyfocal novel *Salt River Times* contributes to transactional inquiry and supports Rosenblatt's (1995) position that the primary transaction, *a lived-through experience*, provides the material for secondary transaction, *interpretation*. Our positions only differ to the extent that the primary transaction that I envision is a more focused experience than aesthetic response and takes into account the narrative element focalization which Rosenblatt did not include in her transactional model.

Future Research

Past research on narrative point of view was, as I discussed in Chapter 2, limited by its use of experimental texts. These early researchers, however, were psychologists interested in the perceptual processes underlying comprehension and focused on *narrative* text. The focus of later studies was literary reading. These later researchers, again primarily psychologists, used naturalistic literary texts (modified experimental versions) and contemporary understandings of narrative point of view as developed in literary criticism. The study by van Peer & Pander Maat (1996) used an early model of focalization—internal focalization (first-person narrator) and external focalization (third-person narrator)—to examine reader-text relations with two groups of Dutch-speaking adolescent readers (15- and 17-year-olds). All of these early and later studies concluded that narrative point of view was an important aspect of reader-text relations and called for further research to better understand these relations.

The present study was a response to that call. Children's metafiction (postmodern

picture books and experimental novels) drew my attention to focalization and made me wonder what role it played in children's reading experience. I asked this question not as a psychologist, a literary critic, a linguist, nor an ethnographer but as an elementary school teacher turned researcher interested in children's language and literacy development. No previous qualitative study examined narrative point of view with children. Hay & Brewer (1983) examined children's identification of narrator and van Peer & Pander Maat (1996) adolescent readers' sympathy for narrators, but both studies used an experimental design and experimenter-generated texts. I was interested in conducting a study of reader-text relations that involved readers as co-constructors of meaning and used a naturalistic text in an ecological context. Being the first study of its kind, I formulated a more open-ended research question to allow for exploration and serendipitous discovery.

I limited my study to a polyfocal novel with variable focalization and the examination of character-focalization, participants' imaginative reenactment of storyworld events as their identified focalizing characters. Enciso (1992), on the other hand, used a polyfocal novel with multiple focalization in her study of aesthetic response and reported one participant's high-level engagement with this particular text. It makes me wonder if readers respond differently to multiple and variable focalization and why this might be. I am also interested in Enciso's use of the symbolic (semi)representation(al) interview and wonder how participants might respond to polyfocalization through dramatic reenactment of character-focalization. And what about comparing dramatic reenactments of character- and narrator-focalizations? Future research might explore these questions. It might also explore fixed focalization, examine how children experience both poly- and monofocal novels, and explore their differences. Are transactional relations for (poly)focalization always detached? Researchers will also want to investigate strategies that enhance participatory relations. After all, if future studies show that such relations are important, readers will benefit from participatory-enhancing strategies that can be learned and supported at school.

Literary reading in the elementary school involves both students reading successfully

(i.e., effectively, productively, enjoyably) and teachers supporting reading to ensure readers' success. I would be very surprised if, as part of contemporary literary instruction, elementary school teachers used instructional strategies to help readers enter storyworlds in terms of character-focalization. Indeed to use such an approach requires teachers to identify focalization in a particular novel, not an unassailable task but requiring training which most elementary school generalists do not have. I am certainly not suggesting, based on my findings, that teachers should automatically receive this training and provide related instruction to students in their care, for to suggest this is both premature and professionally irresponsible. Education has an unfortunate history of too quickly taking theory and turning it into practice without adequate thought and research support. I do believe, however, that detached reader-text relations do not benefit intermediate readers in the same way that intimate relations do. For novels with internal focalization, an experiential position is created for readers in the form of the character-focalizer and by reading against this position, watching from the shadows, readers read against the grain of the text, an appropriate reflective (secondary transactional) stance but a subversive approach for intermediate readers in terms of participatory (primary transactional) relations.

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Motivation to Read: Reading Survey

Figure 2
Motivation to Read Profile

Reading survey

Name _____ Date _____

Sample 1: I am in _____.

☐ Second grade ☐ Fifth grade
☐ Third grade ☐ Sixth grade
☐ Fourth grade

Sample 2: I am a _____.

