

On Kindergartners' Show & Tell Session: Teacher's Question, Repetitions, & Scaffolding*

Minako Yogi

0. Introduction

Children entering the adult conversational world require a long training which is developed partially through the ways in which adults interpret and respond to messages from children and partially by direct teaching of skills such as narrative or other forms of descriptive accounts. Such skills are first learned at home, and begin to be taught formally in speech events such as Show&Tell sessions when the child enters school (Michaels & Gumperz, 1979:1; Michaels, 1986:9). The structure of this session, according to Cazden (1988:29) consists of three stages: 1) the teacher initiates the sequence by nominating a child, 2) the child goes up to the front middle of the rug next to the teacher and presents a special thing by telling a narrative, and 3) the teacher asks many questions to elicit more information or to expand the narrative, comments on the narrative, and concludes the session by having everybody clap their hands. In other words, the common structure of a Show & Tell session consists of a) Teacher Initiation, b) Student Response (presentation), and c) Teacher Evaluation (IRE, hereafter).

A Show & Tell session is different from other normal classroom interactions. Although the narratives are mostly controlled by the teacher through various questions (narratives are elicited and expanded with the help of the teacher), individual students have the opportunity to take the floor and share their own experiences or the artifacts they brought to school. All of the children are expected to move from their seats to the rug and form a circle. Everybody must pay attention to the speaker and listen to him/her very carefully.

In this paper, several aspects of discourse in the Show & Tell session will be examined. The first section will consider the types of questions addressed by the teacher, the second will examine the repetitions used by the teacher, and the third will consider the characteristics of scaffolding.

This study is based on video-taped data of a kindergarten classroom Show & Tell session which took place at an elementary school in Battle Creek Michigan on September 30th 1992 from 11:50 a. m. to 12:20 p. m. The kindergarten class consisted

of 21 students: 13 girls and 8 boys. This Show & Tell session was held every Wednesday for 30 minutes.

1. Teacher's Question

In this section, I am concerned with 'teacher's questions' addressed to the children during the Show & Tell session through which children may acquire the skill of building their own narratives gradually with the help of the teacher.

According to Tannen (1989:103), storytelling is a means by which humans organize and understand the world, and feel connected to each other. The narrative template, according to Hatch (1992:167), may include the following components: an abstract, the orientation (including time, place, and character identification), the goal and the problem, the steps to resolve the problem (a set of temporally ordered clauses), the resolution (or climax), and a coda (including a possible moral).

Since the informants of the present study are kindergartners at the beginning of their schooling, it is almost impossible for us to expect fully developed narratives from them. All the narratives in my data are thus collaboratively structured with the help of the teacher. As a leader of the Show & Tell session, she asks the children many questions so that the session can go smoothly. These questions will be examined subsequently.

There are many different ways of categorizing teacher questions and various ways of considering the characteristics of teacher questions. For example, Denyer and Florio (1991:8) indicate that teachers ask questions to clarify, to seek more information, to explore, to elicit, or to provide the student with a chance to present him/herself. According to Cazden (op. cit. p. 106), teachers tend to repeat the last sentence that the child produced and ask, "what happened next?" or ask Wh-questions that provide the next piece of information. Teachers also provide models and ask questions, indicating the kind of information that should be included. Allen and Hart (1984:255) indicate that teachers ask questions to encourage children to think, wonder, elaborate learning through language, or organize facts and concepts. During teacher-structured activities, the teacher often asks children such questions as those requiring children to name, to describe, to compare, to recall, to predict, to classify, to explain, to imagine, to reason and so forth. Along this line, Frosting and Maslow (1973:230) state that the more questions the teacher asks, the better the children learn and the more opportunities they have to express themselves verbally. In their view, questions should not only require the memorizing of facts, but should also help students to clarify ideas, evaluate information and draw inferences.

In the data in hand, various teacher's questions were observed: there were such questions as those to explore, to clarify, to show evidence of one's participation, to test, to request, to elicit, to seek more information, and to expand the narratives. They are exemplified in the EXTRACTs below.¹

Let us first observe the following:

EXTRACT (1)

- #1 Teacher (Mrs. Hood): TANNER, come in the middle, please.
- #2 Student (Tanner): I don't have anything.
- #3 T: YES, YOU DO! You've got something that looks great. Turn around and show everybody. WHY do you suppose he doesn't want to take his jacket off? (question for all students.)
- #4 Student (others): It's a new sweat suit.

EXTRACT (2)

- #17 T: Who, what, where, when, and WHY did you get it?
- #18 S (Tanner): I don't know.
- #19 T: Anything special? Any special reason? (rephrasing)
- #20 S (Tanner): (Shrugs his shoulders and moves his zipper up and down.)

