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Reading Books as Shared Events. A Performative View on Early Literacy Practices

Abstract: The most important setting for early literary learning is reading-aloud interactions within families. Children gather fundamental experiences with literature as a dialogic imagination with a competent partner who scaffolds the literary learning processes within a temporary supportive interpersonal framework, which can be described as a learning format. The process of experiencing literature is not only determined by reading-aloud and listening but also by multimodal activities and emotions that accompany the reading interaction. Emotions in reading-aloud therefore are more than a para-verbal way of reading or a way to gain joint attention. The performative perspective on reading-aloud formats shows different activities that help the adult and child to establish and experience their interaction as an event. This qualitative case study examines videotaped reading-aloud interactions in which adults and children create the event of reading as a shared goal. The results suggest different categories to describe performative processes and effects. The aim of the study is to discuss the idea of performative reading and present didactic conclusions with regard to the experience of literature in early reading-aloud interactions.

Keywords: literary learning, reading-aloud interactions, emotions, performative reading, aesthetics

INTRODUCTION

There is broad agreement in educational research that early literacy and early-literary interactions play an important role for educational success (Lonigan et al. 2008b, Lonigan 2013, Bertschi-Kaufmann 2016, Hurrelmann 2004). Children's literacy depends on involvement in rich literacy environments, a specific support as well as active mediation from knowledgeable adults and peers, who sensitively scaffold the child's emerging understandings (Whitehurst/Lonigan 1998, Dickinson et al. 2001, Sonnenschein/Munsterman 2002). In this context, studies show the importance of shared book reading interactions within families as a basic factor for language acquisition, literacy and literary enculturation (e.g. Wieler 1997, Bingham 2007, Lonigan et al. 2008a). Especially dialogic

reading supports verbal and cognitive development in the early years (Whitehurst et al. 1988). Shared reading, for instance of picture books, also creates an emotionally intense situation where early literary experiences are embedded in interactions with a significant adult. Perceptions of aesthetic structures provide a starting point for a conversation or narration most notably in nonimmediate talk (DeTemple 2001). Aspects of ambiguity, understanding and non-understanding can be a part of a shared reception and process.

Determining how young children engage with literature and literacy can focus on different questions, e.g. the medium (what is read or viewed), the process (how they interact), or a specific aspect like how they understand the meaning of words (cf. Müller 2015). As a result, research explores fundamentals such as cognitive and communicative resources that help the acquisition, e.g. of reference and gives answers to how child and adult establish a shared understanding as a basic structure. Those concepts of dialogic imagination mainly follow a socio-psycho-linguistic perspective and focus on subjects like the development of language skills (cf. Reese/Riordan 2018). Shared reading has played a major role in studies and provided the indication of different patterns of interaction and the importance of parental book reading. Reading is an intensely social interaction that provides a scaffolding context for children to acquire and practice literacy skills. Following the sociocultural theory of Vygotsky (1978), development is mainly dependent on the social guidance of competent others that assist children in complex situations by giving opportunities to participate beyond their own abilities and by fostering social activities that expand their concepts of language and lead to more and more independent thinking and problem solving. The interaction with advanced members of the society in which the child is growing up and the participation in the cultural life of a family and community make the sense-making resources of a society and culture available to the child.

Whereas early research focussed on verbal interaction (Braun 1995, Wieler 1997), recent studies included para-verbal aspects as well and examined patterns of bodily, perceptual, and interactive coordination (e.g. Heller/Rohlfing 2017). In addition, the role of emotions in language and literature acquisition is emphasised, and studies ask how to raise interest in books and foster a rich aesthetic reading experience. Individual aesthetic responses are examined beyond reading as lexical development or a certain way of learning and focus on reading as a cultural practice. Parents not only read and talk, they constitute aesthetic learning as an exciting cultural event that helps children to be part of a social situation that is inherently ambiguous. They foster the connection between child and literature by “creating a live circuit between readers and books” (Rosenblatt 2005: 66). Regarding reading as an aesthetic stance, children can make connections between the book and their own experiences. Meaning is not an abstract objective in the book but developed by connections to one’s own feelings, thoughts and ideas: “What is lived through is felt constantly to be linked with the stimulus of the words” (Rosenblatt 1978: 29). Even

young readers approach the written text as a unique event involving both reader and text at a particular time under particular circumstances by synchronizing their emotional experiences with cognitive knowledge construction. The non-literary (efferent) and the literary (aesthetic) are shown not to be opposites but to represent a continuum of reading behaviours (cf. Rosenblatt 1978).