☐ boy
☐ girl

1. My friends think I am _____.

☐ a very good reader
☐ a good reader
☐ an OK reader
☐ a poor reader

2. Reading a book is something I like to do.

☐ Never
☐ Not very often
☐ Sometimes
☐ Often

3. I read _____.

☐ not as well as my friends
☐ about the same as my friends
☐ a little better than my friends
☐ a lot better than my friends

4. My best friends think reading is _____.

☐ really fun
☐ fun
☐ OK to do
☐ no fun at all

5. When I come to a word I don't know, I can _____.

☐ almost always figure it out
☐ sometimes figure it out
☐ almost never figure it out
☐ never figure it out

6. I tell my friends about good books I read.

☐ I never do this.
☐ I almost never do this.
☐ I do this some of the time.
☐ I do this a lot.

(continued)

Note. From "Assessing Motivation to Read" by L. B. Gambrell, B. M. Palmer, R. M. Codling, & S. A. Mazzoni, 1996, *The Reading Teacher*, 49(7), pp. 518-533. Copyright 2001 by International Reading Association. Reprinted with permission.

Figure 2
Motivation to Read Profile (cont'd.)

7. When I am reading by myself, I understand _____.

- ☐ almost everything I read
- ☐ some of what I read
- ☐ almost none of what I read
- ☐ none of what I read

8. People who read a lot are _____.

- ☐ very interesting
- ☐ interesting
- ☐ not very interesting
- ☐ boring

9. I am _____.

- ☐ a poor reader
- ☐ an OK reader
- ☐ a good reader
- ☐ a very good reader

10. I think libraries are _____.

- ☐ a great place to spend time
- ☐ an interesting place to spend time
- ☐ an OK place to spend time
- ☐ a boring place to spend time

11. I worry about what other kids think about my reading _____.

- ☐ every day
- ☐ almost every day
- ☐ once in a while
- ☐ never

12. Knowing how to read well is _____.

- ☐ not very important
- ☐ sort of important
- ☐ important
- ☐ very important

13. When my teacher asks me a question about what I have read, I _____.

- ☐ can never think of an answer
- ☐ have trouble thinking of an answer
- ☐ sometimes think of an answer
- ☐ always think of an answer

14. I think reading is _____.

- ☐ a boring way to spend time
- ☐ an OK way to spend time
- ☐ an interesting way to spend time
- ☐ a great way to spend time

(continued)

Figure 2
Motivation to Read Profile (cont'd.)

15. Reading is _____.
☐ very easy for me
☐ kind of easy for me
☐ kind of hard for me
☐ very hard for me
16. When I grow up I will spend _____.
☐ none of my time reading
☐ very little of my time reading
☐ some of my time reading
☐ a lot of my time reading
17. When I am in a group talking about stories, I _____.
☐ almost never talk about my ideas
☐ sometimes talk about my ideas
☐ almost always talk about my ideas
☐ always talk about my ideas
18. I would like for my teacher to read books out loud to the class _____.
☐ every day
☐ almost every day
☐ once in a while
☐ never
19. When I read out loud I am a _____.
☐ poor reader
☐ OK reader
☐ good reader
☐ very good reader
20. When someone gives me a book for a present, I feel _____.
☐ very happy
☐ sort of happy
☐ sort of unhappy
☐ unhappy

Figure 5 Scoring directions: MRP Reading Survey

The survey has 20 items based on a 4-point scale. The highest total score possible is 80 points. On some items the response options are ordered least positive to most positive (see item 2 below), with the least positive response option having a value of 1 point and the most positive option having a point value of 4. On other items, however, the response options are reversed (see item 1 below). In those cases it will be necessary to *recode* the response options. Items where recoding is required are starred on the scoring sheet.

Example: Here is how Maria completed items 1 and 2 on the Reading Survey.

1. My friends think I am _____.
☐ a very good reader
☒ a good reader
☐ an OK reader
☐ a poor reader
2. Reading a book is something I like to do.
☐ Never
☐ Not very often
☐ Sometimes
☒ Often

To score item 1 it is first necessary to recode the response options so that
 a poor reader equals 1 point,
 an OK reader equals 2 points,
 a good reader equals 3 points, and
 a very good reader equals 4 points.

