Representation of picture books and book reading on children's television: A social semiotic study with implications for early literacy learning

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A thesis submitted in partial fulfilment of the

requirements for the degree of

Doctor of Philosophy

Department of Educational Studies

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Sydney, Australia

7 March, 2017

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Abstract

It has frequently been observed that multimedia, including television, have fundamentally reshaped children's literacy practices. To address concerns expressed by some commentators about young children's declining engagement with print-based literature in "the age of the screen", some television programmes have been produced in which picture books are read to the audience. While there are undoubtedly many factors influencing the decisions made by those responsible for creating certain types of television programmes, one reason sometimes cited for the production of such programmes is that they form a type of "public pedagogy" aimed at encouraging book reading between preschool-aged children and their parents. Clearly, there are significant contextual differences between the picture-book reading that occurs in the home between very young children and their parents, and the scripted picture-book reading that is presented by actors on television programmes. Little research has been done, however, on the ways in which television programmes transform (or "resemiotise") the original print-based picture-book text through the employment of various resources such as animation and camera angle, and then re-present it to the viewing audience. Likewise, little is known about whether, and if so how, the practice of adult-child shared reading, as it is scripted, acted and presented on television programmes, resembles the actual reading experiences of young children in the home. This recontextualisation of picture books and the ways they are read to children raises issues surrounding the potential of such programmes to encourage and support shared reading of picture books in the home. If, as is frequently asserted, young children prior to school age are spending a large proportion of their time watching television, it is significant for parents and educators to consider the manner in which television programmes present picture books, in order to critically evaluate the potential benefits and limitations of this type of programme for supporting children's literacy development.

This study employs social semiotic theory to analyse a range of data that includes picture books, television programmes, and video-recorded parent-child shared readings in the home, or in similar home-like settings. This theoretical orientation provides tools that support a theoretically-grounded, context-sensitive and systematic analysis of semiotic modes such as language, image, animation, and gesture, and their interaction in shared reading as a social practice, which includes elements such as the reader, the child listener, the book they are reading, and the manner in which they interact.

The study explores the resemiotisation of print-based picture books and book reading on television programmes from three perspectives. Firstly, it analyses the multimodal transformations in a picture book that take place during one episode of a popular children's television programme, *Bookaboo*. Secondly, it explores reading aloud on television in terms of its performative features, comparing the manner in which that book is read on *Bookaboo* and on *CBeebies Bedtime Stories*, with the manner in which nine mothers and 4-to-5-year-old children read together and discuss the picture book in the home or similarly naturalistic environment. This comparison includes a consideration of the manner in which the textual patterns in the picture book itself play a part in shaping the interactions between the mother-child participants, as they read the print-based picture book together. Thirdly, the study investigates the perspectives of those involved in the production of such programmes, and the views of the nine mothers and young children, who are the potential target audience, on television programmes in which picture books are read to the audience. Cutting across each of these perspectives is a consideration of the implications of the television programmes for children's emergent literacy development, based on what is known from previous research.

The findings will provide parents and educators with evidence to evaluate the potential benefits and limitations of such programmes to support children's emerging literacy development.

Statement of Originality

This is to declare that this thesis entitled "Representation of picture books and book reading on children's television: A social semiotic study with implications for early literacy learning" has not been submitted for a higher or any other degree to any other university or institution. I also certify that this thesis is an original piece of research; all data, references and other sources of information, including co-authored journal publications and professional editorial support, have been acknowledged.

I declare that the research presented in this thesis complies with requirements of academic ethics. This research was approved by the Human Research Ethics Committee of Macquarie University (Reference number: 5201400752).

Acknowledgements

I would like to take this opportunity to express my gratitude to those who offered me help, support, and encouragement during the last three years. First and foremost, I extend appreciation and thanks to my supervisors, A/Prof. Jane Torr and Dr. Emilia Djonov, without whose guidance and help I would not have come this far or completed this thesis. They provided critical comments on the thesis and constructive suggestions for how to revise it. This study especially benefited from Jane's expertise in early literacy and early childhood education, and Emilia's knowledge of multimodality and social semiotics. They not only supervised this thesis but also taught me how to do research. The experience of co-authoring several articles with them made it possible for me to learn essential research and academic writing skills, and I enjoyed inspirational talks with them over the past few years.

My thanks also go to other scholars who gave advice and suggestions on different parts of the thesis: Prof. Theo Van Leeuwen at the 2014 Australian Systemic Functional Linguistics Association Conference; Dr. Christian Hoffmann at the 14th International Pragmatics Conference; Prof. Jacqueline Hayden, Dr. Amanda Niland, and Dr. Sumin Zhao on the occasion of my proposal defence; Prof. Kay O'Halloran, A/Prof. Maria Sindoni, and Dr. Janina Wildfeuer on the occasion of editing Chapter 6 for publication; and Dr. Catherine Butler on the occasion of editing Chapter 5 for publication.

I express thanks to Dr. Bradley Smith for proofreading and copyediting Chapters 1 to 4, 9, and 10 as well as the preambles and postscripts of Chapters 5 to 8. He also offered valuable non-editorial comments. All remaining errors remain mine, of course.

Chapter 1 Introduction

The nature and frequency of young children's engagement with screen media have become the focus of attention in recent years, especially in relation to the implications for children's literacy development (Bus & Neuman, 2009; Flewitt, 2013; Marsh, 2005; Robinson & Mackey 2013; Takacs, Swart, & Bus, 2015). While concerns about the effects of television viewing are not new (Neuman, 1995; Postman, 1982), the ready availability and portability of a wide variety of screen devices that can stream videos of television programmes on demand has raised fresh questions about the effects of such programmes on young children's engagement with traditional print-based picture books (Burnett & Merchant, 2013; Linebarger, Brey, Fenstermacher, & Barr, 2017; Marsh, 2013).

Several children's television programmes targeting viewers aged 5 years and under feature actors reading print-based picture books on screen, for example, *Bookaboo* (Happy Films and Cité Amérique), *Play School* (Australian Broadcasting Corporation) and *CBeebies Bedtime Stories* (British Broadcasting Corporation). In the process of re-presenting a print-based picture book text for television, it is inevitable that transformations will take place as the book is re-presented on the televisual medium (Mackey, 1996; Serafini, Kachorsky, & Aguilera, 2015). However, the nature of these transformations and shifts in meaning from the original print-based text, and the implications for children's language, literacy and literary development, are little researched.

For centuries in Western cultures, children's picture books have been regarded as valued pedagogical resources which simultaneously educate and entertain young children (Arizpe & Styles, 2016; Kiefer, 1995; Kümmerling-Meibauer, Meibauer, Nachtigäller, & Rohlfing, 2015). A large body of research attests to the important role that regular engagement with picture books plays in young children's emergent literacy understanding (Bus, van IJzendoorn, & Pellegrini 1995; Damber 2015; Torr,

2004, 2007; Vander Woude, van Kleeck, & Vander Veen, 2009). It cannot be assumed, however, that picture books as presented on television programmes serve the same pedagogical functions that actual one-to-one adult-child reading of print-based picture books does. This study investigates in detail the nature of the transformations that take place when a print-based narrative picture book is re-presented on the television screen, and considers the potential for the televisual reading to support young child viewers' early literacy development. The study analyses the manner in which mothers and children read and interact during picture-book reading, and seeks their views about television programmes that re-present picture-book reading. The views of producers of such programmes are also sought. Please note that, in this thesis, the terms *production team* and *producers* are used to refer to any or all of the people who contribute to the decision-making processes in the production of the television programme.

Specifically, this research has been designed to explore some of the pedagogical potentials and limitations of television programmes that represent picture-book reading, in terms of their potential to support the early language and literacy development of child viewers, by:

1) analysing the ways in which picture books are represented on television;

2) comparing televised readings as performed by actors, with actual picture-book reading by parents and children, including the ways in which these participants interact with each other during the picture book-reading; and

3) investigating the perspectives of those involved in television production teams, mothers, and children, towards such television programmes.

1.1 Children's televiewing practices

Television has been shaping children's lives since the 1950s (Livingstone, 2009; Pecora, 2007). Recently, the time that young children spend engaging with television and other screen media has risen, according to surveys (Marsh, Brooks, Hughes, Ritchie, Roberts, & Wright, 2005; Ofcom, 2014; Rideout, 2014; Rideout, Vandewater, & Wartella, 2003). Across various countries, young children are spending more time watching television. Children of 2 to 10 years spend 1 hour and 20 minutes per day viewing television in the USA, according to a survey of 1577 parents of 2- to 10-year-olds (Rideout, 2014). Children aged 3 to 7 years in Britain spend around 2 hours per day watching TV, according to Ofcom (2014), which is based on 731 interviews with parents of 3- to 4-year-olds and 1660 interviews with parents and children aged 5 to 15 years old.

The increase in the amount of time young children spend on televiewing has been shown to be related to decreased time they spend on engaging with printed books, although a causal relationship has not been established. For example, the time that US children spend on television viewing increased from 1 hour and 5 minutes in 2003 to about 1 hour and 20 minutes in 2014, whilst the time they spend reading printed books or being read to decreased from 39 to 29 minutes, according to surveys of 1065 parents in 2003 (Rideout et al., 2003) and 1577 parents in 2014 (Rideout, 2014). These two surveys also show that "heavy" TV users (0- to 6-year-old children who spend at least 2 hours watching TV every day) spend less time reading or being read to than non-heavy TV users, by 8 minutes. A similar situation has been found in Australia, where children under 5 years of age spend 8 hours per week viewing television compared to 4.4 hours engaging in shared reading, according to a survey based on 1107 responses from parents and caregivers in all states and territories of Australia (Australia Post, 2013). These examples suggest that the steady increase in the time children spend viewing television and interacting with new media technologies is associated with a decrease in children's opportunities to engage in more traditional print-based literacy practices such as reading or being read to.

These statistics are only indicative, however, as they do not distinguish between the duration and nature of engagement in reading and television viewing of children from different socio-cultural backgrounds. Furthermore, surveys based on parental reports may underestimate the actual viewing time of children, as parents might feel that allowing their children to spend time watching television reflects negatively on their parenting skills. In addition, this type of survey fails to account of the time children may be spending viewing television in childcare centres (Christakis & Garrison, 2009). Nevertheless, these statistics do point to the need for more in-depth research on the relationship between television viewing and reading practices.

Increasing exposure to television and other screen media has caused concern for parents and educators (Hoechsmann & Poyntz, 2012; Montgomery, 2007). For example, Hoechsmann and Poyntz (2012) summarise some of these concerns, which include their children watching television that is not "educationally productive" (p. 25), that extended screen viewing may lead to health problems in children, and that screen media may expose children to simulated violence. Nevertheless, Hoechsmann and Poyntz (2012) also argue that television, like many other media, also has the potential to serve as a type of public pedagogy (discussed in more detail in Section 1.3).

1.2 Shared reading of picture books

As noted above, this study focuses on the manner in which print-based picture book texts are read by actors on children's television programmes, and the textual transformations that take place during this process. While some programmes depict an actor reading directly to the camera and addressing an implied child viewer (e.g. *Cbeebies Bedtime Stories* and *Play School*), this thesis is particularly concerned with televised readings that depict the interaction between an expert reader and an emergent, or novice, reader (i.e. a pseudo-child character) as they jointly focus on, and discuss some features of, a print-based picture-book text (e.g. as on *Bookaboo*).

The term *shared reading*, as used in this thesis, refers to the text-related interactions that take place between an adult and a child during the reading of a picture book. The dialogic one-to-one interactions between the adult and child during shared reading are one of the key features that distinguish this practice from other literacy practices such as independent reading and group reading. Shared reading is thought to play a key role in children's literacy development, as it:

> ideally includes discussions about the text and pictures that facilitate children's understanding of essential vocabulary, their development of text inferencing skills, and their ability to engage in school-like patterns of discourse, such as learning how to verbally display their knowledge. Proficient vocabulary, inferencing, and discourse skills are foundational for academic success and are particularly related to later skilled reading comprehension. (Vander Woude, van Kleeck, & Vander Veen, 2009, p. 36).

For these reasons, both shared reading as a pedagogical strategy and the qualities of picture books as literary texts have received considerable attention in both early childhood education and literary studies (Bus, 2002; Cunningham & Zibulsky, 2011; Damber, 2015; Heath, 1983; Williams, 1995). Shared reading provides young children, who cannot yet read and write independently, with the opportunity to explore features of the picture-book text that are of personal interest to them with a familiar and knowledgeable other. This area of investigation is of particular interest because picture books are themselves multimodal texts. They construct meaning through the interaction and juxtaposition of different semiotic modes such as visual image, language, layout, typography, and colour. The quality of picture-book texts remains an important factor that influences children's literacy learning with these books (Christie, Enz, Vukelich, & Roskos, 2013).

1.3 Television as a platform for public literacy pedagogy

It has been argued that television, like other media, can serve as a form of public pedagogy; that is, as a form of teaching outside formal educational contexts. The term *public pedagogy* "has been largely constructed as a concept focusing on various forms, processes, and sites of education and learning occurring beyond formal schooling and is distinct from hidden and explicit curricula operating within and through school sites" (Sandlin, O'Malley, & Burdick, 2011, pp. 338-339). The realm of public pedagogy, where education can take place, includes "screen culture, popular culture, the internet, and in the all-encompassing old and new media" (Giroux, 2011, p. 176). As Sandlin, Schultz and Burdick (2010) and Hoechsmann and Poyntz (2012) argue, media can be used as educational resources, and both media technologies and discourses presented in media can be adopted as means of education.

As young children reportedly spend more time with television than any other medium (Gutnick, Robb, Takeuchi, & Kotler, 2011; Rideout, 2014), it is of particular significance to better understand the educational potential of television programmes targeting this audience. The urgency of understanding the potential of these programmes to support, not only young children's learning in general but also their engagement in reading, is amplified by the growing opportunities that children have to access television programmes through a range of portable technologies such as tablets. Indeed, a survey conducted in 2014 showed that 62% of children aged 2 to 10 have access to a tablet or e-reader, and 49% of these children read or were regularly read to on such devices (Rideout, 2014).

Television programmes for children can be regarded as a particularly powerful platform for public pedagogy. This is especially true for programmes considered to be "educational". In the USA, the Federal Communications Commission (1996, 2005) requires each television station, whether commercial or non-commercial, to broadcast educational programmes for children at least three hours per week or the

station cannot renew its licence. Each of the educational programmes must meet the following criteria:

- serve the educational and informational needs of children as a significant purpose;
- be at least 30 minutes in length;
- be aired between the hours of 7:00 a.m. and 10:00 p.m.;
- be a regularly scheduled weekly program; and
- be identified as specifically designed to educate and inform children by the display of the symbol E/I [educational/informational] on the television screen throughout the program. (Federal Communications Commission, 2005, n.p.).

Studies have shown that the long-running educational children's television programme, *Sesame Street*, has been playing a pedagogical role in the life of children across generations (Cole & Lee, 2016; Fisch & Truglio, 2011). For instance, Fisch and Truglio (2011) reviewed the research on *Sesame Street* over thirty years, and investigated its impact on children, and also how it has been adapted to other cultures or media formats. A meta-analysis, which covered 24 studies conducted with 10,000 2- to 6-year-old children in total, concluded that watching *Sesame Street* is positively associated with children's learning of letters and numbers, as well as learning about social interactions and different cultures (Mares & Pan, 2013). Other research, which I review in more detail in Section 2.2.1, has focused specifically on children's television viewing and literacy outcomes. This research has demonstrated that viewing television programmes that differ in format and content is associated with different language or literacy learning outcomes for child viewers (Linebarger & Walker, 2005; Thompson & Austin, 2003); thus drawing further attention to the importance of examining the formats and content of specific television programmes for children, when considering the potential of children's television to function as a platform for public literacy pedagogy.