LITERARY EXPERIENCES: A MULTIMODAL PERSPECTIVE

Children do not gather fundamental literary experiences only in book reading situations. Long before reading, they experience literature through nursery rhymes, counting-out rhymes or in games like playing gee-gees (Hurrelmann 2004: 178, Härle 2012, Maclean/Bryant/Bradley 1987). Literary elements such as rhymes are part of the game and part of interactions that involve a high amount of emotion. As a consequence, literary experiences go along with reading-aloud and listening, sending and receiving information, but most importantly they are part of a situation and of an interactional structure: it is doing something emotionally intense, often together with others. In counting-out rhymes or finger-counting games, we find basic literary experiences in interactive situations that include a range of emotions. These playful situations are shared events that imply, e.g., winning and losing, hiding and seeking, learning parts of the own body, and interaction with others. Nursery rhymes and games like “Ringel Rangel Rosen” (“ring, rang, roses”) are examples of a nonsensical rhyme. The words include literary elements such as alliteration, rhyme, or the sound of poetic language. As part of a game, they also include interaction: “All children sit down. Cock-a-doodle-doo!” (children take each other by the hand, dance in a circle and quickly sit down before the catching cock yells). Nursery rhymes also show another aspect of literature: the taboo. A cheeky nursery rhyme is “Zicke, zacke, Hühnerkacke!” which can be translated as “Clip, clap, chicken crap!” Literature allows breaking the taboo (children can say words like “crap”) which goes along with an emotional challenge and enjoyment.

The aspect of multimodality in literary experiences focuses on the ways in which modes of meaning interface with oral, visual, audio, gestural, and other patterns of meanings. The co-occurrence of different semiotic resources and inter-modal relations (Iedema 2003) show the complexity of what can be called a shared understanding and a joint social practice. Even wordplays in playground games are often sophisticated and complex (Widdowson 2001) and as verbal acts inherently multimodal (Müller 2009: 216). Utterances go together with visible bodily action (Kendon 2004: 1-2) and action is integrated with spoken expressions. Utterances and bodily behaviour co-occur in interactions in which they can either alternate or be complementary. Meaning, therefore, is not only the understanding of words, but comes about through practice, i.e. in everyday interactions between the child and significant others

(cf. Budwig 2003: 108). Children do not simply inherit or passively repeat such forms of play and rhyme. They take an active part in receiving, adapting and ceaselessly transforming them into their own habits and show their individual way of participating in communities.

Joint parent-child action and interaction provide the scaffold for children's growing ability to comprehend what is happening around them, and what is being said in the situation. They learn to understand language and action together, each providing support for the other. Language is "a mediating activity that organizes experience" (Duranti 1984: 18; cf. Vygotsky 1978), but, reversely, experience is also a mediating activity that organizes language (cf. Morgenstern 2014: 1849).

To examine how children come to use language in the context of literature, one must examine the broader context in which the child experiences events and interaction: Experience and emotions lie outside, inside, and alongside enacted language as its indexical and phenomenological resource (Ochs 2012: 156). Research on early childhood shows that there are many links between motor and psychological development, cognition, affectivity, and language. At around one year old, children produce representational gestures using their entire body to imitate an animal, for example. Children also start using gestures that reflect those in their input around the same period (Estigarribia/Clark 2007). They develop cognitive prerequisites that allow them to take up symbolic gestures such as the "bye-bye" gesture, or the "Itsy Bitsy Spider" routine, from the environment (cf. Morgenstern 2014: 1851). Since cybernetic analysis, participants are no longer seen only as speaker and hearer in reaction to one another, but as always adapting their own behaviour to their recipient's response by constant monitoring and frame attunement (Bohle 2014: 1302). This approach was later developed to the concept of multimodal communication that includes body movements in interaction (Deppermann/Schmitt 2007, Mondada/Schmitt 2010, Schmitt 2006, cf. Bohle 2014: 1303).

Multimodal means spatial organization: mirroring and synchronization of body movements, e.g. how participants manage to establish and maintain a shared situation and how they maintain a shared focus of attention as the prerequisite for any focused encounter (Kendon 1990). According to Deppermann and Schmitt (2007), intrapersonal coordination encompasses those activities through which participants adjust and/or time their own behaviour in the multiple modes of expression: verbal expression, facial expression, gaze, gesture, body position, spatial orientation and others. Interpersonal coordination encompasses the temporal, spatial, and multimodal adjustment of one's own acts and behaviours to that of other participants.



Fig. 1: Shared reading as family event

Figure 1 shows the picture book as the primary shared focus of attention and the spatial organization of the participants to establish and maintain a shared interaction with a literature-focused encounter. This interaction is obviously not only structured verbally, but by the multimodal perception of the book, the situation, and the other person.

As a shared cooperative activity, shared reading is a specific group activity between (in most cases) a competent other and a child. According to Tomasello et al. (2005), who follow a modified version of Bratman's (1992) definition of "shared cooperative activities", joint or shared cooperative activities are mainly characterized by three features:

First, the participants in the cooperative activity share a joint goal, to which they are jointly committed. Second, and relatedly, the participants take reciprocal or complementary roles in order to achieve this joint goal. And third, the participants are generally motivated and willing to help one another accomplish their role if needed (the criterion of "mutual support" in Bratman's account). (Moll/Tomasello 2007: 641)

Already infants and young children have a we-intentionality and act cooperatively from at least 14 to 18 months of age. They even "remind" their partner of the joint commitment to a shared goal, e.g. by body movements and re-arrangements when the partner interrupts the activity. According to Moll/Tomasello (2007: 643), they begin to reverse and understand roles as early as 12 months of age and help others in the fulfilment of their individual roles in various ways by at least 14–18 months.