Since Maria answered that she is a *good reader* the point value for that item, 3, is entered on the first line of the Self-Concept column on the scoring sheet. See below.

The response options for item 2 are ordered least positive (1 point) to most positive (4 points), so scoring item 2 is easy. Simply enter the point value associated with Maria's response. Because Maria selected the fourth option, a 4 is entered for item 2 under the Value of Reading column on the scoring sheet. See below.

Scoring sheet

Self-Concept as a Reader	Value of Reading
*recode 1. <u>3</u>	2. <u>4</u>

To calculate the Self-Concept raw score and Value raw score add all student responses in the respective column. The Full Survey raw score is obtained by combining the column raw scores. To convert the raw scores to percentage scores, divide student raw scores by the total possible score (40 for each subscale, 80 for the full survey).

Figure 6
MRP Reading Survey scoring sheet

Student name _____
 Grade _____ Teacher _____
 Administration date _____

Recoding scale

1 = 4
 2 = 3
 3 = 2
 4 = 1

Self-Concept as a Reader

*recode 1. _____
 3. _____
 *recode 5. _____
 *recode 7. _____
 9. _____
 *recode 11. _____
 13. _____
 *recode 15. _____
 17. _____
 19. _____

Value of Reading

2. _____
 *recode 4. _____
 6. _____
 *recode 8. _____
 *recode 10. _____
 12. _____
 14. _____
 16. _____
 *recode 18. _____
 *recode 20. _____

SC raw score: _____ /40

V raw score: _____ /40

Full survey raw score (Self-Concept & Value): _____ /80

Percentage scores

Self-Concept

Value

Full Survey

Comments:

Additional Questions

21. During a typical week, how much time on average do you spend reading novels?
- ☐ less than 10 minutes per day
 - ☐ 10–20 minutes per day
 - ☐ 30 minutes per day
 - ☐ 40–60 minutes per day
 - ☐ more than 1 hour per day
22. On a typical weekend, how much time on average do you spend reading novels?
- ☐ less than 30 minutes all together
 - ☐ 40–60 minutes all together
 - ☐ 1–2 hours all together
 - ☐ 3–6 hours all together
 - ☐ more than 6 hours all together
23. During the school year, how many novels do you read in an average month?
- ☐ 1 novel
 - ☐ 2–3 novels
 - ☐ 4–5 novels
 - ☐ more than 5 novels
24. Using numbers, rank the following genres from those you read most often to those you read least often.
- | | | | |
|----------------------|-----------------------|----------------------|---------------------|
| <input type="text"/> | historical novels | <input type="text"/> | sports novels |
| <input type="text"/> | futuristic novels | <input type="text"/> | adventure novels |
| <input type="text"/> | fantasy animal novels | <input type="text"/> | mystery novels |
| <input type="text"/> | wizardry novels | <input type="text"/> | school story novels |
| <input type="text"/> | real animal novels | <input type="text"/> | horror novels |
25. Where do you get most of the novels you read?
- ☐ from my parents as gifts
 - ☐ from relatives as gifts
 - ☐ from book orders
 - ☐ from bookstores
 - ☐ from the school library
 - ☐ from the public library

Written Data Sources

Retelling Planning Sheet

NAME _____

DATE _____

RETELLING PLANNING SHEET

Focalizer _____ Chapter _____

DOING	FEELING	THINKING	SAYING

NAME _____ DATE _____

ACTING SITUATION STATEMENT SHEET

Focalizer _____ Chapter _____

PROBLEM _____

GOAL _____

ACTION _____

OUTCOME _____

CONSEQUENCE _____

ACTING SITUATION STATEMENT UPDATE

Focalizer _____ Chapter _____

PROBLEM _____

GOAL _____

ACTION _____

OUTCOME _____

CONSEQUENCE _____

Verbal Data Sources

*Focus Group Interviews***introduction**

1. Focus
 - general questions about picking out focalizers and focalized
 - Chapters 10 and 6
2. Introduction
 - a. imagine yourself in a comfy place
 - b. chat, not drill or test questions, no right or wrong
 - c. I'm not an expert on this. I want to learn about you and what you think, your opinions
 - d. first thoughts, speak your mind, say whatever comes to mind about what we're talking about
 - e. chip in
 - f. be loose, relax

non-chapter specific elaborate questions

Everybody participates.