There is a long history of reading picture books on television to the viewing audience, especially young children and their parents or other caregivers. BBC's *Watch with Mother* (1953-1975) showed a presenter reading a picture book in its Monday episodes, which commenced in 1955. The Australian version of *Play School* (1966-present), produced by the Australian Broadcasting Corporation, also includes a section of picture-book reading. These two, similar television series show a television presenter reading a picture book directly to the viewer of the television programme. However, these programmes do not represent the text-focused adult-child conversations that typically occur in natural everyday home contexts during the shared reading of picture books.

As argued in the previous section, a prominent feature of shared reading, and its value in supporting children's literacy development, is the quality of the one-to-one adult-child interactions that occur during the reading of a picture book together. It is, therefore, important to investigate the pedagogical potential of television programmes that represent both the picture book text and the one-to-one interactions that take place between an adult and child during the reading of the picture book.

1.4 Research aims and questions

Little is known about the ways in which television programmes transform picture-book texts for presentation to a mass child audience. However, these transformations have implications for the manner in which young children understand and interpret the meanings expressed in the picture books as they are read by actors on television. By adopting a critical multimodal discourse analysis approach, underpinned by systemic functional linguistic theory, this project investigates the potential of such programmes to construct and promote particular views about reading, literacy, and children's literature. Specifically, the study aims to respond to the following research questions:

1) What textual transformations in meaning take place when a traditional print-based picture book is represented on a children's television programme?

2) How does the practice of shared reading as depicted on television compare with the actual shared reading of mothers and their children?

3) What are the stated views of mothers and children who have watched such programmes, and the producers who are involved in their production, in relation to their potential to support early literacy development and encourage shared reading in the home?

Cutting across each of these questions is the broader concern of this thesis: what is the pedagogical potential of such programmes to support young children's emerging literacy understanding?

1.5 Design of this study

To investigate the above research questions, this project involves:

- a comparative study of a picture-book text and its representation on a television programme for children;

- a comparative study of the ways in which picture books are read by actual mother-child dyads compared with actors reading on television programmes, including differences in the potential of each type of reading to make connections relevant to children's personal experiences; and

- an analysis of the perspectives of mothers and children regarding television programmes that depict the reading of picture books, and the documented perspectives of members of the production teams of such programmes.

To conduct the research and analyses, various groups of data were collected and, when necessary, transcribed. Specifically, these processes included: (1) detailed,

multimodal transcription of a television episode; (2) videorecording and transcription of shared readings of 9 mother-child dyads; (3) audio-recording and transcription of interviews with mothers and children; and (4) email interviews with producers of two television programmes.

This study adopts a social semiotic perspective to analyse picture books and television programmes as multimodal discourses, and to explore the features of shared reading as a social practice. The term *social semiotics* refers to the study of meaning making as it takes place through the expression of multiple semiotic resources (e.g. language, image, animation, and gesture) within particular sociocultural and situational contexts (Halliday, 1978; Hodge & Kress, 1988; Van Leeuwen, 2005a).

The present study first explores the ways in which televisual resources such as animation, sound effects, and camera movement transform the experiential meanings and narrative structure of a picture book when it is re-presented in the form of a television programme. The concept of *resemiotisation* (Iedema, 2001, 2003), which is concerned with how meanings change as they shift from one context of situation to another, is at the core of this analysis. The study focuses in particular on those transformations in meaning that have the potential to affect young children's interpretation of the characters, motivations, plot or other features of the picture-book text.

Two actual mother-child shared readings of a picture book are systematically compared with the televisual scripted and enacted picture-book reading of the same book, within Van Leeuwen's (2008) social semiotic framework for critical multimodal analysis. How participants "perform" the story and discuss the text become the point of departure for considering the potential benefits and limitations of the television programmes to promote children's reading engagement and early literacy development.

A significant characteristic of shared reading is how the participants interacting during the picture-book reading establish and maintain semantic connections throughout their verbal interaction and in their references to features of the picture-book text. Systemic functional linguistic theory of cohesion and coherence (Halliday & Hasan, 1976, 1985), and its extension to multimodal discourse (Tseng, 2013b), are employed to analyse how these connections are made by the nine mother-child dyads and on the scripted television show. The analysis critically evaluates the qualities of actual mother-child shared reading experiences, and the televisual shared reading episodes, to enable children to make connections both within the text itself and beyond the text to their unique life experiences.

Finally, the perspectives of television programme producers, and mothers and children, are sought, in order to determine their stated views regarding the relationship between such television programmes and children's literacy learning. Their views contribute to the understanding the nature and uses of such TV programmes.

1.6 Thesis by publication

This thesis adopts the format of PhD by publication, also known as thesis by publication. This is defined as "a thesis including published or copublished material prepared during candidature" (Macquarie University Higher Degree Research Committee, 2013). A thesis of this type can include papers that have been published and are yet to be published, "which should be focused on a single thesis project or set of related questions or propositions" (Macquarie University Higher Degree Research Committee, 2013). It is acknowledged that repetition to a certain extent is inevitable in a thesis of this format. For Macquarie University's *Higher Degree Research Thesis by Publication Guideline*, please see Appendix 1.

This thesis includes four co-authored journal articles, published, submitted, or prepared for submission, in the form of four chapters that set out the principal

findings of the thesis. As important and connected parts of the thesis, they address a series of different yet interrelated research questions on which the overall thesis is based. These four publications are framed within the format of a traditional thesis. Separate introduction, literature review, theoretical, and methodological chapters precede the journal articles; and discussion and conclusion chapters are placed subsequent to them. All the chapters together constitute an integrated and coherent dissertation. Please note that the formats and referencing styles are not identical, due to the fact that they were published in or prepared for different journals. While the journal articles are reproduced in their entirety, all references in these publications also appear in the final reference list of the thesis as a whole.

Currently, two of the four articles have been published, one is under review, and one has been prepared for submission. For details of the papers, see Table 1.2. These four articles are co-authored with the author's supervisors, Dr. Emilia Djonov and A/Prof. Jane Torr. Each author "made substantial scientific contributions to a study" as specified in the authorship guidelines presented in *The Publication Manual of American Psychological Association*, (American Psychological Association, p. 18). Each author also met Macquarie University's (2014) authorship criteria by participating in "conceiving or designing the project, analysing and interpreting the data on which it is based, [and] writing or critically revising the intellectual content in the output" (n.p.). All the authors contributed to the conceptualisation of each article, pinpointing its focus, selecting a suitable theoretical framework and method of analysis, and deciding on its organisation. Specifically, I collected, transcribed (where relevant) and analysed all the data, and wrote the first draft and contributed substantially to the revision of each paper. I also carried primary responsibility for revising and preparing the final draft of each paper for submission to a targeted academic journal. I then responded to and addressed the peer reviewers' comments. My supervisors contributed to the overall conceptualisation of the papers, offered detailed, critical suggestions for revisions, and supported me in revising segments of each paper until it was ready for submission to a publisher. While quantifying

intellectual work is a difficult task, the contribution of the first, second, and third author for each article is set out in more detail in the relevant preamble immediately prior to each of the four journal articles.

1.7 Overview of the thesis

In this chapter, I have raised issues expressed by some commentators about the potential for television to affect children's engagement with picture books and reading more broadly. I have briefly explained the significance of adult-child shared reading as a pedagogical practice, and its value in supporting young children's emerging literacy development. The research questions have been presented and the design of the study has been briefly delineated.

Chapter 2 presents a more detailed review of two major fields of research literature relevant to this study: the relationship between children's televisual experiences and their literacy development; and emergent literacy research with a particular focus on the role of picture books and shared reading. The review reveals that, despite the long history of depicting the reading of picture books on mass media, there is a gap in our knowledge about how picture books in particular, and reading more generally, are represented on children's television programmes.

Chapter 3 introduces the qualitative methodology for this study. It covers the research design, information about participants, methods and procedures of data collection and analysis, and a discussion of ethical issues.

Chapter 4 introduces the key tenets of the two closely related theories that inform this study: social semiotic linguistic theory (Halliday, 1978; Halliday & Matthiessen, 2014); and social semiotic multimodal theory (Hodge & Kress, 1988; Van Leeuwen, 2005a), which extends Halliday's view of language as social semiotic to consideration of other meaning-making resources. This chapter justifies the adoption of these theories in terms of their appropriateness for addressing the research questions.

Chapters 5 to 8 consist of four papers, two published in peer-reviewed research journals, one currently under review, and one prepared for submission, that explore the research questions addressed in this thesis. The four papers, and the research question each explores, as well as the publication details of the two published articles, are presented in Table 1.1.

Chapter 9 provides an overall synthesis and discussion of the key findings, and considers the implications of these findings for research, theory, and pedagogical practice.

The concluding chapter, Chapter 10, presents a brief summary of the findings, and contributions and limitations of this study, as well as recommendations for further research.

Table 1.1 List of publications that are included in this thesis

Corresponding research question		Data collected and analysed	Thesis chapter	Publication details
What textual transformations in meaning take place when a traditional print-based picture book is represented on a children's television programme?		A picture book; A television episode in which this book is read.	5	Zhang, K., Djonov, E., & Torr, J. (2016). Reading and reinterpreting picture books on children's television: Implications for young children's narrative literacy. *Children's Literature in Education*, 47(2), 129–147.
How does the practice of shared reading as depicted on television compare with the actual shared reading of mothers and their children?	How do actual mothers and their children during shared reading, and the participants in the scripted reading of the same book on television, "perform" the story and discuss the text?	One episode of two different television programmes, each of which presents the reading of the same picture book; Videorecording of two mother-child dyads reading the same picture book as was read on the television programmes.	6	Zhang, K., Djonov, E., & Torr, J. (2016). Reading aloud as performance and its representation on television programmes for children. *Social Semiotics*, 26(4), 424–444.
	How do actual mothers and their children during shared reading, and the participants in the scripted reading of the same book on television, establish and maintain connections throughout their verbal interaction and in their references to features of the picture-book text?	Videorecording of nine mother-child dyads reading a picture book; A TV episode in which the same book is read.	7	Zhang, K., Torr, J., & Djonov, E. (under review). Talk during parent-child shared reading vs. reading on television programmes for children: A multimodal analysis of cohesion and coherence.
What are the stated views of mothers and children who have watched such programmes, and the producers who are involved in their production, in relation to their potential to support early literacy development and encourage shared reading in the home?		Nine children and their mothers; Interview with a TV producer; Published articles, documents, and websites about three television shows.	8	Zhang, K., Torr, J., & Djonov, E. (ready for submission). The stated views of mothers, 4 year old children and television producers about television programmes that represent picture book reading.

Chapter 2 Literature review

2.1 Introduction

As noted in Chapter 1, the ready availability and portability of a wide variety of screen devices that can stream videos of television programmes has increased young children's opportunities to watch television on demand. Some of these television programmes depict the reading of traditional print-based picture books, raising questions about the nature of the transformations and shifts in meaning that take place when a print-based text is represented on television. These transformations have implications for the potential of children's television programmes that depict the reading of picture books to support children's early literacy development.

In this chapter, I begin by describing and evaluating current literature pertaining to two broad fields of research: the relationship between children's television programmes and the literacy development of child viewers; and the relationship between adult-child one-to-one shared reading and children's emergent literacy development. The chapter will explain how these two fields are relevant in addressing the research questions, and will locate the present study within these fields.

2.2 The relationship between television and children's literacy development

This review first focuses on research on the influence of television on children's reading development; and then reviews studies on the depiction on screen of literacy concepts such as sound-symbol correspondence and the alphabetic principle, and literacy practices such as reading environmental print and books and producing written texts of various kinds.

2.2.1 Effects of television viewing on children's reading development

In this section, I begin by providing an overview of previous studies on the relationship between children's reading and television viewing practices, as that research has influenced subsequent understandings of the impact of television on children's development. Previous research falls into two main groups. The first group examines the effects that television viewing in general has on the time children spend reading, children's attitudes towards reading, and their reading skills. In general, these studies tend to find that television viewing hinders children's reading development.

In the following paragraphs, I present some of the research on the effects of television viewing on children's reading development; and then I argue that it is of significance to focus on specific children's TV programmes that have educational potentials, rather than viewing various types of television as a homogeneous group.

One of the early studies to investigate the effect of television viewing on reading achievements was Neuman (1988). She analysed the contents of the 1984 National Assessment of Educational Progress of eight states of US, which included the amount of time per day spent viewing television, reported by students from Grades 4 to 12. Neuman found that, for the students who watched television for 2 to 4 hours per day, the effect of televiewing on their academic reading performance was small. For those who watched for more than 4 hours a day, however, there was a negative relationship between time spent watching televiewing and their school reading achievement.

The relationship between television watching and time spent reading was investigated in Beentjes and Van der Voort's (1989) review of the correlational, experimental and quasi-experimental studies of the relationship between time spent viewing television and the reading practices of people aged 5- to 19-years old. They concluded that, while some of these reviewed studies were controversial and unconvincing, television viewing in general did reduce the amount of time young people spend reading. This article also found that television viewing influenced

people's choice of books to read: for example, television could promote the reading of books that were made into films and TV series.

In order to understand more about the correlations between viewing different types of programmes and children's reading comprehension and decoding skills, Koolstra, Van der Voort and Van der Kamp (1997) conducted a longitudinal research project tracking 1050 students for three successive years, commencing when the children were in Grade 2 and concluding when the children were in Grade 4. Once a year, questionnaires were used to survey the students' time spent on television viewing and reading, frequency of viewing two types of television programmes (entertainment or informational), frequency of reading TV subtitles, attitudes towards reading, and concentration when reading. At the same time, standardised tests were used to measure these students' reading comprehension and decoding skills. They found that television viewing reduced the time that these children spent reading for leisure, and negatively affected their attitudes to book reading. They also found that viewing different types of programmes affected children's reading comprehension. Viewing television programmes that were primarily entertainment oriented rather than informational oriented hindered these children's reading comprehension. On the other hand, the correlation between reading comprehension and viewing informational television was not statistically significant. In addition, they found that reading subtitles on television promoted the participants' decoding skills. This research paid attention to different types of television shows, and measured their varying effects on children's comprehension; although the authors did not provide specific criteria for distinguishing the different types of shows, only stating that entertainment programmes included drama series.

Studies since the 1990s also suggest that there are correlations between the following four effects of increasing television viewing: low opinion of reading; decrease in time spent reading; decline in comprehension of materials being read; and reduction in reading skill levels (Koolstra & Van der Voort, 1996; Koolstra et al., 1997; Van der Voort, 2001).

However, the methodology and perspectives that these studies adopted have limited relevance for the present study. Firstly, the experimental, quasi-experimental and correlation methods adopted by these research studies are problematic in terms of addressing the questions investigated by the present study. There are also inevitable problems regarding the generalisation of experimental and quasi-experimental findings to natural contexts. Secondly, these studies focused on children who can already read independently to some extent, without accounting for the emerging reading knowledge of prior-to-school-aged children. Thirdly, these studies tend to treat children who watch TV as passive viewers; or, in Renckstorf's (1996) words, "these research approaches fail in conceptualizing the notion of an active audience in a theoretically satisfying manner" (p. 18).