EXPLORATORY STUDY: READING AS A PERFORMATIVE EVENT

The current study examines a special view on reading situations that I call performative. Performative means that the interaction is seen as a whole and complex situation in which meaning is not transferred from one person to the other but generated in a specific situation simultaneously as part of the process. Performative also means that the situational process is basically structured by the physical co-occurrence of the participants that stage the situation as a shared event (Fischer-Lichte 2004). A performative perspective focuses on physicalness, referentiality, volatileness, creativity, representation, eventfulness, emergence and repetition/ritualization (Wulf et al. 2001, Wirth 2002). Aesthetic experience and learning is seen not only as a cognitive, but also as a multimodal, emotional, social, situated and staged process.

The current multiple case study is based on video documented face-to-face interactions in 6 families between children and their parent. The parents' educational background is diverse, but most of them have university degrees. The children are between 2;1 and 6;10 years old, most of them between 2 and 4. The data were col-

lected mostly by the parents themselves and sometimes by a researcher. The parents were told to document an everyday situation with a book of their own choice. All interactions were documented on small cameras with as little impact on the situation as possible. The transcription follows the notation conventions of GAT 2 (Selt-ing et al. 2009, Couper-Kuhlen/Barth-Weingarten 2011) and includes participants' verbal, non-verbal (e.g. pointing, gestures), and para-verbal actions (e.g. accentua-tion, loudness) in their sequential order. The reconstructive ethnographic analysis is based on the analytical concept of *key events* or *key incidents* as a specific means of controlled data reduction and interpretation (cf. Kroon/Sturm 2002). An incident is a part of an interaction related to the research interest or that marks a specific char-acteristic of the interaction like an interruption or a change of conversational modes or codes. The comparative case study analyses similarities and differences across all cases to find generalized structures (cf. Mayer 2017: 74pp.). These *key incidents* show basic structures of the analysed interactions in a concentrated form.

ANALYSES AND FINDINGS

This chapter gives insight into the empirical approach and into different ways child and parent experience literature as a shared event. After discussing different spatial settings together with the field of experience as a framework, I analyse incidents with reciprocal activities the participants use in order to reach the joint goal of shared reading with a shared commitment. The findings highlight the meaning of scaffolding and extend the view of interaction in reading situations.

THE SPATIAL SETTING: CREATING AND DEFINING THE FIELD OF EXPERIENCE

To examine the cooperate activity of shared reading situations, it is relevant to ex-amine the spatial setting where experiencing literature and a practice of reading together is established as an event. First of all, the study explored the spatial setting following the participation framework according to Ochs et al. (2005) (cf. fig. 2):

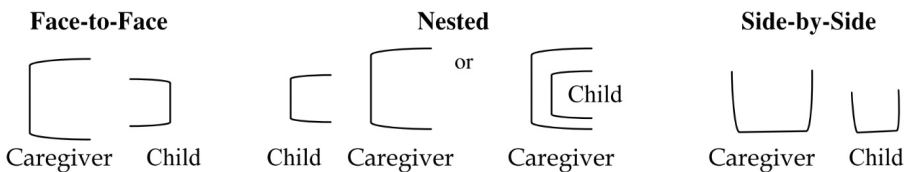


Fig. 2: Participation framework (Ochs/Solomon/Sterponi 2005: 555)

The study's participants chose different places and different ways of shared read-ing which are displayed in figures 3–6 (a face-to-face framework was not observed). The spatial setting frames the event of book reading and gives different opportuni-ties to interact with the book and with the partner in a joint commitment.



Fig. 3: Nested arrangement (couch)



Fig. 4: Side-By-Side arrangement (couch)



Fig. 5: Nested arrangement (floor)



Fig. 6: Side-By-Side arrangement

The spatial aspects fulfil a crucial role in the field of experience as common ground for experiencing literature. Following the performative perspective on shared reading, the spatial setting can be differentiated in the *place of reading*, the *personal space*, the *reception and action field* and the *narrative space* (fig. 7). *Place* is mainly the *locus* where people read a book together. Like Karl Bühler's I-now-here-origo it organizes the personal, spatial, and temporal structure of the event and establishes a difference between here and there, now and then. It is also a you-and-I-now-here-situation as the basis for a dyadic interaction between the child and a significant other. In the present study, the children usually know family places of reading and play an active role in establishing the event of reading in that place. One girl of two years e.g. prepares a place in front of the sofa with a cushion where the grandmother would sit and then brings a book and the grandmother to that place where she would place herself on the grandmother's lap.