EXTRACT (3)

- #28 T: Wu . . . wait! Turn around so everybody can see um here.
- #29 S (Travus): My mon made this for . . . when I go twick or tweeting.
- #30 T: Okay. Ah, what are you going to do with that when you go trick or treating?
- #31 S (Travus): Put it on my head.

EXTRACT (4)

- #102 S (others): What is it?
- #103 T: Caity, what do you have?
- #104 S (Caity): It's . . . it's . . . it's something where I got into Sesame Street where we had to park.

The underlined questions in (1), (2), (3), & (4) are considered to be Exploring Questions because the teacher really does not know what the children have or what they are conveying and she is curious to explore them.

Clarifying Questions were asked when the teacher heard the child's utterance but she was not sure if she heard it correctly. Such questions may also be repeated to make sure the other children understand (in this sense, they may overlap with one of the functions of repetition). Examples # 36, # 57 & # 128 in (5), (6) and (7) respectively may also be considered as Clarifying Questions.

EXTRACT (5)

- #34 T: Okay, what are you going to be?
- #35 S (Travus): Waldo!
- #36 T: Waldo?
- #37 S: (nods).

EXTRACT (6)

- # 49 T: You had a dog and the old dog died and his name was Berney? Did you get a new dog?
50 S (Ryan): mmhmm. Yeah.
51 T: Do you know why the old dog died?
52 S: Yeah. Because he was too old!
53 T: It was just too old. That's sad when you have a dog for a long time, isn't it?
54 S: (Ryan) (overlap) But I know what my new dog's name is!
55 T: What's your new dog's name?
56 S: Bodacious!
57 T: Bodacious?
58 S: (nods)

EXTRACT (7)

- # 126 T: Who's your new baby sitter?
127 S (Jaimy): Wumm Caron.
128 T: Caron?
129 S: mmhmm.

A teacher's participation question shows that the teacher is listening to and participating in the interaction as exemplified below:

EXTRACT (8)

- # 120 T: Okay, Jaimy Dye!
121 Student: Mrs. Hood, I saw a birdy!
122 Teacher: Oh, did you?
123 S (Jaimy): (Brings her pumpkin.)

Testing Questions check the student's comprehension as in the following:

EXTRACT (9)

- # 132 T: How about this black paper?
133 S (Jaimy): We take it and cut it so you can glue it on. And then we glue it and like cut it out and then put a stem on it.
134 T: Okay. What do those eyes look like?
135 S (Jaimy): Triangle.
136 T: Triangles and a nose. That's BEAUTIFUL! At um choosing time today (other students are making a noise) do you want to help the kids make a jack-o'-lantern?
137 S: (nods)
138 T: Okay, how about this? (looking at a piece of cloth)
139 S: I just hang um on the pumpkin. _____ (unintelligible)
140 T: Alright. We'll put it by Yuma's bus. Nice job. Give her a hand.
141 S (others): (clap)

The underlined utterance in the above is Testing Question because the kindergartners were learning shapes in other lessons and the teacher wanted to check the child's comprehension (i. e., to see if she remembered the particular shape on the paper pumpkin).

By using Request Questions, the teacher softly asks the students whether they can do certain tasks for others. Examples are:

EXTRACT (10)

38 T: Do you want to tell the kids who Waldo is?

39 S (others): I know what Waldo is!

40 T: Well, let's have TRAVUS tell us! Who's Waldo?

41 S (Travus): He's umm _____ (unintelligible) that gets washed and you have to find um in books and stuff.

EXTRACT (11)

82 T: Okay, Reanna!

83 S (Reanna): I don't have any.

84 T: Why don't you tell the kids, Reanna! Would you tell the kids what you did for me after school yesterday?

85 S: (silent, looking down.)

86 T: Didn't you help me do something special?

87 S: (nods)

88 T: Would you tell them?

89 S: (shrug her shoulder).

In this connection, Coulthard (1992:153) indicates that a tag question may function as a Requesting Agreement Question which implies that the speaker wants the listener to agree. In the example # 53 T: "It was just too old. That's sad when you have a dog for a long time, isn't it?" (shown in (6) above), the teacher is implying indirectly that the students should agree with her personal opinion.

Throughout the interactions in the Show & Tell session we can also observe the teacher's questions functioning in ways that will elicit, seek more information and expand the children's narratives. In the interaction with Tanner in particular, we can see that the teacher uses many Wh-Questions in order to accomplish these goals. For example, # 7 T: "WHO is it from, Tanner?", # 9 T: "WHO got it for him?", # 9 T: "WHAT is it?" # 11 T: "WHEN did you get it?", and # 13 T: "WHERE did you get it?" (shown in (12) below). This is because when Tanner was nominated, he replied "I don't have anything to tell", deviating from the Show & Tell structure of IRE. Then the teacher quickly had to find something significant to talk about (i. e., a topic), elicit and seek more information, by using Wh-questions in order to expand and co-construct his narrative.