A second group of studies on children's reading and television viewing draws attention to the need to move beyond a focus on the influence of television viewing in general on children's reading, and to consider the quality and impact of particular television programmes designed for children, especially those programmes considered to be "educational". The term "educational programming" for children is defined by the US-based Federal Communication Commission (1996) as "programming that furthers the positive development of children 16 years of age and under in any respect, including the child's intellectual/cognitive or social/emotional needs" (Federal Communications Commission, 1996, passim). As noted in Chapter 1, it is mandatory for programmes qualifying as "educational" to be broadcast for at least three hours per week on each TV station in the US, otherwise the station cannot renew its broadcasting licence. Children's educational television is also under other obligations, for example in relation to the type and amount of commercial content and advertising (Federal Communications Commission, 1996, 2005).

Although the term "educational programming" is not defined in great detail, the characteristics detailed by the Federal Communication Commission (1996) are often taken as the point of departure by researchers attempting to identify what an educational television programme is. Fisch (2004) provides a review of the debate

surrounding the definition by the Federal Communication Commission (1996). The term *educational programmes* is used by Fisch (2004) to refer to programmes "produced with the intent of serving specific educational objectives. Those objectives may correspond to any number of academic subjects (e.g. science, literacy, mathematics), or they may be prosocial in nature" (p. 8).

A number of studies have suggested that watching educational television programmes can promote children's learning. While some research refers to the Federal Communications Commission's (1996, 2005) criteria for educational television programmes, the term "educational" is frequently used with its commonsense meaning, without being more explicitly defined, in the majority of the research to be reviewed. These studies have drawn attention to the need to evaluate specific qualities of children's television programmes, including their content (what is presented), form (how the content is presented, namely, devices employed for television production such as camera angle), and age-appropriateness. The following review will not discuss educational programming in general, but will focus on one of the most important types of educational TV programmes for children: i.e. the ones that are specifically aimed at promoting children's literacy.

Television programmes regarded as being educational in terms of literacy learning have been the focus of scholarly attention since this type of television programme first appeared. An early study by Ball et al. (1970), for example, tested the literacy knowledge of 943 children aged 3 to 5 years in several US ghetto communities, when *Sesame Street* began to be broadcast in 1969, and tested them again one year later. The tests assessed children's letter recognition, knowledge of the names of capital and lower-case letters, ability to match and recognise letters in words, ability to pronounce initial sounds in words, and ability to read words by sight. The amount of time that these children spent watching *Sesame Street* was obtained using parent questionnaires. The research found that those who watched *Sesame Street* gained higher scores than those who did not. A problem with the methodology of this research is that it is never certain that the children's knowledge of certain

letters and words resulted from watching *Sesame Street*, as they may have gained such knowledge from other life experiences. Nonetheless, such pioneering research drew attention to the potential of specific types of television programmes to support early literacy development.

I now present more recent research, conducted over the last 15 years, a period during which technological advances have changed the nature of television viewing; with a particular focus on detailed studies of television programmes that explicitly feature literacy elements such as print and literacy practices, such as book reading. Wright et al. (2001) conducted a longitudinal study in order to determine the relationships between prior-to-school children's televiewing experiences and the development of early reading, receptive vocabulary, math, and school readiness. There were two groups of participants, children from 2 to 5 years old and children from 4 to 7 years old. Both groups of children were from low-income families. The amounts of time that the child participants spent viewing different types of television programmes were recorded in parents' diaries, and the children's reading, vocabulary and number skills were measured using standardised tests. The test of school readiness included knowledge of letters, numbers, spatial relations, size relations, shape, and colour. The research found that children who watched educational programmes for children when they were 2 to 3 years old produced higher results in receptive vocabulary, reading, maths, and general school readiness than did children who did not watch such programmes. For both groups, children who frequently watched general-audience programmes performed worse in these areas than did those who did not watch these shows. This research clearly demonstrates that the type of TV show viewed was related to its capacity to promote young children's literacy development.

In a similar study, Anderson et al. (2001) investigated the relationship between children's TV viewing during the preschool years and their subsequent academic achievement as adolescents. The amount of time that 570 children spent viewing TV during the preschool years was based on parents' diaries and other measures, and

their grades were based on academic transcripts from their schools. The research found that children who viewed educational television programmes when they were preschoolers had higher academic grades in English, leisure reading, and other subjects, when they became adolescent students. The association between televiewing during the preschool years and later school grades was more apparent for male compared with female participants.

Whereas several of the studies reviewed above paid attention to the differences between educational and non-educational programmes, two research studies showed that, even within the category of educational TV shows, different programmes can have diverse impact on children's literacy learning. Linebarger and Walker (2005) conducted research on the relationship between the type of TV programmes that 51 infants and toddlers viewed, as recorded in parents' logs, and development of these children's vocabulary and expressive language (ability to use words to express meaning), as measured using standardised tests or indicators. They found that different TV programmes had different effects on infants' and toddlers' development of vocabulary and expressive language. Their specific findings were as follows:

> At 30 months of age, watching *Dora the Explorer*, *Blue's Clues*, *Arthur*, *Clifford*, or *Dragon Tales* resulted in greater vocabularies and higher expressive language scores; watching *Teletubbies* was related to fewer vocabulary words and smaller expressive language scores; watching *Sesame Street* was related only to smaller expressive language scores; and viewing *Barney & Friends* was related to fewer vocabulary words and more expressive language. (Linebarger & Walker, 2005, p. 624)

While the research showed the effects of different TV programmes on several language skills, it did not examine the differences in content and format among these TV shows. In a similar study, Linebarger and Piotrowski (2010) tested forty-two 2- and 3-Grade students' comprehension of narrative and expository educational programmes, by asking questions about each episode that the students had viewed.

The results showed that comprehension scores were higher after the participants watched narrative TV programmes, compared with expository programmes. This research suggests that the macrostructure of educational television shows, narrative or expository, matters for their potential to faciliate children's comprehension. It is important to note that this research focused on school-aged children who were already able to read relatively independently, and the findings may not be relevant to children prior to school age.

The mediating role of parents has also been considered. Linebarger and Vaala (2010) provide a comprehensive literature review, and identify three types of experience that affect the impact of screen media on infants' and toddlers' language development: repetition (viewing the same television episode or engaging with the same contents in other screen media for more than one time); co-viewing (engaging with a screen medium together with parents); and child-adult interactions (talking about media contents, e.g. a TV episode). Other research also shows that the effect of young children's television viewing on their language and literacy development is mediated by their parents' involvement (Anand & Krosnick, 2005; Calderon, 2015; Liebeskind, Piotrowski, Lapierre, & Linebarger, 2014; Lauricella, Wartella, & Rideout, 2015).

As parents play a mediating role in children's televiewing experience, it is important to examine parents' views on different types of television shows for children. As set out in Chapter 1, the present study will analyse in detail some mothers' and children's views on children viewing educational television programmes that represent picture-book reading; although it will not analyse the co-viewing of TV between mothers and children.

Socioeconomic status and parental education levels are also environmental factors that affect children's frequency of television viewing and the type of TV programmes they watch. A 2-year longitudinal research project that analysed the diaries kept by parents of nearly 300 3- to 5-year-old children, and that interviewed

these parents, found that children of less highly educated parents were more likely to watch entertainment TV programmes targeted at older or general audiences, and cartoons that contain negative social values, compared with children of more highly educated parents (Truglio, Murphy, Oppenheimer, Huston, & Wright, 1996). The same project found that children from low-income families were less likely to watch educational television programmes, compared with children from high-income families (Huston & Wright, 1997).

These studies reviewed above, however, have not paid central attention to educational TV programmes that incorporate print and picture books. Relevant literature will be reviewed later in Section 2.2.3. Furthermore, some of the studies referred to above were undertaken prior to the ready availability of portable digital platforms that can stream programmes at any time in a range of contexts and locations. This availability has implications for the extent to which parents may monitor, engage with and be aware of children's viewing patterns.

Finally, children's television viewing can be researched in terms of its effects on their development, and it can also be studied in terms of its qualities as a social practice in naturalist contexts, focusing on how the child viewers interpret the discourses presented on television and how they talk about TV with adults, particularly their parents.

2.2.2 Children's television viewing as a social practice

Children's televiewing can be studied not only in terms of its effects on various aspects of children's development, but also in terms of its features as a particular social practice. In some studies, this approach has taken the form of an analysis of adult-child conversations during television viewing. Lemish and Rice (1986), for instance, observed the talk between sixteen children under 3 years of age and their parents, when they watched television together, and manually recorded their talk and behaviour. They compared their talk during televiewing with the child-parent talk

that took place during other activities such as joint picture-book reading. The authors categorised children's talk during TV viewing into four types: "(1) designating objects, characters, animals and other things on the screen; (2) questioning about television content; (3) repetition of television dialogue or parental comments about television content; (4) description of television content" (p. 257). They argue that the talk during joint televiewing has the potential to support child language development: for example, the child and parent used extensive labelling and co-references; and they organised an interaction around the same topic.

An important approach to researching children's television-viewing practice is listening to and analysing children's talk about television. There are many studies that analyse children's responses to television programmes. These studies may not have "concrete" findings like the quantitative research reviewed in the previous section. Rather, the studies that take this approach focus on the "processes" other than the "products" of TV viewing. Hodge and Tripp (1986), who analysed 8- to 9-year-old children's discussion about a cartoon television programme, illustrate that these children are active meaning constructers rather than passive viewers. Buckingham (1993) critically analysed the manner in which 7- to 11-year-old children talked about different categories of television, aiming to "investigate the complex ways in which children actively make meaning and pleasure from television" (p. vii). Robinson (1997) compared twenty 8- to 9-year-old children's reading of printed and televisual texts by listening to their talk and discussion. Browne (1999) combined questionnaire and interviews to explore 4- to 7-year-old children's, parents', and teachers' uses of and perspectives on printed and televisual texts for developing childhood literacy. The approach of listening to children's responses continues to be an important method for researching children's interpretation of televisual discourses (e.g. Davies, 2013). As Kampf and Hamo (2015) argue: "Detailed discourse analysis of television-based interactions from an ethnographic, child-centered perspective reveals the enduring centrality of television as an enjoyable, available, and shared cultural resource with valuable social, cognitive, and discursive affordances" (p. 465).

As shown in the above paragraph, most studies focussing on this were undertaken stressing the value of representing children's perspectives when researching their television viewing practices were undertaken with school-aged children who can already read independently. One aim of the present study is to gain an understanding of the views of 4- to 5-year-old children who have not yet commenced formal schooling.

2.2.3 Depiction of literacy elements and activities on children's television

The review of studies in Section 2.2.1 has revealed the importance of researching specific types of children's educational television programmes, particularly those that depict print-related contents and activities. Research has identified various ways in which literacy can be portrayed on a television programme for children. For example, Wood and Duke (1997) identify three techniques that the television programme *Reading Rainbow* adopts to represent literacy-related experiences, Firstly, the show depicts different aspects of literacy experiences, including: "(1) exposure to quality children's literature; (2) exposure to copious environmental print; (3) modelling the use of literacy in everyday life; and (4) direct encouragement to interact with print outside of the program" (p. 98). Secondly, the programme employs various strategies for teaching literacy-related concepts, skills and knowledge to children, such as building background knowledge of the world, developing vocabulary, making connections between the presented material and children's own lives, and making explicit the ideas and themes presented. Thirdly, this television programme engages the child audience by using "literate discourses", including texts of different types (e.g. poetry, conversation, and personal profile), of written and spoken registers, and with new and foreign words. All these pedagogical practices, identified by Wood and Duke (1997) as occurring in *Reading Rainbow*, resonate with the definition of "shared reading" provided in Chapter 1 of the present thesis, and are widely accepted as fundamental to young children's emerging literacy development.

Emphasising the significance of television content for children's engagement with a television programme and for learning from it, Moses (2008) conducted a review of 14 research studies on the relationship between viewing educational television programmes and literacy outcomes of primarily 3- to 5-year-old children. The results show that viewing children's programmes that depict literacy-related content or reading activities resulted in gains in developing children's literacy skills such as letter recognition, letter naming, decoding skills, left-right orientation, and comprehension. Literacy elements depicted on children's television range "from flashing letters and words on screen to showing authentic examples of books, signs, and other printed texts" (Moses, 2008, p. 69).

While the research cited above provides valuable insights into the manner in which television programmes may present literacy-related concepts to their child viewers, relatively little research has focused on a key feature of several children's television programmes: that is, the reading of a picture book on television to a child viewer. Furthermore, few studies have considered in detail the role of multimodal meaning-making resources in representing the literacy practices and elements of such programmes. For example, Wood and Duke's study of *Reading Rainbow* explored literacy elements through genres such as poetry, personal narratives, musical videos, casual conversations, and book reading; but did not focus on any particular literacy practice or experiences in fine-grained detail, or on multimodality in such discourses.

In-depth explorations of children's television programmes can provide new knowledge about the manner in which meanings, both within the picture-book text itself and in the adult-child one-to-one interactions surrounding the reading of the text, are constructed on television using the multimodal affordances that this medium offers. As suggested in Chapter 1, adult-child one-to-one shared reading has been found to support children's literacy development in multiple ways (Vander Woude, van Kleeck, & Vander Veen, 2009); so it is significant to focus on television

programmes that purposefully and systematically represent the literacy-oriented experience of shared reading.

2.3 Children's emergent literacy development and shared reading

As indicated in Chapter 1, this study aims to explore how television programmes that depict shared reading may support the literacy development of young children prior to the commencement of formal schooling. While most young children prior to school age are not yet able to read and write in a conventional manner, they have considerable knowledge about literacy. The present study is informed by an "emergent literacy" perspective. The term "emergent literacy" was first proposed by Clay (1966), in response to the then-prevailing view of literacy as being primarily concerned with encoding and decoding written text, a process that was thought to begin at the commencement of formal schooling. An emergent literacy perspective considers that there is no clear borderline between being "preliterate" and "literate", and that young children's literacy emerges gradually as a continuum. This perspective is of particular significance for the present study.

In this section, I begin by considering recent conceptualisations of what literacy is, which has implications for how literacy is learnt. I then consider the concept of emergent literacy in more detail; and then focus specifically on the nature and learning potential of shared reading; concluding with a discussion of the features of the picture book as a distinctive genre, and its values as a pedagogical text.

2.3.1 Emergent literacy perspectives on literacy development

The recognition that young children's literacy development begins at birth has stimulated a great deal of research on this early period of life. Teale and Sulzby (1986)

refer to the emergent literacy perspective as "a paradigm shift" in education, because it offers a new perspective for understanding literacy development in the early years. Teale and Sulzby (1986) state that the rationale for the term "emergent" is that "*emergent* connotes development rather than stasis; it signifies something in the process of becoming" (1986, p. xix, original emphasis). They argue that literacy knowledge, skills and attitudes prior to school are learnt informally within the web of social relationships within the home and neighbourhood. Goodman and Goodman (2013[1976]) also argue that early reading concepts are learnt naturally in the process of interacting with other human beings in the family, community, and society; the ability to read is neither innate nor developed only in the context of formal instruction. Scollon and Scollon (1981) also argue that becoming familiar with narrative conventions and engaging in literacy practices in the years prior to school is far more important than spelling skills for young children to become literate. The instruction of skills in decoding letters and words is also important; but it is not the single central factor necessary for literacy development. Studies on emergent literacy have also challenged the notion of literacy as a series of skills that are developed in chronological sequences (Gillen & Hall, 2013).

A body of emergent literacy research has shed light on the development of various component skills and knowledge that underpin later fluent reading and writing, and that begin to develop in the early experiences surrounding texts in early childhood prior to school age. These components are presented in Table 2.1.