1. PERSONAL DEFINITION OF FOCALIZER. I have my understanding of what a focalizer is? Mr. Delaney has his understanding, and it's a little bit different than mine. Some people don't know what a focalizer is. I'd like you to talk about your understanding of a focalizer. What's a focalizer for you?

2. EASY/DIFFICULTY OF PICKING OUT A FOCALIZER. For 18 out of the 21 chapters in our novel I asked you pick out a focalizer. I asked you to pick out the focalizer and stick with that person till the end of the chapter.

- a. What made that easy for you?
- b. What made that hard or tricky for you?

3. PEGGING THE FOCALIZER. I said before that the focalizer is not just any person in the chapter. Well, there can be quite a few people in a chapter. One person is more likely to the focalizer than another. How do you know that the focalizer you pick out and stick with is the most likely focalizer?

4. SUBMITTING TO A FOCALIZER. I asked you a number of times to let the focalizer inside you, to let the focalizer take control of you.

- a. Were you able to do that?
- b. How did it feel?

chapter 10 elaborate questions

Everybody participates.

1. CONSENSUS. Everybody here picked Gwenda as focalizer. Does that surprise you?
 - a. Why does that surprise you?
 - b. Why doesn't that surprise you?
2. CHANGING THE TEXT. To make Kate or Darren the focalizer, I guess you'd have to change the text. What kind of changes would you have to make?
3. PICKING GWENDA. In fact most of your classmates picked Gwenda as the focalizer for this chapter. Why do you think they picked her and not somebody else?

chapter 6 elaborate questions

Everybody participates.

BOTH FOCUS GROUPS

1. EASE/DIFFICULTY PICKING OUT A FOCALIZER. I'm wondering if Chapter 6, compared to Chapter 10, was easier or harder for you to pick out a focalizer?
 - a. How was it easier?
 - b. How was it harder?

FOCUS GROUP A

2. PICKING GWENDA. None of you picked Gwenda as focalizer? Why not?
3. COUNTERPOINT REASONING. Three of you picked Sophia as focalizer. One of you picked Mr. Lee. For those of you who picked Sophia, I want you to guess why Rhea picked Mr. Lee. Then Rhea will tell us:
 - a. what was wrong about what you said, and,
 - b. what was right .

FOCUS GROUP B

2. PICKING MR. LEE. None of you picked Mr. Lee as focalizer? Why not?
3. COUNTERPOINT REASONING. Several people in the class picked Gwenda as the focalizer for this chapter. Try to guess why they picked her.

BOTH FOCUS GROUPS

4. CLINCHING THE FOCALIZER. As you started listening to Chapter 6 you probably were thinking, "That's probably the focalizer. That's probably who I'm supposed to be." But you were not sure. Something clinched it for you. At some point you must have said, "Yes, that's the one. That's who I am," and then stuck with that person for the whole chapter. For this chapter what clinched it for you? What made you say for certain, "Yes, I'm Sophia," or for Rhea

"Yes, I'm Gwenda."

chapter 5 elaborate questions

Everybody participates.

BOTH FOCUS GROUPS

1. RECALL. What details do you remember from this chapter?
2. CLINCHING THE FOCALIZER. What clinched it for you to know for certain that your focalizer was the best one for you?

FOCUS GROUP C

1. PICKING JOE OR MEL. What was it like picking out _____ and sticking with him for the whole chapter. Just talk about that for a minute.
 - a. Joe
 - b. Mel
2. ARGUING FOR YOUR FOCALIZER. Two of you picked Joe as the focalizer, and two of you picked Mel. Pretend you're in court arguing on behalf of your focalizer. Make a case which supports him.
 - a. The case for Joe.
 - b. The case for Mel.
3. CHANGING THE TEXT. What would change about the text to make it really easy to pick out your focalizer and stick with him till the end?
 - a. For Joe as focalizer
 - b. For Mel as focalizer

FOCUS GROUP D

1. PICKING MEL. All of you picked Mel as your focalizer for this chapter. What was it like picking out him and sticking with him for the whole chapter. Talk about that for a minute.
2. ARGUING FOR YOUR FOCALIZER. Pretend you're in court arguing on behalf of Mel, your focalizer. Make a case which supports him.
3. ADVISING THE AUTHOR. Pretend I'm William Mayne, the writer. What would make the chapter easier to read, you know, easier to pick out the focalizer? Tell me what changes I should make so the chapter is better for you?