Barnes, Britte and Trobe (1986:15) (BBT, hereafter) classify teacher's questions into seven types : namely, 1) Factual Naming Questions, 2) Factual Information Questions, 3) Reasoning Questions, 4) Recall Questions, 5) Observation Questions, 6) Control Questions, 3) Reasoning Questions, 4) Recall Questions, 5) Observation Questions, and 7) Appeal Questions.

Let us observe the data in hand in terms of BBTs' model. Take the following, for instance:

EXTRACT (12)

- #7 T: A new sweat suit. (Repetition) WHO is it from, Tanner?
#8 S (Tanner): My mom got it.
#9 T: Your MOM got it. (Repetition) WHY did she get it? Remember, WHO, WHAT, WHERE, WHEN, and WHY? WHO got it for him? His mom. (Question & answer by herself.) WHAT is it?
#10 S (others): A sweat suit.
#11 T: A sweat suit. (Repetition.) WHEN did you get it?
#12 S: Last night.
#13 T: Last night. (Repetition.) WHERE did you get it?
#14 S: At Target (a department store.)
#15 T: At Target. (Repetition.) Turn around and show us. That's neat!

These underlined questions may be interpreted as what BBT call Factual Information Questions because the students are expected to give names, episodes or information on events.

Now observe the following:

EXTRACT (13)

- #74 T: Now, why are YOU going to Florida?
#75 S (Andy): Because umm we went there last. . . last year umm I go too far away from my cousins and my friends to come over, so we're going to Florida.

The question #74 in the above may be regarded as a Reasoning Question since it requires the student to construct or reconstruct from memory and give a logical explanation. The same statement can be extended to such questions as #3 T: "WHY do you suppose he doesn't want to take his jacket off?" (shown in (1)), #17 "WHY did you get it?" (shown in (2)), #51 "Do you know WHY the old dog died?" (shown in (6)).

BBT (ibid.) define Recall Questions as those that summon up required knowledge from memory. In questions such as #84 T: "Would you tell the kids what you did for me after school yesterday?" and #86 T: "Didn't you help me do something special?" (shown in (11)), for instance, the student is asked to recall a past event. Thus, we may consider these questions as Recall Questions.

Now observe the following:

EXTRACT (14)

- #103 T: Caity, what do you have?
#104 S (Caity): It's (pause) It's something where I got into Sesame Street where we had to park.
#105 T: (take the ticket and read the back.) Okay, you went to the FAMILY SQUARE! Were you going to the library?
#106 S: (shake her head) ah ah.
#107 T: (pause) (look at the ticket and read) SESAME STREET. OH, this is your PARKING ticket! Ah (pause), tell us about the SHOW.

The question # 103 in the above and # 134 T: What do those eyes look like? (shown in (9) above) may be considered as Observation Questions because the question is about objects (i. e., a parking ticket; a paper pumpkin) which are immediately present to the children and require the children to interpret what they perceive.

In the interaction between the teacher and Reanna, the 5th nominated child, the teacher seems to have a hard time trying to get Reanna to talk because all she does is nod, shrug, point at the teacher, and shake her head, except to make one utterance # 83 "I don't have any." Thus, the teacher utters such questions as: # 86 "Didn't you help me do something pretty special?" (shown in (11)) and # 96 "Well, you have to. . . Could you tell them?". These questions are Control Questions because the teacher is imposing on her to talk.

Now let us consider the following:

EXTRACT (15)

71 S (Andy): . . . Karate lesson and I'm going to Florida in mmm EIGHT days.

72 T: In eight days he's going to Florida.

73 S: (nods)

74 T: Now, why are YOU going to Florida?

75 S: Because umm (pause) we went there LAST (pause) LAST year umm I go too far away from my cousins and my friends to come over, so we're going to Florida.

76 T: So you're gonna see um? Would you show us (pause) just show us what you have learned in KARATE? We don't do Karate in school but would you show us something you've learned? (point to the middle.) Better go in the middle!