Table 2.1 Components of emergent literacy

Components	Examples
Concepts about books	Book-handling skills Books convey meaning How the cover relates to book content The meaning of the book title The roles of author(s) and illustrator(s) of a book
Print conventions	Directionality of print (read from left to right, and from top to bottom) Sentences, clauses and phrases are separated by punctuation marks There are spaces between words Some letters are capitalised, and some are not Letters are in a given order to make a word Words are positioned in sequences to make clauses and sentences
Code-related skills	Knowledge of graphemes (e.g. alphabet recognition: different alphabets have different shapes) Phonological awareness (e.g. identifying rhymes, segmenting words into syllables, and combining different sounds into a word) Letter-sound correspondences, namely each letter or a chunk of letters is pronounced in a particular way
Meaning-based skills	Lexicogrammatical knowledge (for example, a verb and its subject have the same number and person) Semantic skills (for example, the knowledge 1) that speech or written words can refer to concepts or things in the world; 2) that different arrangements of words express different meanings; and 3) that meaning is not tied to the immediate physical context: a child can talk about Mum when she is out of sight) Pragmatic/communicative skills (for example, language varies when it is used in different situations or to interact with different persons) Knowledge of different genres
Print motivation	Attitudes towards reading Curiosity about print and books Immersion in what is being read

Some studies have focused on the environmental influences on children's emergent literacy development, with implications for children's long-term literacy development and potential to achieve academic success (Hasan, 2009; Heath, 1983).

The present study focuses on prior-to-school-aged children, who are in the stage of emergent literacy development. This study will discuss the implications of television programmes in which picture books are read, for young children's learning of some components of emergent literacy.

2.3.2 Recent multimodal conceptualisations of literacy

Central to the notion of emergent literacy is the understanding that literacy is not just about learning to decode and encode written language, but is multimodal in nature. Literacy learning involves learning how to make meaning through a range of different modes, such as spoken and written language, images and visual design elements, gesture, sound, and movement. This perspective has become even more prominent in recent years, as new technologies have foregrounded the meaning-making qualities of semiotic resources other than language, leading to new ways of understanding what literacy is and how it is learnt, particularly in relation to the manner in which different modalities interact to convey meaning. According to Flewitt, "[t]he term *multimodal literacies* encompasses all the knowledge, skills and dispositions that children develop towards spoken, printed, visual and digital 'literacies'" (Flewitt, 2009, p. 123). This provides a definition to inform research into the multiple semiotic resources in early literacy education and research.

It has long been recognised that diverse semiotic resources are fundamental to children's experience of the world and different forms of art. Dewey (1987), philosopher of early childhood education, emphasises "thinking directly in terms of colors, tones, images"; and remarks: "There are values and meanings that can be expressed only by immediately visible and audible qualities, and to ask what they mean in the sense of something that can be put into words is to deny their distinctive

existence" (p. 80). Therefore, semiotic resources differ in terms of their potentials and limitations for promoting children's learning.

Literacy has always involved multiple modes of meaning making and communication. The ways in which different modes interact with one another, however, change with the changes of society and culture. For example, the forms of writing have changed over the last century (Bezemer & Kress, 2008, 2016; Kress, 2005). Kress (2005), for example, compared the written discourses in the years of 1929, 1992 and 2004, finding differences in the use of image and layout.

Young children's emergent literacy development is the development of both language-based literacy and multimodal literacies. Observing the literacy practices of his own children from 8 months to 8 years old, and occasionally those of several friends of his two children, Kress (1997) demonstrates that children's paths into literacy involves their development of using two modes of meaning making, writing and drawing, at the same time. Therefore, the perspectives of emergent literacy and of multimodal literacies both can benefit early-childhood literacy research.

Multimodal literacies have often been integrated with two interrelated conceptualisations of literacy, in researching and theorising literacy (Gillen & Hall, 2013; Flewitt, 2013; New London Group, 1996; Pahl & Rosell, 2012; Street, Pahl, & Rowsell, 2014): one is literacy as social practice (new literacy studies); and the other literacy as technological practice. Lankshear and Knobel (2006) use the term *new literacies* to cover all the three perspectives on literacy, with the plural form of literacy indicating literacies in different societies/cultures, literacies of diverse semiotic modes, and literacies related to diverse technologies. Note that new literacies is not the literacy studies introduced above.

New literacy studies conceive literacy as social practice, instead of being constituted by a range of skills, and literacy is situated within specific sociocultural contexts (Barton & Hamilton, 1998; Gee, 1990; Street, 1984). Street, Pahl and Rowsell (2014) propose to combine multimodality and new literacy studies; and state

that "their merging is particularly necessary at this time, as new texts are introduced every day with more ways of mediating identities and more rhetorical and social networks than ever before" (p. 236).

With the rise of technologies that facilitate the use of multiple systems of communication, some researchers have argued that there has been a move from the dominance of writing as a communicative tool to the dominance of visual images and other modalities on the screen (Kress, 1997, 2003; Mackey, 1994; Unsworth, 2006). Drawing upon the premises and methods of multimodal discourse analysis, many researchers have sought to develop theories of multimodal literacies (Cope & Kalantzis, 2000; Flewitt, 2009, 2013; Jewitt, 2008; Jewitt & Kress, 2003; New London Group, 1996). These multimodal perspectives on literacy have reshaped the understanding of literacy learning, and the practice of teaching (Jewitt, 2006; Narey, 2009; Unsworth, 2001, 2006). For example, the materials that children use for literacy learning and the ways they engage with these materials are both undergoing change. As Unsworth (2001) states, "texts of popular culture are being seen as important curriculum resources and traditional resources like children's literature are being influenced by intermodal comparisons and transformations" (p. 1).

Multimodal literacies provide not only a new perspective for the research of multiple literacies, but also an opportunity to re-examine and re-evaluate traditional written language and speech. As Kress (2003) argues, the traditional view of writing becomes problematic in the age of the screen, for writing must be re-viewed in the context of multimodal resources that appear together with writing; and because, "when writing now appears on the screen, it does so subject to the logic of image" (p. 10). This argument is relevant for the present study, which is intended to offer a fine-grained, detailed analysis of the deployment of multimodal resources in different contexts. The present study is thus situated within the field of multimodal literacies research, in that it gives attention to the manner in which multiple ways of making meaning are employed on children's television, in a picture-book text, and during the natural conversations that take place during mother-child shared reading.

2.3.3 The role of shared reading in early language and literacy development

The previous section has presented some of the component knowledge, skills and attitudes in early literacy that underpin the later ability to read, produce, and interpret written texts fluently and accurately. In this section, I focus on the experiences and pedagogical practices that support and promote children's learning of these components. As noted in Chapter 1, reading aloud between an adult and child creates one of the most important contexts for emergent literacy development (Bus, 2002; Cunningham & Zibulsky, 2011; Kümmerling-Meibauer, Meibauer, Nachtigäller, & Rohlfing, 2015). As Dickinson, Griffith, Golinkoff and Hirsh-Pasek (2012) note: "Book reading consistently has been found to have the power to create interactional contexts that nourish language development" (p. 1). As noted in Chapter 1, in the present study *shared reading* is defined as the one-to-one discussions that take place between an adult and young child during the reading of a picture-book text. Such text-focused discussions have the potential to:

> facilitate children's understanding of essential vocabulary, their development of text inferencing skills, and their ability to engage in school-like patterns of discourse, such as learning how to verbally display their knowledge (Vander Woude, van Kleeck, & Vander Veen, 2009, p. 36).

In other words, it is not simply listening to and experiencing the reading of a picture book that promotes children's emergent literacy development, but rather the qualities of the surrounding book-related conversations, which are significant in influencing both language and literacy development:

> It is not just the presence or absence of book sharing with young children, nor even the amount of book sharing that takes place, but rather the interactional book-sharing conversations that are most

beneficial to children's language and literacy development. (Vander Woude, van Kleeck, & Vander Veen, 2009, pp. 38-39)

A large body of research on shared reading has demonstrated the importance of this practice for early language and literacy development (Cunningham & Zibulsky, 2011; van Kleeck, 2006a; van Kleeck, Stahl, & Bauer, 2003; Whitehurst et al., 1988); which illustrates why shared reading and its representation on media such as television deserves serious scholarly attention. In reviewing these studies, I shall focus on shared reading with prior-to-school-aged children at home; but also occasionally refer to research on shared reading in the early childhood setting when it provides insights into family shared reading practices.

Research has demonstrated many ways in which shared reading of picture books may support children's literacy development. Firstly, shared reading enables children to develop knowledge of printed books and awareness of meaning-making resources such as book format and text layout. Snow and Ninio (1986) claim: "Probably the most important 'contract' concerning the nature of book input is that it is to be interpreted as symbolic" (p. 126). During shared reading, children may learn about the representative nature of words and pictures: that is, that they are symbols that represent concepts of entities, while the symbols are not the entities themselves. Research reveals that shared reading promotes children's code-related skills, e.g. alphabet recognition, phonological awareness, orthographic awareness, and letter-sound correspondences (Cunningham & Zibulsky, 2011; Justice & Piasta, 2011). For example, Torr (2004) finds that some 4-year-old children make references to the printed text that suggest "an understanding of sound/symbol correspondence" (p. 190).

Secondly, the practice of reading and discussing picture books with children encourages children's vocabulary and grammatical development (Horst, 2015; Torr & Scott, 2006; Wasik, Hindman, & Snell, 2016). It can also provide young children with

models of sophisticated vocabulary and grammatical structure that are unlikely to occur in everyday casual conversations (van Kleeck, 2014; Wasik, Hindman, & Snell, 2016). According to van Kleeck (2014), adult-child talk that is "academic" in nature frequently occurs during shared reading, which engages children with more literary vocabulary, technical terms, longer words, and unfamiliar words. According to van Kleeck (2014), academic talk during shared reading also engages children with longer sentences, sentences with complex embedding, and sentences with nominalization subjects.

Thirdly, shared reading of picture books promotes children's understanding of the discourse features of different genres, e.g. narrative, factual, and poetic literary texts. Since the present study focuses on narrative picture books, I will not discuss other genres. Narrative skills are regarded as an essential aspect of both language and literacy development. It is argued that narrative is one of the two fundamental modes of human thinking that are used to represent and organise experience (Bruner, 1986, 1991). Snow and Ninio (1986) also argue that shared reading is particularly valuable as a context for supporting children in developing knowledge of narrative conventions.

During shared reading of narrative picture books, children become familiar with narrative elements such as setting, character, and plot. In terms of narrative events, for example: "They learn that certain happenings are noteworthy and make better stories than others—such as surprises, exciting events, or unexpected twists in daily life" (Burns, Griffin, & Snow, 1999, p. 36). The children engaged in shared reading learn about the fictionality of stories: that is, that a story has its own logic in time and space that is not restricted by the logic in the reality of daily existence. During shared reading of narrative books, children gain in narrative comprehension. They learn about the sequences of events, the causality in narrative progression, and the ability to predict what happens next. Familiarity with narrative allows children to draw inferences and make predictions about what might happen next, thus enhancing their

comprehension and appreciation of the unfolding narrative (Burns et al., 1999; DeBruin-Parecki, van Kleeck, & Gear, 2015; van Kleeck, 2006a).

Through frequent discussion about the meanings encountered in picture books, children become socialised and acculturated in the values implicitly conveyed in the stories. The ideologies imbued in the picture-book stories are powerful in building children's views of the world (Hollindale, 1995; Stephens, 1992; Stephens & Watson, 1994).

During shared book reading, children interact with adults to interpret the meanings in the visual images and the written text (Arizpe & Styles, 2016; Heath, 1983; Snow, 1993; Torr, 2008), frequently making connections between aspects of their own life experiences, previous experiences with texts, and the focal text (Cochran-Smith, 1984; Sipe, 2000; Torr, 2007). Children's comprehension of various features of the focal text can be inferred from their talk during shared reading (Maine, 2013).

The concept of "narrative comprehension" differs from the concept of "reading comprehension" in two major respects. Firstly, the latter includes the comprehension of informational discourses in addition to narrative ones. Secondly, the former can be based on listening to oral speech; while in the field of reading research, the latter is still defined in term of written language. Reading comprehension is defined "as the process of simultaneously extracting and constructing meaning through interaction and involvement with written language" (RAND Reading Study Group, 2002, p. 11). During shared reading, a child constructs meaning mainly through listening to the adult reader, as well as through observing, decoding, and interpreting pictures. In addition, by discussing the pictures in a book with the parent-reader, the child may change and update her or his interpretation of pictures.

It has also been found that shared reading plays a role in encouraging children to have positive attitudes about reading (Arnold, Lonigan, Whitehurst, & Epstein, 1994;

Baker, Mackler, Sonnenschein, & Serpell, 2001). Cunningham and Zibulsky (2011) sum up the benefits of shared picture book reading in the following way:

> Maybe the greatest value of shared reading is not in the direct development of specific early academic or literacy-related skills but in the fact that shared reading promotes independent reading, which in turn develops one's ability to read, to think critically, and to process and comprehend text at a deeper level. (p. 408)

It is even stated that the criterion of success in literacy education is not whether individuals grasp the skills of reading, but whether they "turn to texts for information, restoration, inspiration, and enjoyment" (Hiebert, 2009, p. xii). A typical pleasure in a young child reader involved in shared reading is "the pleasure of recognition"; and this pleasure of recognition often comes from intertextuality, when children make two kinds of connections: autobiographical connections, which relate the picture book in a shared reading experience to their life experience; and semiotic connections, which relate the text to other texts, such as books or television programmes (Torr, 2007).

I have presented some key respects in which shared reading can promote childhood language and literacy development. It is still uncertain, however, whether shared picture-book reading can play a role in supporting early literacy development when it is viewed by the child on a television programme.

2.3.4 Environmental influences on the frequency and characteristics of shared reading

Although not a focus of the present research, emergent literacy research has revealed that the social positioning of families is related to the role that written texts, including picture books, play in the lives of families and communities. Not all families and

communities engage in the practice of shared reading as it is described in the section above (Battle, 2009; Coley, 2002; Heath 1983; Murnane, Sawhill, & Snow, 2012). Factors such as maternal education, socioeconomic status, and ethnicity all influence the manner and frequency with which parents engage in reading with children, and the discourse features associated with that reading. Heath's (1983) ethnographic study illustrates how families in different communities engage in different literacy practices, with implications for children's transition to school and familiarity with the discourse patterns that are valued in formal school contexts.

In the Australian context, working within a systemic functional linguistic framework (Halliday, 1985), Williams (1995) analysed the book-reading practices of two groups of mothers, who differed in terms of their degree of autonomy in their professional roles, and their 4-year-old children. Following Hasan (1989, 2009), Williams distinguished between "low autonomy professional" (LAP) mothers, who had high school certificate qualifications, and "high autonomy professional" (HAP) mothers, who had university qualifications.

Williams (1995) found differences in the manner in which the two groups of mothers shared picture books with their children. Williams (1995, 1999) found that LAP mothers stated that they read to their children because it is both enjoyable and teaches children some basic literacy skills and prepares them for school. HAP mothers stated that they read to their children because it is enjoyable and it nurtures children's imagination. LAP parents bought books for their children from supermarkets or received books as gifts from friends or relatives, with implications for the quality of the picture books being read. In addition to these sources, HAP parents were able to access books from children's book shops and local libraries. These significant differences between the two groups had implications for the manner in which the mothers conceptualised what literacy is and how it is learnt.

The manner in which parents interact during picture-book reading also appears to be related to families' social positioning. Williams (1995) found that LAP mother-

child dyads talked less during the shared readings, and were more likely to ask questions that required the name of a person or object, rather than questions requiring the child to verbally display their knowledge or provide an explanation. These differences have significance in terms of how families from different social backgrounds "take meaning from books".