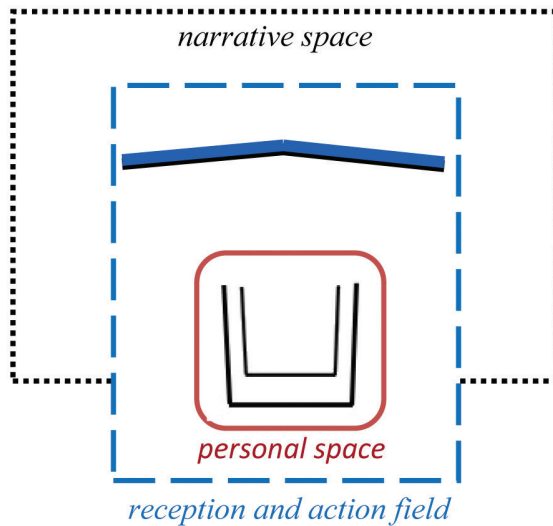


Fig. 7: Field of experience

Finding a *personal space* means establishing a space of (inter)personal closeness that frames the shared reading as an emotional process. Adult and child find themselves a space of physical proximity where there is them, the book, and the event of shared reading. They do this mainly by arranging their bodies and managing the peripersonal space, i.e. the space immediately surrounding our bodies (Rizzolatti, Fadiga, Fogassi, & Gallese 1997). The link between body, space and emotions (Glowinski et al. 2017) and the impact of the small space between the readers and the book are significant factors for the processes of shared reading. The personal space frames emotions that go along with reading. Despite all ambiguity of understanding literature as an uncommon symbolic system, the shared personal space and closeness gives orientation and security (closeness e.g. through kinaesthetic, haptic, thermal, olfactory factors and the near familiar voice). On the other hand, closeness and social cohesion can be experienced, shown and strengthened by shared reading as a repeatedly staged ritual.

By sharing the personal space focussed on an artefact (book), adult and child establish a spatial relativity, a focus in the peripersonal space with (a) a shared visual receptive field and (b) a shared action field that includes e.g. tactile reception, gestures, or acting. This zone of cooperative interaction and communication I call *reception and action field*. Adult and child set up a spatial setting for multisensory interaction and reception of the book. The oncoming event of reading takes place in this joint attentional field where the child knows that the adult is attending both him/her and the book and the child is attending the adult and the book. Reading, listening, pointing, explaining, talking, bodily actions etc.: all shared cooperative activities are situated here. Establishing a personal space and a shared reception and action field established the

reading of a book as a joint event. Shown affections are not only expressed verbally but also by the body, e.g. by facial expression or gestures.

The *narrative space* is the fictional world of the book. By reading, adult and child immerse themselves into a fictional world and co-construct representations e.g. of characters, emotions, themes, perspective, space, or episodes of a story (Ganea et al. 2008). This process requires a high degree of communication, negotiation and cooperation between adult and child. By opening the book and turning the pages, they get access to a fictional world, which is, at the same time, not departed from the practice of reading. Boundaries between fiction and reality disappear. The book is part of the reception and action field, adult and child co-construct meaning in the event of reading, and figures and objects in the book become part of the situation and practice of reading. When children e.g. point at a car in the book and make the noise of the engine, they connect the fictional and factual world and experiment actively with fictional elements. Experiencing literature, therefore, opens up multimodal practices that abstract from the here-and-now towards a fictional context.

AWARENESS

The beginning of an aesthetic experience is that a subject becomes sensuously aware of something. Causes can be part of everyday life or stated events like reading a book together. The perceptual coordination is integrated in the interactive coordination of the partners and can therefore be considered as part of the interactive achievement to create reading as a shared event.

There are different multimodal ways to make someone sensuously aware of something. Most common in the data are *pointing* and *interjections* and *questions*.

POINTING

Liszkowski et al. (2004, 2006) have shown that the underlying motivation why infants point can vary and infants begin to point at around one year of age. Pointing plays an important role in sharing attention and interest, and locating a target as part of constructing a shared reference (e.g. in language acquisition; cf. Tomasello 2003). Especially picture books provide a shared focus in the triad of adult, child and a specific item with a close relation to verbal representation. In early-concept books there are only a few items which can be pointed at and named (Kümmerling-Meibauer/Meibauer 2005). Adult and child use their hands and fingers to indicate the topic or object of their interaction. By pointing at a target, the object is valued as significant and relevant for the shared situation. Pointing is therefore a basic device for construing the referent performed by both partners and can be developed to more complex forms of interaction. Pointing, of course, is also applied to other picture books

for young children, e.g. simple board books, I Spy books or Wimmel-books. Heller and Rohlfsing (2017: 14pp.) show a development on the level of jobs from being responsive to conditional relevancies to proactively setting up conditional relevancies and on the level of devices from using somatic and non-verbal resources to using verbal and symbolic resources.

Pointing can be used by the competent other to establish a shared focus with the infant. In *extract 1* father and son are looking at a picture book together where a little bear is dressing himself totally wrong. The father points at things he is talking about. Pointing and telling can be described as an adjacency pair: “a two-part exchange in which the second move is functionally dependent on the first” (Heller/Rohlfsing 2017: 6). By doing so, he is introducing the concept of the book as well (*How to get dressed*).