HAYES

purpose

1. CHAPTER 10 RECALL. What do you remember from this chapter?
2. DEFINING "FOCALIZER." What is a focalizer for you?
3. PICKING DARREN. [Show retelling task set] You picked Darren as your focalizer.

Darren is a really interesting choice.

- a. Why did you pick him?
- b. Why didn't you pick Morgan?
- c. Why didn't you pick Kate or Gwenda?
- d. Why didn't you pick Gwenda?

RHEA

purpose

1. CHAPTER 13 RECALL. What do you remember about Chapter 13?
2. CHAPTER 15 RECALL. What do you remember about Chapter 15?
3. KATE. You picked Kate as the focalizer for both of these chapters. She's a really

interesting choice.

- a. Why Kate?
- b. Why not Dee?
4. SPEAKING. You said in an earlier interview (talking about Chapter 6) that you feel a certain way when characters speak to each other in a chapter. Talk about that.

SAVANNAH

purpose

1. IDENTIFYING STRATEGIES. You said in an earlier interview that you have different strategies for identifying focalizers.

- a. What strategies do you use?
- b. What strategy makes you most successful?
- c. Which strategies don't work very well?

2. FOCALIZER IDENTIFICATION. Here's who you picked as focalizers for four chapters. What are your thoughts about your identifications?

- | | | | |
|----|------------|----|-----|
| 1 | Miss White | 11 | Mel |
| 12 | Joe | 20 | Mel |

PARKER

purpose

1. IDENTIFYING KEV. For Chapter 11 you identified Kev. You were the only one in your class to do so. I identified Kev too.
 - a. What do you remember about that chapter?
 - b. Why did you identify Kev?
 - c. Why didn't you identify Dee?
 - d. Why didn't you identify Joe or Mel?
2. IDENTIFYING OLANIK. For Chapter 20 you identified Mr. Olanik. That's a really interesting choice.
 - a. What do you remember about that chapter?
 - b. Why did you identify Mr. Olanik?
 - c. Why didn't you identify somebody else?
3. IDENTIFYING STRATEGIES. In the first interview you did with me, we were talking about Chapter 10 and I asked what changes you would have to make so Darren or Kate could be focalizer. You said, "You'd have to imagine listening to everyone talking, not just what you as a focalizer are thinking and talking about. You have to use your ears as a focalizer and listen to the other people." Say more about this.

Pretought Read-aloud Vocabulary

<u>Chapter 1</u>	stop	sidings	stock bridge	torch
paddock	dunny	<u>Chapter 11</u>	<u>Chapter 15</u>	block
tram	nong	motor race	citizen band (CB)	beaut
steamer	<u>Chapter 7</u>	lot	shake	<u>Chapter 19</u>
Chinaman	bullocks	milk bar	pole	none
footy	duco	shout	sanctuary	<u>Chapter 20</u>
trestle bridge	strife	form	oldie	fishplate
<u>Chapter 2</u>	<u>Chapter 8</u>	tucker	<u>Chapter 16</u>	derail
tallow	pram	conductor arm	excursions	fastening
tallow factory	small relation	hoon	lolly	Ching Li = Lee
rubbish	singed	arvo	hangman	Lao Yung = Young
<u>Chapter 3</u>	<u>Chapter 9</u>	<u>Chapter 12</u>	flogging room	berth
skivvy	conductor rod	truckie	gallow	<u>Chapter 21</u>
mate	mad	engine	death mask	hard cheese
spoonbills	run	briquettes	emus	grouse
abos	pub	cutting	Lyrebird	
<u>Chapter 4</u>	trade	goods yard	Frogmouth Pipit	
none	wandering	<u>Chapter 13</u>	Tawny Pipit	
<u>Chapter 5</u>	muck	cricket	<u>Chapter 17</u>	
mate	<u>Chapter 10</u>	cricket trousers	chook	
<u>Chapter 6</u>	lillypilly	hedges	burning off	
kero	awning	nature strip	gumboots	
ute	curbstone	dill	take a turn	
grade-prep	supermarket	<u>Chapter 14</u>	woman	
lead	trolley	engaged	split hare	
		littlies		