Maternal education has frequently been shown to affect the manner in which mothers and children interact during the reading of picture books. Lynch, Anderson, Anderson, and Shapiro (2006) used a questionnaire to survey the attitudes towards literacy of 35 parents of 3- and 4-year olds, and examined the relationship between their attitudes and self-reported behaviours in helping their children learn to read and write. Their findings suggest that parents with higher levels of education tend to view literacy-oriented practices as entertainment, whereas those with lower levels of education view literacy more in terms of the acquisition of skills. The research also found that parents who held the first belief tended to participate in literacy practices (e.g. joint reading) with their children, more than direct teaching (e.g. teaching the alphabet) and activities of knowledge development (e.g. answering children's questions). Meagher, Arnold, Doctoroff, and Baker (2008), using questionnaires to survey 50 mothers' beliefs, and observing the shared readings between these mothers and their 5- to 6-year-old children, found that the mothers who believed that reading should be fun had more positive, dialogic interactions with their children during shared reading, compared with the mothers who believed that reading should involve skills-based learning. Parents' beliefs that literacy practices are enjoyable are positively related to children's motivation for reading (Baker et al., 1997).

Working within a systemic functional linguistic framework, Torr (2004) analysed the manner in which 2 groups of 6 mothers read the same picture book text to their 4-year-old children. She found that the mothers who differed in terms of their level of education interacted differently with their child during the reading. The early-school-leaving mothers talked less overall, and their children asked fewer questions about either the visual images or the written text. This suggested that mothers who differed

in terms of their educational backgrounds differed in terms of the manner in which they construed the shared reading experience.

Research on the relationship between social background, attitudes towards reading, and practices during shared reading, is relevant to the present study in several ways. Firstly, parents and children have different experiences with reading and texts, as well as with television viewing, and are therefore not a homogenous group. This means that children's television programmes are targeted at child viewers who vary greatly in terms of their literacy environments and experiences. Given that shared reading is not universally engaged in as a regular activity, the present study will not compare participants based on differing environmental factors: the participating mothers in this study shared similar educational backgrounds, as all had at least a university bachelor degree.

2.3.5 Picture books as multimodal texts

Picture books have always been multimodal texts, as both the written text, visual images, and the adult reader's voice and gestures while reading aloud, all simultaneously construct the overall meanings. With the advent of portable screens and digital technologies, there has been a burgeoning of picture book apps and other ways in which picture books are represented in multimedia, not just on television. This section will elaborate on the characteristic features of picture books, which distinguish them from other literacy-related resources, as their distinctive features are fundamental to the success of shared reading as a pedagogical strategy that can promote children's emergent literacy development. It is these features that have implications for the potential of televised shared reading to support emergent literacy development.

Aspects of picture books that are key for the investigation, of how they are represented on television and how they are talked about in child-adult shared reading, include their text-image relationships, narration, physicality, paratext, and textual

gaps. Since the data in the present project only involve narrative picture books, this section focuses on this genre only.

The relationship between words and pictures has been a focal point in studies of picture books: "The unique character of picturebooks as an art form is based on the combination of two levels of communication, the visual and the verbal" (Nikolajeva & Scott, 2001, p. 1). Many researchers have categorized and theorized about the relationship between words and pictures in picture books. For example, Nodelman (1988) uses the word "irony" to indicate how pictures and words comment on each other. Sipe (1998) utilizes the term "synergy" to stress the union and interaction between language and illustrations. Lewis (2001) employs the word "ecology" to describe the at-the-same-time intertwined and flexible relationship between words and pictures. Nikolajeva and Scott's (2001) term, "counterpoint", captures the dynamic tension between text and image in picture books. From a systemic functional linguistic perspective, Painter, Martin, and Unsworth (2013) draw on the idea of "commitment" to describe how much the text or image contribute to particular meanings constructed in picture books, and the concept of "coupling" to analyse the patterns of co-patterning of visual-verbal interaction in meaning making.

Although scholars have proposed various categories of visual-verbal relationship (Bateman, 2014; Lewis, 2001; Nikolajeva & Scott, 2001; Sipe, 1998), they agree on several key points. Firstly, the text and pictures re-define each other: the interpretation of one to some extent depends on that of the other. Secondly, the image and words extend each other: the meaning made by them together is larger than the sum of the two. The relationship between words and pictures "inevitably changes the meaning of both, so that good picture books as a whole are a richer experience than just the simple sum of their parts" (Nodelman, 1988, p. 199). Thirdly, the combination and interaction of text and image serve to tell a story in narrative picture books. As Bateman (2014) states, "the unit that advances the narrative is not an image or a text, but the imagetext combination" (p. 88).

However, the text and images in postmodern or poststructuralist picture books are often woven in new, creative ways. Words and pictures can tell different stories in, for instance, Browne's *The Tunnel* (2008), Hutchins' *Rosie's Walk* (1986), and Burningham's *Granpa* (2003), to varying extents. Pictures and words may foreground the tension between different perceptions of the same objects or events. An example is Browne's *Voices in the Park* (2001), in which the images and verbal texts, from different characters' perspectives and perceptions, interact and counteract, presenting different versions of the same event. In postmodern picture books, there may be meta-semiotic comments on images. In Scieszka and Smith's (1992) *The Stinky Cheese Man and Other Fairly Stupid Tales*, one character says to another, "Could you please stop talking in uppercase letters? It really messes up the page" (n.p.). Such meta-semiotic language is playful, and can serve as a metafictive device, as well as drawing children's attention to print conventions.

An issue frequently addressed in research on picture-book narratives is how pictures are used to narrate. The images in picture books "exist primarily so that they can assist in the telling of stories" (Nodelman, 1988, p. vii). Painter's (2007) study of image sequences in representing actions in picture books demonstrates and illustrates the role and importance of organising pictures in picture-book narration. Pictures can position the reader with different points of view and character focalisations, and also compose sequences that represent the progression and pace of activities.

The construction of narrative elements is particularly significant for narrative picture books. Nikolajeva and Scott (2001) focus on various narrative elements of picture-book stories, including settings, characterization, perspective and point of view, time, and movement. These and other aspects of picture-book narration have been extensively investigated (Colomer, Kümmerling-Meibauer, & Silva-Díaz, 2010; Kümmerling-Meibauer, 2014; Sipe & Pantaleo, 2010). Exploring the representation of picture books on television, the present study aims to analyse the ways in which

some narrative elements in a picture book are constructed and transformed in a TV show.

One crucial feature of many picture books, which stimulates the conversation between adults and children during shared reading, is the fact that picture books, by their very nature, contains gaps that must be filled in by readers (Iser, 1978), and thus picture books are open to individual interpretation. As Stephens and Watson (1994, p. 22) write: "It cannot be assumed that a reader's understanding of a work will coincide with the author's apparent or declared purpose: readers bring to the text the sum of their own personal and cultural repertoire; the structure of the discourse may work to undermine intended purpose". The case with picture books is more complex because of the text-image interaction. The words leave gaps that might be filled or partially filled by the images, and vice versa. Meanwhile, the interaction of words and pictures may work together in creating gaps. How does the child reader interpret and fill the gaps in picture books? What is the role of the adult-reader who shares a picture book with the child? These issues are particularly pertinent when children's television programmes attempt to present the act of shared reading between actors on screen, as they have implications for the potential of such programmes to support children's literacy development.

2.4 Using multimedia and transmedia to develop language and literacy

Media culture has frequently been used as a form of public pedagogy, including as literacy pedagogy for developing children's language and literacy (Sandlin, Schultz, & Burdick, 2010). The term *multimedia* encompasses both the multiple channels that can be used for communication (e.g. visual, audio, tactile and olfactory), where each medium is typically associated with a particular sense, and the technologies related to these channels, including printing, broadcasting and digital technologies. New

technologies have increased opportunities for engaging children through a range of different media, and for transforming content originally presented on a given media platform (e.g. print) by presenting it on a different platform (e.g. interactive picture book apps). Inspired by Jenkin's (2006) notion of transmedia storytelling, which is ubiquitous in contemporary children's culture, Newfield (2014) defines transmedia as "the phenomenon of the circulation and convergence of content across a range of media platforms" (p. 100). The need to examine transmedia in relation to children's learning is intensified, as transmedia "has in recent years become a regular practice within the children's media industry" and is widely used in educational settings to promote learning (Herr-Stephenson, Alper, Reilly, & Jenkins, 2013).

The concept of multimedia is useful in stressing that different media formats can be employed together to jointly contribute to early childhood language and literacy education. For instance, some researchers go beyond the perspective of media comparison and instead consider combining various media to promote child language and literacy development. Neuman (1995, 2009) formulates this idea and proposes a theory of synergy. The core idea of the theory is that multimedia presentation of messages has greater potential to promote children's literacy development than any single medium has. Neuman (2009) states:

> Synergy, however, goes beyond the assumption of complementarity. It assumes that the whole is greater than the sum of the parts. Considering their distinctive characters, a theory of synergy suggests that each medium's physical features, its structure, its method of handling material, may add a new dimension to children's knowledge. (p. 52)

On the other hand, the concept of transmedia concerns the representation and transference of the same content from one medium to another. Transmedia is common in children's culture and literature, and this changes children's experiences

of engaging with literature, including picture books (Jenkins, 2006; Mackey, 2011; Unsworth, 2006). Just over a decade ago, Unsworth (2006) argued: "The ways in which children and young people interact with literary texts are being profoundly influenced by the internet and the world wide web (www) as well as other aspects of contemporary Information and Communication Technologies (ICTs)" (p. 1).

Previous studies have explored the ways in which the content of children's literary texts, including picture books, is adapted for presentation through other media (Hunt, 2000; Lefebvre, 2013). For example, the *Harry Potter* book series has been adapted to films. The adaptation of children's literature on screen inevitably involves a transformation of semiotic resources and meanings, which is a process of "resemiotisation" (Iedema, 2001, 2003). This concept will be elaborated on in Chapter 4.

Research has also investigated how the transmedia of the literary texts can shape and affect children's literacy learning, practices, and pedagogy, focusing on: the effects of the transmedia on children's literacy skills (Bus & Neuman, 2009; Maine & Shields, 2015; Takacs, Swart, & Bus, 2015); its influence on practices of literacy learning and teaching (Jewitt 2002; Synder, 1997; Takacs, Swart, & Bus, 2015; Unsworth, 2006, 2007); or its effect on children's interaction with and interpretation of texts (Mackey, 2003).

The style of parent-child interactions during co-engagement with stories of different medium formats also varies. For instance, Parish-Morris, Mahajan, Hirsh-Pasek, Golinkoff, and Collins (2013) compare the parent-child storybook reading of electronic books versus that of traditional printed books. Thirty-six parent-child dyads read electronic books, and another thirty-six read traditional books. The research found that the nature of the parent-child interactions during the readings differed according to whether the electronic or traditional picture book was being read; although it should be noted that the participants in this research were not reading the same book on both media.

In previous studies, one type of transmedia of children's picture books has not yet attracted much scholarly attention. This involves the representation of a book that not only adapts its content but also embeds the book as an artefact, or in other words, shows the book as a physical object. For example, in some television programmes that represent picture-book reading, the physical books are shown on screen as they are read by television presenters and/or characters. The present study will explore the representation and transformation of picture books on such TV programmes. Therefore, the resemiotisation that is focused on in this study is different from the resemiotisation that occurs in general adaptations of children's literature to the screen, as the resemiotisation in this research is mediated by the physical object of the picture book itself.

In addition, previous studies of the adaptation of texts from page to screen do not consider readers' interactions surrounding the texts. The present study will analyse the representation of parents' and children's interactions while reading a picture book together. It will compare the manner in which a picture book is read on TV with the manner in which the same picture book is read and discussed by children and mothers in the home or in home-like settings.

2.5 Summary of the chapter

In this chapter, I have first reviewed literature on the relationship between television viewing and children's literacy development, finding that there is limited research on the characteristics of television programmes that represent picture-book reading, which thus invites scholarly attention. I then reviewed the role of shared picture-book reading in promoting children's literacy learning. In the age of screen media, television is often used as a form of public pedagogy. Given that adult-child shared reading has been shown to facilitate aspects of young children's literacy development, it is important to investigate whether shared reading depicted on television can also play a similar educative role. In the next chapter, I provide an overview of the

research design of the present study, and describe the methods employed in addressing the research questions.

Chapter 3 Methodology

3.1 Introduction

The present study explores the manner in which adult-child one-to-one shared picture book reading is represented on children's television programmes; and then considers whether this televisual representation has the potential to support the early language and literacy development of child viewers. As has been argued in Chapter 2, shared reading of picture books between adults and young children in the home has been shown to play an important role in promoting young children's understanding of key literacy concepts that are fundamental to later literacy and school success. However, little is known about how this practice of shared reading is represented on children's television programmes, nor whether such programmes have the potential to support young viewers' literacy understanding. To this end, the thesis investigates the following questions:

1) What textual transformations in meaning take place when a traditional print-based picture book is represented on a children's television programme?

2) How does the practice of shared reading as depicted on television compare with the actual shared reading of mothers and their prior-to-school-aged children?

3) What are the stated views of mothers and children who have watched such programmes, and the producers who are involved in their production, in relation to their potential to support early literacy development and encourage shared reading in the home?

In order to address these questions, three different types of data are needed, with implications for the methods of transcription and analysis employed and the theoretical frameworks that underpin them. While these frameworks are introduced

in greater detail in Chapter 4, this chapter describes the design of the study, including its data, participants and methods of data collection, transcription and analysis. Specifically, this study involves:

(1) a detailed analysis of the transformations in meaning that occur when a picture book, *That Rabbit Belongs to Emily Brown* (Cowell & Layton, 2006), is presented on the children's television programme, *Bookaboo* (Happy Films);

(2) an in-depth comparison of the reading of *That Rabbit Belongs to Emily Brown*, as it is performed on *Bookaboo* and *Cbeebies Bedtime Stories*, with the actual shared reading of the same picture book by two mothers and their 4-year-old children, with a focus on the manner in which the mothers and children refer to and discuss the picture-book text during the shared reading; and

(3) interviews with the nine mothers and children, in order to obtain their stated views about their literacy practices and television viewing practices in general, and their responses to the reading of *That Rabbit Belongs to Emily Brown* on the children's television programme, *Bookaboo*, in particular. Brief interviews with two television producers of this programme are also included.

3.2 Qualitative case study methodology

In order to analyse the television programmes representing picture-book reading and the recorded mother-child shared readings, a qualitative case study was designed. This is because the present study, like all qualitative research, is concerned with describing, analysing and interpreting the meanings as they occur in natural settings, rather than testing hypotheses or finding facts about external phenomena (Bloomberg & Volpe, 2008; Bogdan & Biklen, 1997; Denzin & Lincoln, 2008; Silverman, 2014). It was important for the present study to record and analyse the shared readings of the mothers, either in the home or another setting they had selected, so that the mothers and children could interact as naturally as possible.

Silverman (2014) points out that qualitative research is often concerned with a small number of cases, which are observed in their natural context, and which can be analysed in multiple ways depending on the questions being addressed. The research questions in this study necessitated a detailed and time-consuming analysis of two television programmes, and a small number of mothers and children during shared reading and follow-up interviews, rather than large cross sections of participants and televisual texts. Yin (2013) concurs that case studies allow researchers to use multiple methods of analysis, as is the case in the present study. The present study can, therefore, be considered as an example of a case study, that is, "research that investigates a few cases, often just one, in considerable depth" (Hammersley & Gomm, 2000, p. 3).