(Extract 1: *Vorlesegespräch: Bär zieht sich an / Reading-aloud: Bear gets dressed – Pointing and telling*)

D = Dad; F = Finn (2;5)

02 D: da is der Kopf, und der kleine bÄr, ((zeigt auf Bären))
 der hat
 ALles falsch rum angezogen=seine Unterhose is falsch
 aufm kopf ((zeigt auf Kopf des Bären)) und der
 REgenmantel, ((zeigt auf Regenmantel)) da guckt sein
 mäuschen aus der tasche, ((zeigt auf Maus)) (-) und die
 SCHUhe hat er falsch zugeknotet; ((zeigt auf Schuhe))
 ((schnalzt mit der Zunge))
*there's the head, and the little bEAR, ((points at
 the bear)) he has put on ALL his clothes upside
 down=his underpants are wrongly on his head ((points
 at the bear's head)) and the RAin coat, ((points at
 rain coat)) there's his little mouse looking out the
 pocket, ((points at mouse)) (-) And he mis-tied the
 SHOes; ((points at the shoes)) ((clicks his tongue))*

In more advanced forms, pointing can not only set but also confirm a verbally established focus. *Extract 2* shows a sequence, where the adult is using the verbal representation and the child points at the animal or character in the book with his finger as confirmation. The adjacency pair of *Pointing and telling* is reversed and the dad verbally establishes the referent as a first part and the child is doing the visual coordination as a second part.

(Extract 2: *Vorlesegespräch: Gute Nacht / Reading-aloud: Good night – Telling and pointing*)

D = Dad; F = Finn (2;5)

36 D: siehst du den FROsch,=der macht quak,
 do you see the FROg,=it goes croak,
 37 (--)

- 38 wo isn der,
where is it,
- 39 (-)
- 40 <<p>der kleine frosch,>
<<p>the little frog,>
- 41 F: ((zeigt auf den Frosch))
((points at the frog))
- 42 D: <<p>da isser genau.>
<<p>there it is right.>
- 43 (-)
- 44 unds kasperle?
and the punch?
- 45 (--)
- 46 macht auch psst=mitm finger am mund-
he also goes psst=with his finger on his mouth-
- 47 <<p>da
<<p>there>
- 48 F: ((zeigt auf das Kasperle))
((points at the punch))

The dad sets the focus verbally, providing hints (the frog goes croak and the punch has got his finger on his mouth), and pauses. His son Finn seeks the animal or character and points at it as a confirmation. By doing so, Finn gets more and more used to a verbally set focus and a verbal and symbolic representation of shared references. Here, the routine *I can find what we are talking about* is part of the event of shared book reading. By talking about the characters in the book, the dad also opens the conversation towards narrative aspects like actions of characters or basic forms of a story line and also towards non-immediate talk that uses “text or illustration as springboard for recollections of personal experience, comments, or questions about general knowledge or for drawing inferences and making predictions” (DeTemple 2001: 37).

Using pointing as a way to establish reference is not reduced to the pages of the book. Acting together in the *reception and action field* allows other references as well. *Extract 3* is taken from the shared reading of Finn and his dad of the picture book where a bear is getting dressed. Finn finds the label of the bear’s undershirt in the book, but can also establish a shared reference in the present situation by pointing at his own label, which is confirmed as well with pointing by his dad.

(Extract 3: *Vorlesegespräch: Bär zieht sich an / Reading-aloud: Bear gets dressed – Naming and pointing*)

D = Dad; F = Finn (2;5)

09 F: ja- ((blättert die Seite um))

- Yes- *((turns the page))*
- 10 el muss die HINTn- *((dreht Kopf zum Vater))*
must go BACK- *((turns his head back to his father))*
- 11 D: ja=den genau das muss nach HINTn-
yes=right that belongs in the BACK-
- 12 F: DA- *((zeigt auf seinen Nacken))*
THERE- *((points at the back of his own neck))*
- 13 D: JA=DIEses etikett muss DA nach hinten; Genau der hat
 sein
YES=THAT label needs to go THERE, in the back; exactly
he
- 14 UNTERhemd falsch rum angezogen; *((zeigt von dem Buch*
auf den
put on his UNDERshirt the wrong way round; ((points
from book
- 15 Nacken des Kindes))
to the child's neck))

Pointing at items and asking questions is a basic pattern of sharing attention and starting a dialog. The child is not only responsive but can also play an active part in this pattern. Six months after the reading-aloud conversation about the little bear getting dressed, Finn and his dad look at a wordless picture book together. Now it is the child starting the conversation by pointing and asking, and it is his dad telling the actions.

(Extract 4: Vorlesegespräch: Die Torte ist weg / Reading-aloud conversation: The cake is gone – Pointing and Telling)

D = Dad; F = Finn (3;1)

- 01 F: *((zeigt auf Figur)) oh nein; wa macht der?*
((points at a character)) oh no; what is he doing?
- 02 D: *der hat da nen rechen in der hand; ((zeigt auf selbe*
Figur))
he is holding a rake in his hands; ((points at the same
- 03 *und der recht die blätter zusammen da unten.*
character)) and he is raking the leaves together down
there.
- 04 F: *((zeigt auf weitere Figur)) und wa macht DER?*
((points at another character)) and what is HE doing?
- 05 D: *DER guckt ausm FENster raus; (..) und guckt dem andern*
zu wie
HE is looking out of the WINDOW; (..) and he is
watching
- 06 *der des macht. (-) ((zeigt auf Tasche)) der hat ne*
handtasche

- what the other one is doing. (-) ((points at handbag))
 he is
- 07 in der hand siehste?
 holding a handbag see?
- 08 F: ((nickt))
 ((nods))

To accompany pointing, the child uses the interjection *oh nein* / *oh no* to express his astonishment and to initiate an interactional activity by expressing emotions. This pattern was used by his father before (see *extract 5*) which shows that he has learned how to use the rules of the game, but also to intensify the shared event by expressing emotions.