77 S: Okay.

78 T: What did you learn?

79 S: (perform Karate) This . . . like that . . . front kick.

80 T: Give him a hand.

81 S (others) : (clap)

Interestingly enough, the underlined question in the above seems to have double functions: namely, the function as a Control Question and an Appeal Question. The second part of the question "(Would you) . . . JUST show us what you have learned in Karate?" may be considered as a Control Question since it is imposing the teacher's wishes upon the student. On the other hand, the first part of the given question "Would you show us . . . ?" seems to be a less mandatory question through which the teacher asks the child to let the classmates share the same experience with him by demonstrating Karate. It does not imply a strong obligation. Thus, this part may be considered as an Appeal Question. By using the tag question # 53T: "That's sad when you have a dog for a long time, isn't it?" (shown in (6) above) the teacher is indirectly asking the child to agree with her. By the question # 38T: "Do you want to tell the

kids who Waldo is?" (shown in (10) above) the teacher without necessarily giving offense is asking the child to do something. These questions can also be considered as Appeal Questions.

2. Repetitions

In the previous section, examples from my data were given that illustrate various types of teacher's questions and their characteristics. In this section, I will discuss 'repetition' which is used for the purpose of expanding, clarifying, confirming, showing evidence of one's participation and keeping the talk going.

By using such repeated statements as # 7 T: "A new sweat suit," # 9 T: "Your Mom got it," # 13 T: "Last night," and # 15 T: "At Target" (shown in (12) above) and # 53 T: "It was just too old" (shown in (6)) and # 72 T: "In eight days he's going to Florida" (shown in (15)), for instance, the teacher is clarifying and confirming what the child said. Note that these repetitions may also be used to show evidence of the teacher's participation in the conversation and to keep the talk going.

The following presents an interesting example in which the teacher uses a partial repetition of her own utterance:

EXTRACT (16)

23 S (a girl student): I know why he doesn't want to take it off.

24 T: Why?

25 S: Because it matches.

26 T: He doesn't want to take it off because it MATCHES and he doesn't want to take it off because it's SHARP.

This may be an example of what Tannen (op. cit. p.6) calls a 'pattern rhythm'. This type of repetition does not involve repeating the entire sentence but has a slight intensification of the first sentence.

In the case of Caity's utterance # 116 as exemplified below, we can observe what Tannen calls 'phonological repetition'.

EXTRACT (17)

113 T: Are you ready to listen? Okay, Caity tell us about Sesame Street.

114 S (Caity): umm y..y.. you go somewhere and it's like a m..m.. movie theater except some people put costumes on and then they show actresses in Sesame Street live.

115 T: Oh, great!

116 S: An.. an.. and there's different shows each time each year.

117 T: Oh, very nice! And you went with your family?

118 S: My Mom and my sister.

119 T: Very nice!

In the given utterance, the repeated word “each” may contribute to the musical effect of the discourse (see Tannen, *op. cit.* p.77).

Tannen (*op. cit.* p.48) identifies the purpose of repetition as production, comprehension, connection, and interaction. Production-repetition enables a speaker to produce fluent speech while thinking of what to say next. It can also induce good listenership and link one’s utterances as already exemplified in (12) above. Comprehension repetition facilitates comprehension by providing semantically less dense discourse. Repetitions of sentences, phrases, and words show how new utterances are linked to earlier discourse and how ideas presented in the discourse are related to each other. In addition, as Tannen points out, repetition also functions on the interactional level of talk such as getting or keeping the floor, showing listenership, and providing back-channeling. The device of ‘repetition’ with these functions can be observed throughout the Show & Tell session video transcript. The teacher in my data shows interest and involvement by repeating the child’s utterance partially or completely. She also repeats at least one part of the child’s utterance to expand, clarify, confirm, and show her participation. In sum, repetition not only ties parts of discourse to others but also bonds participants to the discourse and links individual speakers in a conversation.

3. Scaffolding

In the previous sections an account has been given of ‘teacher’s questions’ and ‘repetitions’ which may serve as a ‘scaffold’. They may offer cues that help students arrive at a solution for problems. In this section, ‘scaffolding’ will be discussed.

When children learn their first language, as Lier (1989:229) points out, they begin by interacting with the people in their environment, and they converse, play games and engage in rituals long before they are able to utter their first recognizable words. These people in their environment, therefore, typically spend very extensive periods of time in setting up and developing these interactions, and language develops along the way. In this connection, he quoted Bruner as follows:

One sets the game, provides a scaffold to assure that the child’s ineptitudes can be rescued or rectified by appropriate intervention, and then removes the scaffold part by part as the reciprocal structure can stand on its own.

(Bruner, 1983:60)

Scaffolding described in the above is then a process of

'setting up' the situation to make the child's entry easy and successful and then gradually pulling back and handing the role to the child as he becomes skillful enough to manage it. (Bruner, *ibid.*)

We may find the same process in the classroom activities as well. If children cannot perform certain tasks, for instance, the teacher gives them a hand. And when they become acquainted with the idea and ready to perform, the teacher lets them go and they are on their own. In structuring the child's discourse, the teacher plays an important role by providing a scaffold which gives slots for the children to follow. In other words, the teacher lays a foundation so that the children can construct the narrative that the teacher considers appropriate.