The present study has both a theoretical and an applied focus. Merriam (1998) states: "The interest is in process rather than outcomes, in context rather than a specific variable, in discovery rather than confirmation. Insights gleaned from case studies can directly influence policy, practice, and future research" (p. 19). The manner in which multimodal texts of different kinds can be transcribed and analysed to reveal underlying patterns is significant in enabling researchers and educators to understand the effects of television on young children. Case study methodology is applicable to this study, therefore, as it provides a framework for understanding how context shapes meaning, and the educational implications for children's development.

3.3 Data collection

The data for this project consist of: (1) television programmes that represent picture book reading; (2) video recordings of shared reading between mothers and their children; (3) picture books that were read on television programmes and by mothers and their children; (4) interviews with mothers and children; and (5) interviews with two television producers, and (6) online materials about three TV programmes. Table

3.1 sets out the data analysed in this study. Each type of data is then discussed in detail in the following sections.

Table 3.1 Data set for this research

Types of data	Data collected	Research output	Theoretical framing
Television programmes; Picture books	A picture book *That Rabbit Belongs to Emily Brown* The episode of *Bookaboo* that represents *That Rabbit Belongs to Emily Brown*	Zhang, K., Djonov, E., & Torr, J. (2016). Reading and reinterpreting picture books on children's television: Implications for young children's narrative literacy. *Children's Literature in Education*, 47(2), 129–147.	Multimodal resemiotisation analysis
Transcriptions of mother-child shared reading; Televised picture-book reading	Videorecordings of two mothers and children (age 4) reading *That Rabbit Belongs to Emily Brown* The episode of *Bookaboo* in which *That Rabbit Belongs to Emily Brown* is represented and read The episode of *Cbeebies Bedtime Stories* in which *That Rabbit Belongs to Emily Brown* is represented and read	Zhang, K., Djonov, E., & Torr, J. (2016). Reading aloud as performance and its representation on television programmes for children. *Social Semiotics*, 26(4), 424–444.	Critical multimodal discourse analysis
	Videorecordings of nine mothers and children (ages 4 to 5) reading *That Rabbit Belongs to Emily Brown* The episode of *Bookaboo* in which *That Rabbit Belongs to Emily Brown* is represented and read	Zhang, K., Torr, J., & Djonov, E. (under review). Talk during parent-child shared reading vs. reading on television programmes for children: A multimodal analysis of cohesion and coherence.	Systemic-functional linguistic theory; multimodal cohesion and coherent analysis
Interviews with mothers and children, and one producer; Secondary materials about TV shows	Audio-recorded interviews with the nine mothers and children Interview with a producer of *Cbeebies Bedtime Stories* via email Secondary materials about three TV shows, *Bookaboo*, *CBeebies Bedtime Stories*, and *Play School*	Zhang, K., Torr, J., & Djonov, E. (ready for submission). The stated views of mothers, 4 year old children and television producers about television programmes that represent picture-book reading.	Thematic analysis

3.3.1 Collection of television programmes and related materials

This study focuses on television programmes that depict the reading of picture books. This type of television programme was selected for the following reasons: 1) these television programmes, generally considered to be educational in content (see Section 2.2), feature picture books and book reading, and present literacy-related content and concepts; 2) the intended audience for the television programmes is young children, their families, and educators. These two selection criteria are aligned with the focus of this study on television programmes in which picture books are read for a target audience of preschool-aged children and their families. While there are a large number of television programmes for children that tell stories based on books, it is important to note that these were excluded from the survey, as this study focuses only on transmedia narratives on children's television that show the book-object or pages from it as it is being read aloud by someone (see Section 2.4 on different types of transmedia narratives).

3.3.1.1 Short list of television programmes that depict the reading of picture books

I conducted an initial search that found that at least six television programmes that represent picture-book reading that are or were broadcast across English-speaking countries. I shall briefly discuss each of these programmes in turn. Not all of them will be analysed in this study; but those that will be analysed were selected from the following list of programmes.

The present study focuses mainly on *Bookaboo,* a television series that presents shared reading for a viewing audience of 3- to 6-year-old children and adults. Its main character is a dog called Bookaboo, who plays the drums in a hard-rock band. His slogan is, "A story a day or I just can't play". Every episode opens with Bookaboo feeling anxious about joining his band on stage, until a celebrity arrives and reads him a picture book, which helps him "get [his] mojo back". The celebrity presenter,

who comes from the mass media or sports entertainment industry, reads a picture book with Bookaboo. During the reading they interact with each other, commenting on the book and asking and answering each other's questions related to the book.

By 2014, three series of Bookaboo had been released. The first two series (2009 and 2010) were produced for British television channels of ITV and CITV (Children's ITV) by Happy Films of Britain, and have 13 episodes each. The third series (2013), co-produced by Happy Films and Canada's Cité Amérique, consists of 28 11-minute episodes. Evidencing the success of the program, a series of *Bookaboo* in French was made in addition to the English series. The programme is broadcast internationally, on ITV and CITV in the UK, ABC2's ABC4Kids in Australia, and CBC in Canada.

In addition to the analysis of Bookaboo, the present study also analysed an episode of *CBeebies Bedtime Stories*, which is a storytelling programme based on popular picture books. It is BBC-produced and has been broadcast on BBC's CBeebies channel (BBC's young children's TV channel) from 2009 up to the present. In each episode, the presenter, a celebrity – an actor, musician, television presenter, or sportsperson – tells a picture-book story to the TV viewer. The presenter's speech is based on the text of the picture book, and the pages from the book are shown alternatively with the shots of the presenter's performance.

Four other programmes were initially considered for inclusion in the present study. *Play School* is an educational television programme produced by ABC and broadcast on ABC2's ABC4Kids. With its first episode broadcast in 1966, it is the longest-running television programme for children in Australia and the second longest in the world. The programme presents various activities, songs, games, and picture-book reading. According to an online episode of ABC's video programme, *Life Matters*, in which its presenter interviews four guests, who are Jan Stradling, Executive Producer of *Play School*, Benita Collings, former long-time presenter of the show, Karen Pang, presenter of the TV show, and Andrew McFarlane, presenter of the show (ABC Radio National, 2011), *Play School* epitomises early childhood

education and cultural diversity in Australia, and has become a symbol of childhood for Australian people. In each episode, two presenters perform a series of activities, including one of the presenters reading a picture book or telling a story to the viewers.

Driver Dan's Story Train is a television series for preschool children produced by Twofour54, a media company in the United Arab Emirates, and 3linemedia, a British company. It is shown on CBeebies of BBC, PBS Kids Sprout (a US digital television channel), and ABC2 in Australia. Two seasons, consisting of 52 and 50 episodes, respectively, and 1 special episode, have been launched, from 2010 to 2012. In each episode, after some activities, the main character, a lion named Driver Dan, reads a picture book to some other cartoon figures. This is followed by real children acting out the story that Drive Dan had read.

Between the Lions is a television programme aiming to promote reading and literacy skills. It is co-produced by WGBH and Sirius Thinking, Ltd., which are both US-based, and was released on PBS Kids from 2000 to 2010, with reruns to 2011. The setting is a library where a family of lions (parents and two cubs) lives, with minor characters including two pigeons, a personified statue, and other human or animal characters. Each episode has a theme, and many activities take place surrounding the theme, one of which is reading a picture book. In the reading section, the mother or father lion reads a picture book to the cubs and sometimes other listeners as well. Literacy-promoting techniques, however, are used in all sections of the programme, such as animation of alphabets and letters, repetition of sounds or vocabularies, and the synchronisation between alphabets and sounds.

Reading Rainbow is another US television programme that aims to promote reading books. It was successively produced by Lancit Media Entertainment (1983–2000) and On-Screen Entertainment (2000–2006), and released on PBS Kids. In each episode, presenter LeVar Burton, a famous actor, reads a picture book to the TV audience. After production stopped in 2006, the programme reran until 2009. In

2012, an app based on the show, The Reading Rainbow 2.0, was released and continues to be available at the time of writing (2017).

A summary of key information about these television programmes is presented in Table 3.2.

Table 3.2 Television programmes that represent book reading

Title	Producer	Broadcast on	Broadcast period (including rerun)	Mode of reading	Treatment of book pages	Music & sound effect	Mode of Interaction
Bookaboo	Happy Films (UK), with the 3rd season coproduced with Cité-Amérique (Canada)	CITV (UK), ABC2 (Australia), and CBC (Canada)	2009–	A celebrity presenter reads a picture book to Bookaboo, a puppet-dog listener.	The pages with words and characters are shown with animation and camera movements.	The book is read with background music and sound effects.	Bookaboo talks to the presenter during the reading.
CBeebies Bedtime Stories	BBC (UK)	BBC CBeebies (UK)	2009–	A celebrity presenter tells a story from a picture book to the audience.	The pictures on the book are shown with camera choices, without animation.	The book is read with background music and occasional sound effects.	The presenter addresses the TV audience before and after the reading.
Play School	ABC (Australia)	ABC2 (Australia), TV2 (New Zealand) *	1966–	Book reading is only one of the many sections of the programme. In it a presenter reads a picture book to the audience.	The pages are shown with camera choices but without animation. They are shown sometimes but not always with the presenter's finger pointing.	The book is read with background music but not sound effects.	The presenter introduces the book before and talks about its content after the reading.
Driver Dan's Story Train	Twofour54 (United Arab Emirates) and 3linemedia	PBS Kids Sprout (US), ABC2 (Australia), and BBC	2010–	A puppet lion reads a picture book to several other animated characters.	The pages are shown with camera choices, without animation.	The book is read with background music but not	Only occasionally some other character talks

	(UK)	CBeebies (UK)				sound effects.	about the story.
Between the Lions	WGBH and Sirius Thinking, Ltd. (US)	PBS Kids (US)	2000–2011	Book reading is only one of the many sections of the programme. In it the mother or father lion reads a book to the lion cubs and other characters.	Words and characters are animated, while camera movement is not made best use of.	The book is read with background music and sound effects.	The characters talk about the text during reading.
Reading Rainbow	Lancit Media Entertainment (1983 – 2000); On-Screen Entertainment (2000 – 2006) (US)	PBS Kids (US)	1983–2009**	Book reading is only one of the many sections of the programme. The presenter reads a picture book to the TV audience.	The pages are shown with camera choices, without animation.	The book is read with background music but not sound effects.	The presenter introduces the book before and talks about its content after the reading.

* New Zealand made its own version of *Play School* from 1972 to 1990. Since 2006, TV2 of New Zealand has been broadcasting the Australian version of *Play School*.

** The Reading Rainbow App has run from 2012 to the present.

3.3.1.2 Selection of television programmes for detailed analysis

After repeated viewings of the programmes, and careful consideration in light of the research aims of this study, I decided to focus primarily on the programme, *Bookaboo*. Bookaboo was chosen for a detailed case study because it shows the pages of the picture book as it is being read, and also, unlike many of the other programmes I considered, it shows both the adult and Bookaboo himself representing a child and thus represents the type of one-to-one interaction that occurs during shared reading. This was important as one of the purposes of this study is to compare *shared reading* as enacted on television, with actual mothers and children engaged in *shared reading* (but not shared viewing of the programme). Other television programmes do not show the interaction between adult and child, either because books are read directly to the television audience or because they show the interaction between just one reader and multiple child listeners who are gathered in a group and shown on the screen. The one-to-one interaction between adult and child was considered to be an essential criterion because this is a common mode for sharing literature with young children in Western cultures, and the one-to-one interaction between the adult and child has been shown to promote preschool-aged children's language and literacy development (Bus, 2002; Torr, 2008; Vander Woude et al., 2009).

The particular episode of Bookaboo that focuses on the picture book, *That Rabbit Belongs to Emily Brown*, was chosen as the main focus text for this research. It was chosen because an episode of *CBeebies Bedtime Stories* presents the same picture book, thus enabling a comparative analysis between the manners in which the two programmes present the picture book. In the episode of *Bookaboo* presenting the reading of *That Rabbit Belongs to Emily Brown*, the presenter (British actress Amanda Holden) reads the picture book with Bookaboo, an animated puppy character, modelling adult-child shared reading. In contrast, on the *CBeebies Bedtime Stories* episode, the presenter (British actress Freema Agyeman) reads and partially retells the story directly to the television audience. For a shot-by-shot transcription of the TV episode of Bookaboo in which *That Rabbit Belong to Emily Brown* is read, see Appendix 12.

3.3.1.3 Collection of additional materials about the selected television programmes

In order to learn more about the ideas and philosophies informing the production of television programmes that depict the reading of picture books, I conducted a survey of secondary materials about *Bookaboo*, *CBeebies Bedtime Stories*, and *Play School*. Secondary materials include information on the official websites of the television programmes, articles and reports published in magazines and newspapers, and personal contacts and, where possible, interviews with the producers of these shows. While it is understood that much of this documentary material is promotional in nature, it nevertheless provides some information about the qualities the producers consider important and want to foreground.

3.3.2 Selection of picture books

The book, *That Rabbit Belongs to Emily Brown*, was selected for detailed analysis and to be read by the nine mother-child dyads because: 1) the book is a winner of prestigious children's book awards, including the 2006 Nestlé Gold Award, the Sheffield Children's Book Award, and the Stockport Book Award; 2) it is typical of the types of books featured in *Bookaboo* in terms of genre and narrative structure; 3) it is read both on *Bookaboo* and *CBeebies Bedtime Stories*, and thus enables a comparative study; and 4) it is read by female presenters in the television episodes, so that the readings can be more appropriately compared with mother-child shared readings.

The picture book *That Rabbit Belong to Emily Brown* (2006) is thus a central component in the design of the case study presented in this thesis. It is the book read in the episodes of two different television programmes that were compared in this study, and was read by the mothers and children who participated in it. The book is written by Cressida Cowell and illustrated by Neal Layton. Published by Orchard Books, it is part of a series of books by the same author and illustrator that feature the characters Emily Brown and her toy rabbit Stanley – *Emily Brown and the Thing*, *Emily Brown and the Elephant Emergency*, and *Cheer up Your Teddy Bear, Emily Brown*.

Cressida Cowell is a British author of children's and young adult literature, well-known for her "How to Train Your Dragon" series. She emphasises the importance of reading to and with children, as she says,

> Reading a book with a child, even an older child, is the most important thing you can do for improving literacy and communication skills: books read to a child in their parent's voice will live with them forever. Sharing a book with your child, whatever their age, communicates how important books are. (Theatre Royal, 2014)

Neal Layton is a British writer, illustrator and artist, who is known for his illustrations, made by combining various tools such as pencil, ink, paint, photos, and computer.

The words and illustrations together present a story about Emily Brown and her toy rabbit called Stanley. Emily Brown likes to have adventures with Stanley in far-away places such as Outer Space, the Sahara Desert, the Barrier Reef, and the Amazonian Forest. The adventures only happen in Emily's imagination, however. The Queen notices the rabbit, and sends different underlings to exchange Stanley for other toys. When Emily rejects all the bribes, the Queen steals the rabbit. Then Emily goes to the Queen's Palace and takes Stanley back. Before leaving, she tells the Queen how to have a toy of her own. The narrative, therefore, has a repetitive structure (where different people sent by the Queen come to Emily Brown's home to request the rabbit), which can be used to make predictions and enhance engagement.

3.3.3 Recording mother-child shared readings

Before describing the methods and procedures for the collection of video-recorded shared readings, I shall introduce basic information about the mothers and children who participated in this research.

3.3.3.1 Mother and child participants

The participants in this study were nine 4- to 5-year-old children and their university-educated mothers, all of whom live in Sydney, Australia. Table 3.3 presents information about the children and their mothers, including the mothers' estimates of the amount of time they spend reading with their child, and their estimates of the time that their child spends watching television, and when and where they were recorded reading the book *That Rabbit Belongs to Emily Brown*. All names have been replaced with pseudonyms.