INTERJECTIONS

To coordinate the attention of both the adult and the child, the participants often use interjections besides, and along with, pointing. Examples are interjections like *AH:::*, *OH:::*, *oh*, *OH* or by breathing in (^h-). The interactions of the study show that interjections are not only a means of shared attention, but also a way to express emotions and to intensify the shared event. In the following extracts, the father uses the expression *Oh nein* [*Oh no*] (*extract 5*) and *hm::* (*extract 6*) to constitute a domain of scrutiny, to express an emotion and to scaffold the concept of the book.

(Extract 5: *Vorlesegespräch: Bär zieht sich an* / *Reading-aloud: Bear gets dressed – Interjections*)

D = Dad; F = Finn (2;5)

- 08 D: Oh nein- er hat die aufm KOPf gesetzt- die gehört doch
 UNTen
*Oh no- he put them on his HEAD- but they go at the
 BOTtom-*
- hin- und nich aufn KOpf finn. Ah:=das hat er FALSch
 gemacht
and not on the HEAd, finn. Aww:=He has done that WRong-

(Extract 6: *Vorlesegespräch: Bär zieht sich an* / *Reading-aloud: Bear gets dressed – Interjections*)

D = Dad; F = Finn (2;5)

- 23 D: hat der zwei FALSche socken an-
is he wearing two Different socks-
- 24 F: [ja]
 [Yes]
- 25 D: [hm::]=macht er schon WIEder was falsch;
 [Hm::]=is he doing it all wrong AGAIN;

- 26 F: ja. ((blättert zwei Seiten um))
Yes. ((turns two pages))
- 27 D: na SOWas.
Gee.

QUESTIONS

Interjections are often followed by what-questions and summons (as LOOK), later by verbal cues. With young toddlers, interjections are used by the adult to establish a visual perception as a relevant resource, later this is also done by the child (cf. Heller/Rohlfing 2017: 7). Here is an example:

(Extract 7: *Vorlesegespräch: Bär zieht sich an / Reading-aloud: Bear gets dressed – Questions*)

D = Dad; F = Finn (2;5)

- 21 D: [...] OH, was macht der denn mit sein SÖckchen da?
[...] OH, what is he doing there with his SOCKS?
- 22 F: ↑da ((zeigt auf das Bild))
↑there ((points at picture))
- 23 D: hat der zwei FALSche socken an-
is he wearing two Different socks-
- 24 F: ja;
yes;

Similar to the above example involving pointing, Finn later uses interjections and what-questions to initiate a shared activity himself:

(Extract 8: *Vorlesegespräch: Die Torte ist weg / The cake is gone – Interjections and Questions*)

D = Dad; F = Finn (3;1)

- 11 F: ((blättert Seite um; zeigt auf Figur))
°h- oh nein was
((turns the page; points at character))
°h- oh no what
- 12 SAGTn die, was SAGT der,
is she SAYing, what is he SAYing,
- 13 D: DER (..) der sagt- oh nein; (.) die torte wird geklaut
 guck
HE (..) says- oh no; (.) the cake gets stolen look

This shared activity of constituting a domain of scrutiny by interjections and questions about the characters in the *reception and action field* opens the interaction towards the narration of the picture book. The wordless picture

book *The Cake Is Gone* does not show the full story and leaves out parts of the plot. Hence the readers have to fill in the blanks of the story which has a starting point in the characters, their missing words and their actions. Both the father and Finn take part in this activity, share the interactive jobs and are involved in telling the story.

ACTING OUT

As shown above, the *reception and action field* opens a zone of cooperative interaction and communication that includes tactile reception, gestures, or acting. Besides pointing and talking, adult and child can use gestures and acting to help to understand e.g. items in the book or parts of the story. In a multimodal perspective on communication, it is interesting to see the participants including the routine of *acting out* to show their understanding. At the same time, this mode vivifies the interaction and establishes small events.

Extract 9 shows *acting out* as part of showing and telling with the dad explaining and the child doing the acting and *extract 10* shows Finn using this mode to understand and vivify the story himself.

(Extract 9: *Vorlesegespräch: Die Torte ist weg / Reading-aloud conversation: The cake is gone – Acting out*)

D = Dad; F = Finn (3;1)

- 15 F: ((zeigt auf Glocke)) was ist des,
 ((points at bell)) *what is that,*
- 16 D: das is ne glocke;
that is a bell;
- 17 F: [((wedelt mit der Hand, imitiert Handglocke))
 macht dong]
 [((wags his hand, imitates a handbell)) *goes dong*]
- 18 D: [die gelbe glocke]
 macht dong genau.
 [the yellow bell]
goes dong right.