Analyzing my informant Mrs. Hood's comments uttered in response to the children, it becomes evident that she has an underlying model of what constitutes 'good sharing' (cf. Michaels, 1986:101). The teacher successfully builds on the child's topic and uses what the child is offering as a scaffold on which to build. By means of a series of statements, questions, or responses, she was able to elicit descriptive elaboration on the same topic. During the Show & Tell session which the present study is based on, the teacher controlled and guided the interaction so that the discourse topic would be appropriate to sharing time. The teacher asked questions, made comments, and also provided slots for orienting or evaluating the discourse. As already discussed previously, Mrs. Hood seemed to have a hard time getting children to talk, especially in her interaction with Reanna (see Extract (11)). Even so, however, at the end of the interaction with Reanna she encouraged her by saying in a friendly way, # 98 T: "She's being a little SHY today but. . . Reanna, she had a ride home with Mrs. Hood. She stayed after school and helped me put all the books and get the room all clean. Her BROTHER forgot to pick her up and she knew EXACTLY what to do! . . ." At the end of the interaction with Tanner shown in Extract (12) as well, the teacher had a hard time getting him to talk because he was just shrugging his shoulders and moving his zipper up and down. So she praised and encouraged Tanner by saying, # 21 T: "Let me tell you what Tanner did to help me last night at Show & Tell or at Open House. He kept the door closed in our room and he tried to keep the little kids away from the sand and all of the blocks and toys because it was just a day to go on a tour. So give him a hand." In this way, as Michaels (1986:100) says, the teacher

builds a scaffolding for the child's achievement of a narrative. As for 'scaffolding', Florio & Lensmire (1990:277) note that teaching is "a process of 'scaffolding' or supporting children's language development in ways that broaden the writer's expressive possibilities, deepen his/her understanding of written language and text, and socialize the young reader or writer into the role of literate adult".

As is evident from the above discussion, the process of 'scaffolding' is crucial in children's development of language and social skills in general. The Show & Tell session with which we are concerned in the present study, thus, may play a very important role in constructing a scaffold for the acquisition of a child's first language. Language teaching methodology may benefit from a study of first language scaffolding.

4. Implications for literacy, communicative competence and social competence

Let us now present some implications of Show & Tell for literacy, communicative competence and social competence.

According to Gee, Michaels and O'Connor (1992:255), Show & Tell is an early training in the sort of literacy which the school values. They call this "essayist literacy", a language that is decontextualized from the shared knowledge of peers and face-to-face settings. "Show & Tell is situated in between home and school, and seeks to transform the child's oral home-based language into the explicit language of school". Oral language proficiency which may be acquired through Show & Tell is, as Corson (1988:28) states, the key factor in deciding success or failure in areas of performance in school. Oral language development is linked to achievement levels in literacy work, problem-solving and in processes of learning and thinking themselves.

In considering the place of formal education in children's acquisition of communicative competence, Saville-Troike (1989:256-257) states that ethnographers are primarily concerned with what patterns of speaking are initially developed and used as a consequence of schooling. To begin with, some speech events are unique to the context of school. One of the first performance routines learned by kindergartners is "Show & Tell", which is usually considered a major step toward more complex public speaking, and has several new rules for appropriate speaking which are either learned from producing a narrative, by observing others, or through explicit correction of errors. Firstly, for example, appropriate topics are limited by other children's interest and the teacher's sense of propriety (Saville-Troike, *ibid.*). Part of developing competence is learning what not to tell and how to leave out lengthy narrative. Secondly, explicit and decontextualized language is encouraged, with the teacher and other children

making conscious efforts to elicit more facts with Wh-questions or prompting if too much shared information is being assumed.

In many speech communities, formal education is conducted in a linguistic code quite different from the one children have acquired at home, and it is still true that the development of communicative competence in school setting emphasizes a formal style, reading and writing skills and ways of speaking often unique to school. In this connection, let us quote Abe, Carton, Cembalo and Regent (1985: 324):

The objective of language learning is not simply to be able to produce or understand a large number of grammatically correct sentences, but also to acquire the skills necessary if they are to be appropriately used; this means being able to adjust what is to be said and understood to the way it is said in a particular situation.

In other words, when learning a language, it is important to study not only the phonology, morphology, and syntax of the language but also to acquire communicative competence in order to master the language. In this respect, the study of discourse is indispensable because it unquestionably provides us with various authentic materials which may make it possible to put the language learner in contact with the genuine utterances in communicative situations.