Practice Responses (Structured Response Set)

Retelling

Mr. Philpot

The Look-alike

I just came out of the movie theater. ① I'm standing at the street lights waiting to cross, and this girl comes up to me. She's really upset and hands me a brown parcel. I don't know her. Then she's gone, and I'm standing there with the parcel trying to find Kate. ②

Kate comes walking towards me and we catch a bus home. I'm starving. All I want to do is eat. But mom wants to know where I got the parcel. ③ Mom opens the parcel and finds a beautiful new cricket suit inside. It is

my size.^④ I want to have something to eat but mom sends me off to take the parcel back.

I catch a bus, then take a tram the rest of the way. The neighborhood is all the way across town. The houses are big. There are full trees and nature strips. I walk down the street looking for the right house. I want to leave the parcel outside and go home.

I find the right house. The girl who gave me the parcel answers the door. I go inside.^⑤ There is a boy named John sitting at the table.^⑥ I eat with the family. The people are nice, but I'm happy living where I do.

Mr. Philpot

The Look-alike Update

1. I came to watch a movie with my sister Kate. The movie was a disaster. Kate bugged me the whole time. The light changes, and I push Kate on to the street to cross.
2. I can't see Kate. I'm going to get in a lot of trouble if I don't come home with her.
3. I tell her about the girl, how the girl stopped me on the street. Mom doesn't like the idea of people giving us charity.
4. The suit is very expensive. A bill is enclosed. The bill has the name

of the store and the customer's address on it.

5. People are sitting at the table in the dining room. There's lots of food on the table. I'm famished.
6. I don't like to look at John because it creeps me out to see myself outside of myself like that.

NAME Mr. Philpot

DATE _____

RETELLING PLANNING SHEET /

Focalizer AlecChapter 13

DOING	FEELING	THINKING	SAYING
goes to movie	annoyed	Where did Kate go?	"Where did Kate go?"
comes out of theater	worried	Who's this girl?	"I want tea."
stands at lights	confused	I'm starving.	
goes home	amazed	These houses are big.	
gives parcel	satisfied	There's lots of food.	
catches bus		Looking at that boy is creepy.	
goes in house			
eats supper			
goes home			

NAME Mr. Phipps

DATE _____

RETELLING PLANNING SHEET 2

Focalizer Alce

Chapter 13

DOING	FEELING	THINKING	SAYING
walks down street goes up to house sits down at table	scared	Kate wanted the marriage. I just want to leave the house on the steps. I like living at my own house better	

NAME Mr. Philpot

DATE _____

ACTING SITUATION

Focalizer Alice

Chapter 13

PROBLEM I get a parcel.

GOAL I want tea.

ACTION I take the parcel back.

OUTCOME I stay for supper.

CONSEQUENCE I'm happy about who I am.

NAME Mr. Philpot

DATE _____

ACTING SITUATION

Focalizer Alice

Chapter 13

PROBLEM I get a parcel from somebody who mistakes me for another boy.

GOAL I want to eat something.

ACTION I deliver the parcel to the address on the receipt.

OUTCOME I get a really good meal.

CONSEQUENCE I'm happy being me.