(Extract 10: *Vorlesegespräch: Die Torte ist weg / Reading-aloud conversation: The cake is gone – Acting out*)

D = Dad; F = Finn (3;1)

- 20 D: die GLOcke hängt da; (.) die gelbe glocke;
the BELL is hanging there; (.) the yellow bell;
- 21 F: ((zeigt auf Glocke)) und die klingelt die hunde.
 ((points at the bell)) *and is ringing for the dogs.*
- 22 D: hm die hunde machen AUF wenn da jemand klingelt (.)ja

- hm the dogs open UP when someone is ringing (.) yes
 23 genau
 right
 24 F: die macht ↑ding ↓dong;
 it goes ↑ding ↓dong;
 25 D: ↑ding ↓dong macht die.
 ↑ding ↓dong it goes.



Fig. 8: Shushing

A more complex form of acting is displayed in *extract 11*. Here, we can see more clearly how the child plays a major role in creating and maintaining a shared event. Father and son look at the book *Gute Nacht* (*Good night*) in which the sandman helps everybody going to sleep. The child takes up the situation and plays an active part in (re)creating the atmosphere of the book by whispering and often saying “We must be quiet!” He uses the expression of shushing as a form of pragmatic action. By putting the index finger to his mouth and looking to the camera (fig. 8), he acts out or performs the illocutionary action according to his speech (“we must be quiet!”) and corresponds

with the narration in the book. Therefore, the acting is bridging between the narrative space and the situation of shared reading by performing a pragmatic action in the situation as well as expressing the content of the book.

(Extract 11: Vorlesegespräch: Gute Nacht / Reading-aloud conversation: Good night – Acting out)

- D = Dad; F = Finn (2;6)
- 02 ((Finn schlägt das Buch auf)) (---)
 ((Finn opens the book)) (---)
- 03 F: [pss:::t] ((hält den Zeigefinger an den Mund))
 [pss:::t] ((puts index finger to his mouth))
- 04 D: [oh da sind],=die enten drin da unten;
 [oh there are],=the ducks down there;
- 05 (---)
- 06 F: <<flüsternd>ja->
 <<whispering>yes->
- 07 D: <<flüsternd>ja-> (-) <<cresc>müssmer da leise sein?>
 <<whispering>yes-> (-) <<cresc>do we have to be quiet then?>
- 08 F: <<flüsternd> [leise sein]>

- 09 D: <<flüsternd> [damit die] ja (-) damit die nicht
aufwachen nachts->
<<whispering> [so that they] yes (-) so that they
don't wake up at night->
- 10 (--)
- 11 die SCHLAFen alle da unten;
they are all SLEEPing down there;
- 12 (-)
- 13 F: ja.
yes.
- [...]
- 26 F: da sind die enten;
there are the ducks;
- 27 D: hm,
hum,
- 28 F: SCHLAFen noch;
still asLEEP;
- 29 D: <<flüsternd>ja> <<cresc>die schlafen noch->
<<whispering>yes> <<cresc>they are still asleep->
- 30 (---)
- 31 F: <<flüsternd>LEIse sein->
<<whispering>be QUIet->
- 32 D: LEIse sein (.) psst genau.
be QUIet (.) psst right.
- 33 F: <<flüsternd>leise sein->
<<whispering>be quiet->
- 34 D: <<flüsternd>leise sein,>
<<whispering>be quiet,>

SHARED ACTING IN INTERACTIVE READING

The mode of acting and interacting with the book in the *reception and action field* is conceptualized in interactive books where the child has to interact with the story and the characters. In *extract 12* the dad stages the shared reading as an interactive achievement and scaffolds the actions. He comments quite rapidly on the story and includes the child by asking him for help with the story (which is helping bunny taking a bath). Also, he performs the story himself by imitating sounds and interacting with the book. His son Adrian partly imitates his dad's actions and thereby displays his understanding of the shared event. In watching and imitating his dad, he is also learning that he has to play an active part in the shared event.

Extract 12: Vorlesegespräch: Badetag für Hasenkind / Reading-aloud conversation: Bath day for bunny

D = Dad; A = Adrian (1;11)

- 01 D: die wanne is schon voll; (-) ruf doch mal nach ihm;
the tub is full already; (-) call for him;
- 02 A: <<f>(hawa)>
 <<f>(hawa)>
- 03 D: <<ff>ha::senkind> sehr gut; (.) HA (.) sehr gut gerufen.
 <<ff>bun::ny> very good; (.) HA (.) good calling.
- 04 (.) ((blättert um)) ZACK da sitzt es schon drin; (.)
 heut
 (.) ((turns page)) WHOOSH there it's inside; (.) today
- 05 die HAAre dran. (.) machst du ihm shampoo auf den
the HAIR has its turn. (.) can you put some shampoo on the
- 06 kopf, ((imitiert das Geräusch einer Shampooflasche))
head, ((imitates squeezing sound of a shampoo bottle))
- 07 A: ((imitiert das Geräusch einer Shampooflasche))
 ((imitates squeezing sound of a shampoo bottle))
- 08 D: <<p>ja danke> se:hr gut. (-) ((blättert um)) WUNderbar;
 (.)
 <<p>yes thanks> ve:ry good. (-) ((turns page))
 WONderful; (.)
- 09 ((wischt über das Buch)) jetzt wird geschrubbelt=jetzt
 ist
 ((wipes book pages)) now we rub it in=now it's
- 10 genug von all dem SCHAUM; (.) mach sch::: ((bewegt die
 Hand
enough of all the FOAM; (.) go shh::: ((moves hand over the
- 11 über das Buch, 3.0)) die haare spülen- <<pp>komm>
book, 3.0)) rinsing the hair- <<pp>come on>
- 12 sch::: ((bewegt die Hand über das Buch, 3.0))
 shh::: ((moves hand over the book, 3.0))