In order to make sense of classroom order, as Shultz and Florio (1979:88) point out, children must learn how to behave appropriately in the classroom. They need to know what the teacher and their classmates expect, follow the changing contexts, and think of what behavior is appropriate to that particular context and this leads to the acquisition of social competence. In addition, Shultz & Florio (*ibid.*) state that "making sense of classroom order and interpreting, comprehending, appropriately across the contexts for interaction are important aspects of social competence." Through classroom interactions students can learn the communicative competence or what Shultz and Florio (*ibid.*) call an "interactional etiquette."

5. Conclusion

In the present study, I examined the data obtained during the kindergartners' Show & Tell session. The discussion was focused on the teacher's questions and repetitions of sentences uttered in the interaction between the teacher and the children. Scaffolding was considered as well. The Show & Tell session is so designed that children can build a scaffold that allows the learner at the beginner-stage to accomplish his/her assigned tasks (e. g., telling stories). As is evident from my data, the children

seemed to have a hard time telling their own stories. But all of them except one child accomplished their given task with the help of their teacher. Since this study was based on the video-taped data of only one session, however, a definite conclusion can not be presented on the development of children's storytelling abilities and further studies on the present topic may be needed in terms of statistics.

Notes

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¹The numbers shown before the utterances in the EXTRACTs are the consecutive numbers used in the video-taping transcription.

APPENDIX

School : Riverside Elementary School in Battle Creek Michigan

Class : Kindergarten (afternoon class)

Teacher : Mrs. Hood

Students : 21 students. . . 13 girls and 8 boys.

Date : September 30, 1992

Session : Show and Tell (30 mins.)

Time : 11 : 50. . . 12 : 20 p. m.

Definitions of the symbols

/1.0//2.0//3.0/ : Pause or silence in seconds

CAPITALS : Indicate increased volume or emphasis.

() : Comments that are not part of the talking. Refer to a particular action or noise that occurs during or after the talking.

^ : Rising Intonations.

TRANSCRIPTION (Tanner—Travus—Ryan—Andy—Reanna—Caity—Jaimy)

VCR # 2131 (Tanner : The 3rd student nominated in this show and tell session)

1 Teacher (Mrs. Hood): TANNER, come in the middle please. (Nomination)

2 Student (Tanner): I don't have anything.

3 T: YES, YOU DO!^ (Rising Intonation) You've got something that looks great. Turn around and show everybody. WHY do you suppose he doesn't want to take his jacket off? (Question to all students) /1.5 sec. pause/

4 Student (others): It's a new sweat suit.

5 T: Okay. Turn around so we could see that.

- # 6 S (others): Yeah, turn around! (many speak at once)
- # 7 T: A new sweat suit. (Repetition) Who is it from, Tanner?^
- # 8 S (Tanner): My mom got it.
- # 9 T: Your MOM got it. (Repetition) WHY did she get it? ^ Remember, WHO, WHAT, WHERE, and WHY? WHO got it for him? ^ His mom. (Question & Answer by herself) WHAT is it?^
- # 10 Students (others): A sweat suit.
- # 11 T: A sweat suit. (Repetition) WHEN did you get it?^
- # 12 S (Tanner): /1. 5sec. /Last night.
- # 13 T: Last night . (Repetition) WHERE did you get it?^
- # 14 S (Tanner): At Target.
- # 15 T: At Target. (Repetition) Turn around and show us. That's neat!^
- # 16 Students (others): Turn around!
- # 17 T: Who, what, where, when and WHY (emphasize) did you get it? ^ /3.0 sec. pause/
- # 18 S (Tanner) :I don't know.
- # 19 T: Anything special?^Any special reason?^ (Rephrasing) /1. 0sec. pause/
- # 20 S (Tanner) : (Shrug his shoulders) (move his zipper up and down)
- # 21 T: Let me tell you what Tanner did to help me last night at show and tell or at open house. He kept the door closed in our room and he tried to keep the little kids away from the sand and all of the blocks and toys because it was just a day to go on a tour. So give him a hand.
- # 22 Students (others): (Clap Hands)
- # 23 S (a girl student): I know why he doesn't want to take it off!
- # 24 T: WHY?^
- # 25 S (a girl student): Because it matches.
- # 26 T: He doesn't want to take off because it MATCHES and he doesn't want to take it off because it's SHARP. (Repetition of her own utterance)

VCR #2238 (Travus: The 4th student nominated in this show and tell session)