Table 3.3 Children and mothers who participated in the research

Mothers	Children			Place of reading	Time of recording	Estimated frequency of shared reading with mother	Estimated time the child spends viewing TV per day (hour)
	Name	Age (year;month)	Gender				
Noelene	Lia	4;1	Female	Observation room	October 2015	At least once a day	No more than 2.0
Vera	Karl	4;2	Male	Home	February 2016	At least once a day	1.5
Kylie	Henry	4;3	Male	Observation room	March 2015	Every night	0.5-1.0
Jessie	Bella	4;3	Female	Observation room	April 2015	Every day	0.5-1.0
Mia	Vicky	4;4	Female	Childcare centre	May 2015	Every second day	1.0-2.0
Katie	Alex	5;1	Male	Home	May 2015	Every night or two	0.5
Fiona	Ralph	5;1	Male	Home	May 2015	Every night	0.5
Michellel	Jo	5;4	Male	Home	October 2015	Every night	1.0-2.0
Zoey	Kia	4;5	Female	Home	October 2015	Every second day	0.5

Mothers, rather than fathers or other caregivers, were selected because: (i) they are more likely to undertake shared reading with children (Karrass, VanDeventer, & Braungart-Rieker, 2003); (ii) most studies of shared reading focus on mothers reading with their children; and (iii) the two television episodes selected for detailed analysis featured female presenters – Amanda Holdern in *Bookaboo* and Freema Agyeman in *CBeebies Bedtime Stories*. Criteria for selection included that mothers should have similar educational backgrounds, as maternal education affects the nature of shared picture-book reading, with implications for the extent to which the reading practice promotes early language and literacy development (Bojczyk, Davis, & Rana, 2016; DeBaryshe & Binder, 1994; Torr, 2004). To be included in this project, all the mothers had to have a university degree in any field, and to speak English fluently. All the mothers worked full time, although this was not a selection criterion for this study.

Children aged 4- to 5-years old were selected, as they are in their final year before the commencement of compulsory schooling, and thus their language and manner of interacting with others had not yet been affected by formal primary classroom pedagogical practices and processes. The television programmes that are focused on in this study target preschool-aged child viewers.

3.3.3.2 Recruitment, methods and procedures

To recruit participants, an email titled, "Email requesting childcare centre directors to assist with identifying potential participants" (Appendix 3), was sent to the directors of some childcare centres in Sydney. The directors helped pass the form, "Information and consent form parents and children" (Appendix 5), to parents of 4- to 5-year-old children at their centres. At the same time, an email titled, "Invitation to parents for participating in the research" (Appendix 4), was sent to some parents. The researcher's supervisors also helped to send this invitation to some parents of 4- to 5-year olds. Finally, 12 mothers replied and expressed interest in participating in the research with their children; however, three withdrew their expression of interest prior to the data collection. Nine children and mothers participated in the research.

The shared reading (and interviewing, which is to be discussed in Section 3.3.4.1) took place in the children's homes (n = 5), in an observation room with home-like

furniture used for this purpose on the university campus (n = 3), or at the child's childcare centre (n = 1) (See Table 3.3). The mothers and children made the decision regarding where to participate in the research, without having to provide a reason. Most of the mothers selected a location for reasons of convenience.

In this part of the research, each mother and child read the book, *That Rabbit Belongs to Emily Brown*, together. They read the book without the presence of any researchers, in order to enhance the naturalness of the situation as much as possible; although it is likely that the presence of the two video cameras would have some effects on the nature of the mothers' and children's interactions. The reading was video recorded by two cameras at the same time. One camera caught the scene of the mother and child reading, and the other captured the book pages, recording the readers' acts of turning pages and pointing. Video recording has been frequently used in literacy studies in both home and school settings, as it can reveal how participants use various semiotic resources for communication and learning: "Video data unveil how young children use the full range of material and bodily resources available to them to make and express meaning" (Flewitt, 2006, p. 25). Transcriptions of the video-recorded readings are attached in Appendix 9. The analysis of the shared reading of the mothers and children provided a means of comparison with the scripted and acted shared reading presented on *Bookaboo*.

3.3.4 Interviews with mothers, children, and television producers

This section describes the process of interviewing the nine mothers and children who participated in this research, and the process of interviewing the TV producers.

3.3.4.1 Interviews with mothers and children

After they had finished the shared reading, the mothers and children were interviewed. In preparation for the interview, they were invited to watch the episode of *Bookaboo* in which *That Rabbit Belongs to Emily Brown* was presented. This was the same picture book that the mothers and children had just read together. The television viewing of Bookaboo was done to prepare the mothers and children for the interviews, which, amongst other topics, sought their views about television

programmes where picture books were presented. In other words, the purpose of showing the *Bookaboo* episode to the mothers and children was *not* to examine their *shared viewing* of such programmes or whether and how it may influence the shared reading of picture books by mothers and children. While an important direction for future studies, this was not the purpose of the present study.

The length of the interviews ranged from 10 to 35 minutes, with an average of 18 minutes. One mother sent her responses to the research questions via email, while her child's responses were voice-recorded. Sometimes a mother would prompt her child to respond to the interview questions. The interviews were audio recorded and transcribed (for the transcription of these, see Appendix 10). Asking adults familiar with the child to assist in the interview process is an established strategy for interviewing children, as "children's utterances are better in every way (longer, clearer, more complex, more thoughtful) when the children are in a familiar environment, with familiar adults" (Brooker, 2001, pp. 164-165). There have been various other participatory approaches to interviewing young children under 6 years of age (Clark, 2007; Clark, Moss, & Kjørholt, 2005; Dockett, Einarsdóttir, & Perry, 2011; Einarsdóttir, 2007). Interviewing children in the presence of mothers and with their support suited the present researcher, who did not have experience in research with children of this age. During the interviews, some children actively talked about television, book reading and *That Rabbit Belongs to Emily Brown*; while other children were less willing to discuss these ideas but were eager to do other things, for example playing with toys or playing electronic games. A full account of the mothers' and children's responses during the interviews is provided in Chapter 8.

The interview questions addressed to the mothers and children (Appendix 7) were designed to understand the mothers' stated views regarding: 1) book reading and television viewing in general; 2) the benefits and disadvantages of television programmes such as *Bookaboo* for promoting the child's interest in picture books; 3) using television to promote young children's literacy skills and engagement with reading; and 4) the children's attitudes and feeling towards reading with their mothers and towards reading as represented on television.

3.3.4.2 Interview with television producer

It was considered important to obtain the views and ideas of the producers of television programmes that depict the reading of picture books; however, there were several difficulties in implementing this part of the research design. These included difficulties in gaining access to the producers, or other key decision-makers, of the programmes, and scheduling difficulties due to different time zones.

Since the British Broadcasting Corporation is the producer of *CBeebies Bedtime Stories*, I initially contacted the BBC Enquiries Team via its website (https://ssl.bbc.co.uk/faqs/forms/?eid=&id=LO9MJ3CO6F1D8DBMSKPKVQ3SLC&mid=&uid=816078563), enquiring whether I could conduct an interview with the show's producer(s). The Enquiries Team provided me with the email address of the CBeebies Presentation Team. After agreeing to be interviewed, the CBeebies Presentation Team forwarded my questions to the then-producer of *CBeebies Bedtime Stories*. Finally, the producer sent the responses to my questions to me. For the interview with the producer of *CBeebies Bedtime Stories*, see Appendix 11.

The questions I asked during in the interview (Appendix 8) were about the motivations and purposes of the programmes, standards for picture book selection, criteria for presenter selection, and feedback from television viewers. Email interviewing has been argued to be a legitimate qualitative method in educational and other research (James, 2007). Since the producer of *CBeebies Bedtime Stories* and I lived in different time zones, it was a pragmatic decision to select the form of asynchronous interview via email. This method also gave the producer enough time to consider and answer the questions. A limitation is that the interview was not located in a naturalistic, face-to-face context, so I was not able to ask follow-up questions to gain greater clarity and understanding of the interviewee's ideas and views.

I interviewed a producer of another television programme, and the process was similar to the above-presented email interview. However, neither the programme nor its producer granted me consent to publish this producer's responses in my research outputs or reveal the name of the programme.

I also had some informal communication with a producer of a third television show. However, since I did not send her or him a list of formulated questions, this could not be accounted as an email interview.

3.3.5 Summary of research design and data collection

Please see Figure 3.1 for a summary of the overall design of the thesis and data collection.

TV shows
- Survey the TV shows that represent picture book reading
- Select *Bookaboo, CBeebies Bedtimes Stories* and *Play School*
- Collect materials about the three shows, including contact/interviews with their producers

TV episodes Picture book
- Select the episode of *Bookaboo* that represents *That Rabbit Belongs to Emily Brown*
- Compare *That Rabbit Belongs to Emily Brown* and its representation on *Bookaboo*

Parent-child readings & interviews
- Record nine mothers and children reading *That Rabbit Belongs to Emily Brown*
- Interview the mothers and children

Comparative analysis
- Compare the televisual reading on *Bookaboo* and *CBeebies Bedtimes Stories* with the recorded mother-child readings

Thematic analysis
- Analyse the perspectives of TV producers and the perspectives of mothers and children

Figure 3.1 Process of data collection and analysis

3.4 Data transcription

The episode of *Bookaboo* in which *That Rabbit Belongs to Emily Brown* is read, the mother-child shared-reading recordings, and the interviews with the mothers and children, were transcribed for analysis. The purpose of the transcriptions is to assist and facilitate analysis by showing how various multimodal resources were used in the television programmes and by parents and children during shared reading.

Regardless of its format, a transcription can never show all the aspects of the original data. Transcription always involves the representation and transduction of data, as researchers make decisions on which aspects of the data to select, highlight, or omit (Bezemer & Mavers, 2011; Flewitt, Hampel, Hauck, & Lancaster, 2014; Thibault, 2000). Transcription techniques thus "provide a sense of the choice-making processes involved in multimodal data analysis and representation" (Flewitt et al., 2014, p. 44).

In transcribing the television episodes as multimedia texts, and the video-recorded shared-reading interactions, I too made such choices. Firstly, speech was represented using written language, and bold font was adopted for words pronounced with emphasis. Additional phonological characteristics such as pitch or voice quality were thus only noted where highly relevant for addressing the study's research questions (e.g. comparing the performance of television presenters vs. mothers in the study, and how they read certain words or adopted character roles), but were not systematically transcribed or analysed within the scope of this project. Secondly, the dynamic moving images in the transcribed TV episodes were represented with still images, within table cells, rather than using video transcription and coding software such as ELAN. This decision suited the thesis-by-publication format I adopted for my dissertation. Thirdly, contextual information such as the place of videorecording, relationship between participants, and age of the children, was not included in the transcription, as this study does not explore the role that such contextual factors play in shared reading. The rest of this section describes and justifies the transcription choices made in this study.

3.4.1 Multimodal transcription of a television episode

The episode of *Bookaboo* that features the book *That Rabbit Belongs to Emily Brown* was transcribed in full (see Table 4.2 for a snapshot of the transcription; see Appendix 12 for the whole transcription). The transcription can be described as "multimodal" (Baldry & Thibault, 2006; Norris, 2004; Roberts, Djonov, & Torr, 2008; Thibault, 2000), as it seeks to display the co-deployment of diverse semiotic resources during the unfolding of the episode as a complex and dynamic multimodal text.
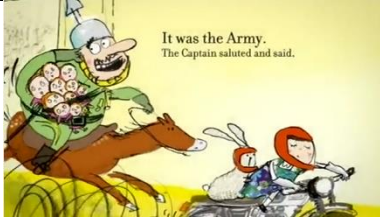
The shot was taken as the basic unit for transcription. A shot is "one uninterrupted image with a single static or mobile framing" (Bordwell & Thompson, 2004, p. 505). It has been "the most commonly adopted unit across all styles and periods of film analysis" (Bateman & Schmidt, 2012, p. 156), and is widely used as the unit for contemporary multimodal audio-visual analysis (e.g. Feng, 2012; Pun, 2005; Tseng, 2013b). The shot is also a particularly suitable unit for transcribing shows such as *Bookaboo,* which are very carefully edited to alternate shots of the readers with shots of the picture book and its pages, and for the interest in this study in the ways televisual resources such as camera angles and movement are added in the representation of picture books.

The dynamic co-deployment of different multimodal resources is represented by using a different column for the each of the following aspects: shot number and duration; camerawork; visual track (represented by a visual still from the shot); description of animation and the presenter's gestures; speech (including the reading and talk); and music/sound. Stills from each shot are included this table, as they show the representation of the picture book in them. This way of transcribing the TV episode enabled me to compare this episode with the picture book, examining the role of animation, sound effects, and camera movement in transforming the picture book on television. The qualities of animation effects and gestures were not transcribed or analysed, as this study focuses on the role of multimodal interaction in the transformation of picture books as they are represented and read on children's television shows and in the practice of shared reading, rather than on the contribution of any particular semiotic resource.

The shot-by-shot transcription was used to assist the analyses for Chapter 5 to 7. For Chapter 5, I also tried a method of transcription based on the generic stages of the picture-book story. Generic stages are the different stages of a narrative story from the beginning to the end (Martin & Rose, 2008). That transcript was not as detailed as the one presented here, as illustrated in Table 3.4, as a generic stage is a larger unit of transcription.

Table 3.4 An excerpt of the transcription of a *Bookaboo* episode

Shot & time	Camera	Visual track	Description	Speech*	Music/Sound
…	…	…	…	…	…
7 00:02:46-00:26:51	**VA:** eye level **HA:** oblique **D:** close **CM:** stationary **CP:** #1		The presenter displays and introduces the book.	**Presenter:** *That Rabbit Belongs to Emily Brown*, by Cressida Cowell and Neal Layton.	Background music begins, but stops when the author and illustrator are introduced.
8 00:02:51-00:26:52	**VA:** eye level **HA:** oblique **D:** close **CM:** stationary **CP:** #2		Bookaboo pleads with the presenter to start reading.	**Bookaboo:** Shall we read it?	
…	…	…	…	…	…
29 00:01:33-00:01:35	**VA:** eye level **HA:** oblique **D:** close **CM:** stationary **CP:** #1		The presenter reads.	**Presenter:** AN HOUR OR SO LATER, EMILY BROWN AND STANLEY…	Another background music begins.
30 00:01:35-00:01:42	**VA:** eye level **HA:** frontal **D:** long **CM:** stationary **CP:** #3		The motorbike moves forwards and it stops when the knocking at the door is heard.	**Presenter:** …WERE JUST RIDING THROUGH THE SAHARA DESERT ON THEIR MOTORBIKE, WHEN THERE WAS A RAT-A-TAT-TAT! AT THE GARDEN DOOR.	Background music continues, while the sound of the motor bike gradually rises.