EVALUATION RUBRIC • Chapter 6

FOCALIZER: Sophia
PROBLEM: Phrase (c): Sophia doesn't know whether to listen to herself or Gwenda.
GOAL: Phrase (c): Sophia wants to be safe (not scared).
ACTION: Phrase (d): Sophia goes into Mr. Young's house to be safe with Gwenda.
OUTCOME: Phrase (d): Sophia is terrified and gets out of the house.
CONSEQUENCE: Phrase (f): All is well for Sophia back in the yard.
ACTION STRUCTURE:

Sophia (a) comes up to the fence, (b) goes round the ute, (c) moves away from the carpet, (d) goes through the house and yard, (e) takes off running, and (f) comes back to the front of the house.¹

PREPARATORY PHASE: (a, b, c)
CULMINATING PHASE: (d, e)
CONCLUDING PHASE: (f)

TOTAL PHRASES 6

DOING	FEELING	L:QP	I:RH	I:RP
PREPARATORY PHASE				
comes up to watch stays on other side of gate	wary sad	"Is he dead?" "He's in that big chest."	What sort of germs has Morgan seen?	Unless Rick thinks he's Morgan's dog.

¹ Action phrases consist of a iterated participant, a material process, and a circumstantial adjunct (prepositional phrase, see Halliday pp. 359 and 495). Phrases are distinguished from each other by intention. For example, Sophia comes up to the fence to see what Mr. Lee is doing. She goes round the ute to see if Mr. Young is there. She moves away from the carpet to be away from Mr. Young who might be rolled up in it.

DOING	FEELING	L:QP	I:RH	I:RP
PREPARATORY PHASE (continued)				
<p>stays away from Gwenda</p> <p>goes round the ute</p> <p>moves away from the carpet</p> <p>goes in at the gate</p> <p>goes in house</p> <p>goes out of house</p> <p>goes into alley</p> <p>closes back gate</p>	<p>uneasy (worried, anxious, nervous)</p> <p>confused</p>	<p>"He dug up some treasure. We know."</p>	<p>Maybe Mr. Young took the treasure and didn't say anything, but she couldn't say that because Gwenda wouldn't like it.</p>	<p>Gwenda's being so nice, not throwing things</p> <p>Gwenda's being so kind about asking. It's easier not to do what she says if she throws stones or spits or kicks. Running away would be easy.</p> <p>The garden doesn't feel like treasure. It feels like snakes.</p> <p>The verandah doesn't feel like treasure. It feels like spiders.</p> <p>Nothing's here. The empty room doesn't feel like treasure. It feels like mice.</p> <p>Here's something. Something made a noise. The room didn't feel like treasure. It felt damp.</p>

DOING	FEELING	L:QP	I:RH	I:RP
PREPARATORY PHASE (continued)				
				<p>The backyard didn't feel like treasure. It felt like cats. It smelled like cats.</p> <p>On the other side of the fence, in the yard behind, or in the drippy room—somewhere there's a noise—somebody coughing, somebody sneezing—somebody saying Hrrmph.</p>

DOING	FEELING	L:QP	I:RH	I:RP
CULMINATING PHASE				
<p>runs up and down alley</p> <p>comes out at the street</p> <p>comes round to the street</p>	<p>frightened</p> <p>spooked</p> <p>terrified</p> <p>surprised</p>		<p>She's running both ways.</p> <p>She'd be safe with Gwenda if Mr. Lee was there.</p>	

DOING	FEELING	L:QP	ERH	I:RP
CONCLUDING PHASE				
comes back to house	<p>relieved</p> <p>skeptical (suspicious)</p> <p>happy</p>	<p>"I didn't look in the cellar."</p> <p>"I heard him when I went in the house. I heard him sneeze out in the backyard. He was in the dunny. I wondered what it was. I thought he might get after me."</p> <p>"You would tell her. She can be nice or nasty and they are both terrible."</p>	The cellar wouldn't have felt like treasure.	<p>It would have felt like Mr. Young, buried there.</p> <p>It's too late for treasure</p>

Transcription Notation Key

Symbol	Explanation
[]	Square brackets: mark (a) overlapping speech, (b) interview interruptions, and (c) laughter (used with word laugh
CAPS	Capital letters: mark loud speech
(xxx)	Round brackets: mark best guesses at unclear or unknown words.
(0.4)	Numbers in round brackets: mark pauses in seconds
(.)	Period in round brackets: mark micropauses
,	Commas: mark continuation
.	Periods: mark falling intonation
?	Question marks: mark "questioning" intonation
=	Equal signs: marks interruption-rejoinder