SINGING

With a last example I want to illustrate that very different actions can contribute to reading books as shared events. Sometimes it includes singing as well. Even with a written story in focus, the multimodal social activity and the emotional closeness between parent and child allows acting, or here, singing, which might be surprising at first sight. In *extract 13* Finn discovers different

animals, characters and objects in the picture book. The pictures of the fir trees seem to remind him of Christmas, so he starts singing a Christmas Carol:

(Extract 13: Vorlesegespräch: Gute Nacht / Reading-aloud conversation: Good night – Singing)

D = Dad; F = Finn (2;6)

- 87 D: OH wer isⁿ da::,=die KATze ist ja aufm dach;
OH who is that::,=the CAT is on the roof indeed;
- 88 (--)
- 89 auf dem HAUSdach=guck mal;
on the ROOFtop=look;
- 90 F: <<lachend>h°/h°> ((zeigt auf katze))
<<laughing>h°/h°> ((points at the cat))
- 91 D: da oben;
up there;
- 92 F: <<f>OH tannebaum OH tannebaum wü rün is LEIne lättä->
((zeigt
<<f>OH christmas tree OH christmas tree how are THY
leaves so
93 auf bäume))
verdant-> ((points at the fir trees))
- 94 D: <<lachend>h°/h°>
<<laughing>h°/h°>
- 95 genau, da ist der WALd mit tannenbäumen;
right, there is the FOrest with fir trees;

The father does some scaffolding by connecting the song to the book, but mainly he reacts to the child's actions and supports him expressing his thoughts and feelings. With the shared event in mind, this could be interpreted as scaffolding an activity where the child is on an equal footing with his dad in sharing the event of reading a picture book together. The singing is therefore not an interruption or disturbing, but a way for the child to express his ideas and play an equal part in creating and sharing the event.

CONCLUSION

Early literacy is a multimodal phenomenon: It ranges from verbal and paraverbal language to embodied interactions using different media, modes, and codes. It is not only reading-aloud, it is staging emotions, it is creating a space of literature-based cultural interaction and learning, it is a way to encounter and create dialogic meaning, it is establishing the reception of literature beyond a representational view and, therefore, stimulates a playful way of dealing with art and reality.

The data of the current study give insights into categories that describe different aspects of multimodal reading aloud in early childhood. The findings highlight the meaning of scaffolding and extend the view of interaction in reading situations. As a competent other, the adult is modeling in speech and action, especially for young children: he points at things, labels items appearing in the book, he is talking about situations and he is staging emotions, often combined with interjections. The parent is scaffolding the comprehension process by asking questions, by carefully correcting the child and by maintaining the storyline of the book. The adult is also fading his support so the child can express his/her emotional reactions and initiate a next shared focus. This staging of a reading situation (*mis-en-scène*) implies certain structures that organize the situation as a literary event with situational adjustments by which shared meanings emerge.

Looking at reading situations from a performative perspective does not replace traditional conversational analyses but provides an interesting new view that highlights multimodal and emotional activities in book reading as a shared event which is created by both parent and child with a shared intentionality and a joint commitment. With regards to the experience of literature in early reading-aloud interactions, one didactic conclusion could be that the staging of reading-aloud situations for educational purposes should consider multimodal activities to set a shared focus and constitute a domain of scrutiny. This might be important especially for adapting the inclusion model for Literary Education where theatrical elements can play an important part in creating literary events that allow experiences and a shared activity for everybody (cf. Mayer 2018). It would also be interesting to study the effects of different forms of reading aloud (e.g. the effect of interacting with the book) and to have a closer look at the process of literary learning.

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TRANSCRIPTION CONVENTIONS

[]	overlap and simultaneous talk
[]	
°h / h°	in- / outbreaths of appr. 0.2-0.5 sec. duration
(.)	micro pause, estimated, up to 0.2 sec. duration
(-)	short estimated pause of appr. 0.2-0.5 sec. duration
(--)	intermediary estimated pause of appr. 0.5-0.8 sec. duration
(---)	longer estimated pause of appr. 0.8-1.0 sec. duration
(0.5) / (2.0)	measured pause of appr. 0.5 / 2.0 sec. duration
SYLlable	focus accent
↑	small pitch upstep
↓	small pitch downstep
? / , / - / ; / .	Final pitch movements of intonation phrase rising to high/to mid/level/falling to mid/falling to low
: / :: / : : :	lengthening by 0.2 to 1.0 sec.
=	fast, immediate continuation with a new turn or segment
<<f/ff> >	forte/fortissimo, loud/very loud with scope
<<p/pp> >	piano/pianissimo, soft/very soft with scope
<<cresc> >	crescendo, increasingly louder with scope
<<whispers> >	change in voice quality as stated with scope
((points))	non-verbal vocal actions and events