- # 27 S (Travus) : (walking) My mom made this.
- # 28 T: Wu. . . Wait! Turn around so everybody can see um here.
- # 29 S (Travus): My mom made this for _____ (unintelligible) when I go trick or tweeting.
- # 30 T: Okay. Ah what are you going to do with that when you go trick or treating?^
- # 31 S (Travus): Put it on my head.
- # 32 T: Okay, show us.
- # 33 S (Travus) : (putting it on his head)
- # 34 T: Okay. What are you going to be?^
- # 35 S (Travus): Waldo!
- # 36 T: Waldo?^
- # 37 S (Ryan) : (nods)
- # 38 T: Do you want to tell the kids who Waldo is?^
- # 39 Student (other): _____ (overlap) I know what Waldo is!^
- # 40 T: (nods) Well, Let's have TRAVUS tell us! Who's Waldo?
- # 41 S (Travus): He's umm _____ (unintelligible) that gets washed and you have to find um in books and stuff.
- # 42 T: Okay. Well. WALDO keep that right on the head and go on back.

VCR # 2297 (Ryan: The 5th student nominated in this show and tell session)

- # 43 T: Ryan Banduson, come on up to show. Come on up and tell us.
44 S (Ryan) : (walking slowly)
45 T: Come on up.
46 S (Ryan) : (six sec. to go up.) My old dog died. (walking and saying)
47 T: Okay, Turn around and tell the class.
48 S (Ryan) : (his hands on his head) My old dog died/1. 0sec. /his name we call Berney.
49 T: You had a dog ^ and the old dog died and his name was Berney?^ Did you get a new dog?^
50 S (Ryab): mmhmm. Yeah.
51 T: Do you know why the old dog died?
52 S (Ryan): Yeah. Because he was too old.
53 T: It was just too old. That's sad when you have a dog for a long time, isn't it?^
54 S (Ryan) (overlap) But I know what my new dog's name is!
55 T: What's your new dog's name?^
56 S (Ryan): Bodacious.?^
57 T: Bodacious?^
58 S (Ryan) : (nods)
59 T: That's a neat name. Who got to name him?
60 S (Ryan): Humm. All of us.
61 T: Bodacious. (repeat) May be someday Bodacious will come to school and meet us.
62 S (Ryan): Okay! (cheerfully)

VCR # 2367 (Andy: The 6th student nominated in this show and tell session)

- # 63 S (other): I saw it! It was a black dog.
64 T: Okay, Andy's turn.
65 S (Andy): I just have something to tell.
66 T: Come on over here and tell.
67 S (Andy) : (sitting) It's the same as ____ (unintelligible). I've got TWO things to say.
68 T: Well, come on over here and tell the class.
69 S (Andy) : I'm taking Karate lessons ^ and. . . (facing the teacher)
70 T: (overlap) Okay, turn this way so they can see you.
71 S (Andy) : . . . Karate lesson and I'm going to Florida in mmm/2.0 sec. pause/EIGHT days. (seems excited)
72 T: In eight days he's going to Florida.
73 S (Andy) : (nods)
74 T: Now, why are YOU^ going to Florida?
75 S (Andy): Because umm/pause/we went there Last/pause/Last year umm I go too far away from my cousins and my friends to come over, so we're going to Florida.
76 T: So you're gonna see um?^ Would you show us/pause/just show us what you have learned in KARATE. We don't do Karate in school but would you show us something you've learned?^ (point the middle) Better go in the middle.
77 S (Andy): Okay.
78 T: What did you learn?

79 S (Andy) : (perform Karate) This. like that. front kick.

80 T : Give him a hand.

81 S (others) : (clap)

VCR # 2436 (Reanna : The 7th student nominated)

82 T : Okay, Reanna!

83 S (Reanna) : I don't have any.

84 T : Why don't you tell the kids, Reanna! ^ Would you tell the kids what you did for me after school yesterday? ^

85 S (Reanna) : (silent) (looking down)

86 T : Didn't you help me do something pretty special? ^

87 S (Reanna) : (nods)

88 T : Would you tell them? ^

89 S (Reanna) : (shrug her shoulders)

90 T : Who helped me get ready for open house? ^

91 S (Reanna) : (points at the teacher)

92 T : (points at Reanna)

93 S (Reanna) : (points at herself)

94 T : How did you get home yesterday? ^

95 S (Reanna) : (points at the teacher)

96 T : Well, you have to . . . Could you tell um? ^

97 S (Reanna) : (shake her head)

98 T : She's being a little SHY today but. . . Reanna, she had a ride home with Mrs. Hood. She stayed after school and helped me put all the books and get the room all clean. Her BROTHER forgot to pick her up and she knew EXACTLY what to do! What do you do if you're to go home and go outside and. . .

(skip VCR 2491. . . 2634. . . The librarian comes in the classroom and the session is interrupted for a while. The teacher continues to talk about what to do if nobody comes to pick students up after school.)

VCR # 2634 (Caity : The 9th student nominated at this show and tell session)

99 T : Caity show and tell!

100 S (Caity) : (talking while coming up) (unintelligible)

101 T : Okay, turn around and show everyone.

102 S (others) : What is ^ it? ^

103 T : Caity, what do you have?

104 S (Caity) : It's /pause/ It's /pause/ It's something where I got into Sesame Street where we had to park.

105 T : (take the ticket and read the back) Okay, you went to the FAMILY SQUARE! ^ Were you going to the library? ^

106 S (Caity) : (shake her head) ah ah.

107 T : /pause/ (look at the ticket and read) SESAME STREET. ^ OH, ^ this is your PARKING ^ ticket! Ah /pause/ tell us about the SHOW.

108 S (Caity) : /pause/ (thinking)

109 T : Have a seat.

110 S (Caity) : (sits down)

111 T : TANNER, what time is it? ^ (warning)

- # 112 S (Tanner): (listening)
 # 113 T: Are you ready to listen?^Okay, Caity tell us about Sesame Street.
 # 114 S (Caity): umm y y you go somewhere and it's like a m...m... movie theater except some people put costumes on and then show actresses in Sesame Street live.
 # 115 T: Oh, great!
 # 116 S (Caity): an . . . an . . . and there's different shows each time each year.
 # 117 T: Oh, very nice!^And you went with your family?^
 # 118 S (Caity): My mom and my sister.
 # 119 T: Very nice!^

VCR # 2720 (Jaimy: The 10th student nominated at this show and tell session)

- # 120 T: Okay, Jaimy Dye!
 # 121 S (other): Mrs. Hood, I saw a birdy. In Sesame Street ____ (unintelligible).
 # 122 T: Oh, did you?
 # 123 S (Jaimy): (Bring her pumpkin)
 # 124 T: Okay, ah Jaimy.^ What did you do FIRST?^
 # 125 S (Jaimy): umm ____ (unintelligible) Like we take some orange piece of paper^ and then like draw these and my new baby sitter cuts um out.^
 # 126 T: Who's your new baby sitter?^
 # 127 S (Jaimy): umm Caron.
 # 128 T: Caron?^
 # 129 S (Jaimy): mmhmm.
 # 130 T: And how about^. . . ?
 # 131 S (Jaimy): (overlap) I'll turn it around.
 # 132 T: How about this black paper?^
 # 133 S (Jaimy): We take it and cut it so you can glue it on.^ And then^ we glue it and^ like cut it out and then^ put a stem on it.
 # 134 T: Okay. What do those eyes^ look like?
 # 135 S (Jaimy): Triangle.
 # 136 T: Triangles ^ and a nose.^ That's BEAUTIFUL! At um choosing time today (other students are loud) do you want to help the kids make a jack-o'- lantern?
 # 137 S (Jaimy): (nods)
 # 138 T: Okay, how about this?^ (looking at a piece of cloth)
 # 139 S (Jaimy): I just hang um on the pumpkin. ____ (unintelligible)
 # 140 T: Alright. We'll put it by Yuma's Bus. Nice job. Give her a hand.
 # 141 S (Jaimy): S (other): (clap)

(VCR # 2800 continued to the next student)

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論文要旨

幼稚園児の Show & Tell 授業について

— 教師の問かけ・発話の繰返し・礎づくり —

與 儀 峰奈子

子供の談話力 (narrative skill) をつける学習はまず家庭で始まり、正式には学校に入学後 Show & Tell 授業のような発話事象 (speech events) の中で身につけるものである。Show & Tell 授業は幼稚園から小学校低学年児対象に行われる授業の形態で、他の教室で行われる言葉のやりとり (classroom interaction) とは異なる。その形態の授業は教師が一人の子供を指名し、次にその子供が教室の前方中央に出て行き、自分の経験したことや家から持って来たある特別な物について話をする。その子供にいろいろと質問をして更に情報を引き出したり、話しを引きのばしたり、子供の話したことについてコメントをする。最後に全員で拍手をして一人の発表は終る。

本稿では、Show & Tell 授業における教師の問かけ (teacher's questions) と発話のくりかえし (repetitions) を検討し、更に礎づくり (scaffolding) としての Show & Tell Session についても言及する。最後に教室での言葉のやりとりや Show & Tell 授業が子供達の伝達能力 (communicative competence) やその場にふさわしい社会的ルールに基づく能力 (social competence) の習得に寄与することについても論じる。