31 00:01:42- 00:01:43	**VA:** eye level **HA:** oblique **D:** close **CM:** stationary **CP:** #2		Bookaboo looks at Amanda and asks a question.	**Bookaboo:** Who's at the garden door?	No background music.
32 00:01:43- 00:01:46	**VA:** eye level **HA:** frontal **D:** from close shot to long shot **CM:** moving (zooming out) **CP:** #3		The captain talks to Emily Brown.	**Presenter:** IT WAS THE ARMY. THE CAPTAIN SALUTED AND SAID,	The neigh of the horse is used to identify and introduce the army. With the neigh of the horse, another background music begins.
…	…	…	…	…	…
123 00:07:36- 00:07:37	**VA:** high angle **HA:** back **D:** close **CM:** stationary **CP:** #4		The presenter turns off the book.	**Bookaboo:** Thank you for reading me that…	Background music continues.
124 00:07:37- 00:07:38	**VA:** eye level **HA:** oblique **D:** close **CM:** stationary **CP:** #2		Bookaboo speaks.	**Bookaboo:** … lovely story.	Background music continues.

| 125 | VA: eye level | | The presenter and Bookaboo talk. | **Presenter:** It's my pleasure. | Background music continues. |
| 00:07:38- 00:07:41 | HA: oblique D: close CM: stationary CP: #1 | | | **Bookaboo:** Thank you, Amanda. | |

*In the Speech column, talk is represented in lower case and reading in upper case.

The Camera column in Table 3.4 includes several aspects of choices in the camerawork. These are explained in Table 3.5.

Table 3.5 Camera choices represented in the transcription of *Bookaboo*

Dimensions	Choices
Vertical angle (VA)	High angle Eye angle Low angle
Horizontal angle (HA)	Frontal angle Oblique angle
Distance (D)	Close shot Medium shot Long shot
Camera movement (CM)	Stationary shots Moving shots: zooming in/out Moving shots: panning
Camera position (CP)	CP #1 is in front of the presenter and Bookaboo CP #2 is oblique and used to foreground Bookaboo CP #3 focuses on the pages of picture books CP #4 is in an over-the-shoulder position to capture the turning of pages by the presenter

3.4.2 Linguistic transcription of video-recorded shared readings and audio-recorded interviews

The shared reading recordings and interviews were verbally transcribed for analysis. The written transcription of the shared-reading interactions includes descriptions of salient multimodal features, in parentheses. The text read by the mothers was presented using capital letters so as to be distinguished from the talk between mothers and their children. The following is an excerpt of the transcription of the shared reading by one of the dyads of child and mother:

Mother:	(reading) "... IN RETURN, SHE OFFERS YOU THE BRAND-NEW GOLDEN TEDDY BEAR, TEN TALKING DOLLS THAT SAY 'MAMA MAMA', AND FIFTY ROCKING HORSES THAT ROCK FOR EVER". (talking) Would you like these things, Keira?
Child:	(shakes her head and makes a noise of negation)
Mother:	What would you want?
Child:	(points to the image of the rabbit)
Mother:	Who's that?
Child:	Rabbit.
Mother:	The rabbit.

The written transcription of everyday interactions has been criticised for the dominance it accords to language, which is considered to be a significant limitation in studies of multimodality (Flewitt et al., 2014; Norris, 2004). To overcome this limitation, researchers use a range of strategies. These include: using still images that capture people's gaze, gestures and postures (Goodwin, 2007; Heath, Hindmarsh, & Luff, 2010; Jewitt, Bezemer, & O'Halloran, 2016; Mavers, 2009, 2012); typographic choices (e.g. particular layout, fonts and characters), such as those that are overlaid on images in order to signify variation in voice quality and overlaps in Norris's (2004) method for transcribing everyday interactions; or using a table to draw attention to particular semiotic resources, presenting each in a separate column or row/tier, as in Flewitt's (2013) study of gaze, posture and body movement in adult-child interactions, or Taylor's (2014) of similar resources in classroom interaction.

With respect to Bezemer and Mavers's (2011) argument that every transcription method entails "gains and losses", the verbal transcription method in this study was selected for its ability to capture the natural flow of conversation during shared reading. I did not adopt a multimodal transcription approach that systematically represents the gaze, gestures, and postures of mothers and children during shared reading, as drawing attention to each individual one of these resources could distract from the focus of this study, on the contribution of the talk between mother and child in constructing each shared-reading interaction as a cohesive and coherent exchange of meaning with potential to support young children's language and literacy

development. Such detailed, comprehensive "bottom-up" transcriptions tend to align with purposes where multimodality itself is the focus – to explore description or theory of multimodal discourse. Resources such as gaze or gesture were described in parentheses in the transcription, and analysed only where they were particularly relevant for supporting aspects of language and literacy development. Although a closer focus on particular resources would be a valuable direction for research that aims to examine the contribution of specific modes to shared reading; this was not the focus of the analysis of shared reading presented in this study.

The audio-recorded interviews with the mothers and children were also verbally transcribed, with noticeable periods of silence, pauses, overlaps, and some voice qualities annotated in parentheses. This method of transcription suited the aim of using the interviews to investigate the mothers' and children's stated views of television programmes that represent picture-book reading.

The transcription of mother-child shared readings is attached in Appendix 9, and the interviews with mothers and children in Appendix 10.

3.5 Strategies for analysis

This section provides a brief overview of the various methods of analysis of the data as described in this chapter. The next chapter of the thesis, Chapter 4, provides a detailed exegesis of the theoretical frameworks that underpin the methods of analysis set out below.

3.5.1 Analysis of television programmes and picture books

The analysis of television programmes in the present study combined a qualitative content analysis of various programmes in which picture books are read for a target audience of preschool-aged children, and detailed multimodal analysis of a selected episode from one such programme.

Qualitative content analysis is a method for systematically and flexibly describing textual or other kinds of data, which is often used to provide a macro perspective and information about specific features encountered in a set of data (Mayring, 2000;

Schreier, 2014). The content analysis of the television programmes offered an overview that informed the selection of the television programmes and episodes (1 from *Bookaboo* and 1 from *CBeebies Bedtime Stories*) that were subsequently transcribed and analysed in greater detail, and also informed the interpretation of findings yielded by the multimodal analysis.

A multimodal analysis of the picture book, *That Rabbit Belongs to Emily Brown*, was conducted after I decided to focus on a television episode that represents this book. The analysis of the picture book was done page by page or by double-page spread. I focused on the pictures and layout, analysing how these make meaning. The frameworks used for the multimodal analysis of the picture book are Kress and Van Leeuwen's (2006) theory of visual design and Painter et al.'s (2013) framework for analysing picture-book narratives. These two will be introduced in Sections 4.3.1 and 4.3.2, respectively, of the next chapter. A transcription of the analysis is attached in Appendix 14.

Multimodal analysis was then employed to investigate the representation of the picture book *That Rabbit Belongs to Emily Brown* on *Bookaboo*. Specifically, detailed analysis was carried out to explore how the semiotic resources of animation, sound effects, and camera movement on television transform the meanings of the original picture book and could thus potentially affect children's engagement with and comprehension of the story. The detailed analysis and discussion of this aspect of the study will be presented in Chapter 5.

3.5.2 Analysis of shared reading practice in recorded videos and on television

Both the mother-child shared readings, and the activity of picture-book reading on the television programmes, were analysed in terms of their features as a social practice from a critical multimodal perspective. Van Leeuwen's (2008) framework for critical multimodal analysis of social practices was adapted for this part of the present study. According to this framework, a social practice consists of various elements including actions, actors, time and place, and resources (materials and tools). When a social practice is recontextualised in discourse, these elements undergo transformations including additions, deletions, rearrangements, and substitutions.

Analysing shared reading as a social practice allows a systematic exploration of various elements of this practice, such as the reader, the action of reading and talking about the book, the material for reading, and the purposes of the reading. In addition, analysing shared reading as a social practice enables researchers to make a systematic comparison, of this practice in real life and its representation on television. Overall, this type of analysis covers certain elements such as the one-to-one interaction, the text of picture books, and the manner in which mothers read; all of which, as discussed in Section 2.3.3, are key factors that have been shown to promote children's literacy development during shared reading. The analytic framework (Van Leeuwen, 2008) will be presented in detail in Section 4.4.1, and the results of analysis will be discussed in Chapter 6.

3.5.3 Analysis of interviews

Interviews with the mothers and children were analysed to investigate their perspectives and opinions on book reading and television viewing in general, and their views about promoting children's literacy skills and interest in reading through television programmes that represent picture-book reading, such as *Bookaboo* and *Play School*.

Interviews with the television programme producers were analysed to ascertain the purposes and design of the television programmes. The stated views and purposes of television programmes by the producers were complemented by analysing the secondary material about these television shows, e.g. materials on their official websites.

Qualitative thematic analysis was used to explore the perspectives of television programme producers and those of mothers and children. Thematic analysis is an effective method to extract, categorise, and systematise participants' concepts, beliefs, or philosophies (Corbin & Strauss, 2008; Ryan & Bernard, 2003). It involves identifying and classifying themes, i.e. abstract concepts, in a collection of data. As has been remarked: "Thematic analyses move beyond counting explicit words or phrases and focus on identifying and describing both implicit and explicit ideas within the data, that is, themes" (Guest, MacQueen, & Namey, 2012, p. 9).

3.6 Ethical considerations

Ethical considerations are paramount in all research, and special considerations are necessary for any research that involves children (Alderson, 2014; Coady, 2010; Flewitt, 2005). Ethical considerations for the present study involve the dimensions of informed consent, confidentiality, and trustworthiness.

3.6.1 Informed consent

This research was approved by the Human Research Ethics Committee of Macquarie University (Reference No.: 5201400752). Please see Appendix 1 for the ethics letter issued by the said Committee.

A key feature of ethical research concerns the issue of informed consent. During the recruitment process, the mothers were given full information about the study and what they would be required to do if they decided to participate (for further details, see Appendix 4, Invitation to parents for participating in the research). They were asked to read the consent form (Appendix 5) after they agreed to participate in the research. All the mothers gave written consent before participating in the videorecording and interviews.

The television producers who were interviewed were given full information about the research and their participation in it during the recruitment process. They were asked to read the consent form (Appendix 6) and sign it if they agreed to participate in the research. The producer of *CBeebies Bedtime Stories* gave written consent and permitted me to use and quote the producer's interview responses in my research outputs. The producer of another television show, who wished to remain anonymous, gave limited consent via email before being interviewed.

A fundamental feature of informed consent is voluntariness. The mothers, children and producers who participated in the research could choose to withdraw any time without having to give a reason. Child safety and care were also paramount. During the processes of video recording and interviewing, all interactions with children only occurred in the presence of their mothers.

3.6.2 Young children's consent

This research acknowledges and conforms to *The United Nations Conventions on the Rights of the Child,* which states:

> The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice. (UN, 1989)

To gain children's consent, the mothers were asked to read the "Information and consent form for parents and children" (Appendix 5) and explain it to their children. Therefore, both the mother and her child were asked to agree to participate in the research before I started collecting data. Both of them were asked to sign on the consent form, although, according to ethics clearance protocols, it was not strictly necessary for the child to do so if they did not wish to. Nevertheless, some children signed with delight. Previous research argues that even children of 2 or 3 years old can at times have the competence to give consent or dissent regarding their own participation in any research (Dockett, Einarsdóttir & Perry, 2012; Flewitt, 2005). Dissent can be expressed by very young children through a reluctance to participate or by appearing distressed or uninterested. I did not observe these reactions in the present research. If I had, I would have rescheduled the recording to another time, and if the child still indicated reluctance to participate, I intended to discontinue data collection with this participant. As noted above, the child participants did not indicate reluctance or dissent.

Nevertheless, it is acknowledged that issues around children's consent are complex, given the fact that mothers have the power, either overt or tacit, to influence their children's decisions, and it would be unlikely for a child to refuse consent if the mother had given it (Foucault, 1977). Furthermore, children's perspectives and voices are eventually mediated and interpreted by adult researchers, and this research is no exception. Even if the research output is written by children themselves, it is reviewed and edited by adults, and disseminated in a market of publication that is controlled by adults. Power relations play a role particularly in the practices of meaning making and knowledge transmission, such as in shared reading between a mother and child.

As Foucault (1982) argues, as long as one is involved in signification, one "is equally placed in power relations which are very complex" (p. 778).

Issues surrounding young children's consent have implications for children's participation in research more generally. As this study is focused on analysing television programmes targeted at children prior to school age, I was particularly interested in understanding their responses to such programmes in particular, and their views about reading and literacy more generally. Recent perspectives on early childhood have emphasised the fact that childhood is socially and culturally constructed and a distinctive phase of human life, rather than merely an imperfect earlier form of adulthood (James & Prout, 2015[1990]; Jenks, 1982; Lesnik-Oberstein, 1998, 2011; Whiteman & De Gioia, 2012). According to this view, with which I concur, children's perspectives should be considered in the design of any research that involves children. This study investigated the children's active role through the analysis of their interactions with their mothers during shared reading, and their responses during the interviews.

3.6.3 Confidentiality

Information about the mothers, children, and the child care centres that helped in recruiting participants, including their names, was kept strictly confidential. All identifying details are anonymised in the outputs of the research. The images of the mothers and children from the recorded videos will not be presented in the outputs of the research.

Information about the television programme producers was also kept strictly confidential. Permission was obtained from the production team of *CBeebies Bedtime Stories* to use the opinions and words in the interview with that programme's producer. The other two television programmes whose producers were interviewed or contacted will be kept anonymous.

3.6.4 Issues of trustworthiness

The qualitative research reported in this thesis focused in detail on a small number of texts and cases. For this reason, concepts of reliability, validity, and generalisability,

which are fundamental features of quantitative methodologies, are not applicable to this research. Instead, ethical qualitative research can be framed around four mutually related concepts: dependability, credibility, transferability, and confirmability (Lincoln, & Guba, 1985; Shank, 2006). Dependability refers to whether a researcher shows "where the data in a given study comes from, how it was collected, and how it was used" (Shank, 2006, p. 114); and confirmability is about "the details of the methodologies used" (Shank, 2006, p. 115). In this chapter, I have described the processes and methods employed in collecting data, as well as the strategies used when analysing them, in order for the reader to have enough information to evaluate the dependability and confirmability of the research. The research design presented in this chapter aims to lead to accurate and credible findings, which is what credibility encompasses.

3.7 Summary of the chapter

This chapter has presented the data set for this research, and the methods and process of collecting a range of data; including three television programmes, a picture book, videorecorded shared readings by nine mothers and children, interviews with these mothers and children, and secondary materials about the three TV programmes. I explained the methods for transcribing and analysing the data. This chapter ended with a reflection on key ethical issues involved in this research. In the next chapter, I present the theoretical frameworks that underpin the research.

Chapter 4 Theoretical orientation

4.1 Introduction

As described in Chapter 1, this research project aims to investigate: (1) the transformations in meaning that occur when traditional print-based picture books are represented on television programmes for children; (2) the practice of shared reading as depicted in such programmes, and how it compares with the actual shared reading of mothers and their preschool-aged children; and (3) the stated views of the mothers and children, and of the producers of these programmes, about the potential of such programmes to support early language and literacy development.

In Chapter 3, I described the methods I employed in undertaking this investigation, including details about the participants, the types of data collected, and the manner in which the various types of data were transcribed and analysed. I argued that picture books, television programmes and shared reading interactions involve a high degree of multimodal complexity, as they construct meaning through choices from a range of semiotic modes such as written text, images and visual design elements, speech, gestures and other body language. Meaning making on television also involves camera movement, animation, music and sound effects.

In order to investigate the research questions posed in this study, it is necessary to adopt a theoretical orientation that provides a unified framework for analysing the contribution of language, other modes, and their interaction, to meaning making within social situations and broader cultural contexts. In Chapter 4, I shall discuss the theoretical concepts that underpin this study: those of systemic functional linguistic theory (Halliday 1978; Halliday & Hasan 1985), which focuses on the role played by language in the realisation of meaning in human interactions; and multimodal social semiotic theories, which have built on the principles of systemic functional linguistic theory to focus on multimodal meaning making in a range of texts and contexts. The latter theories are concerned with understanding how meanings are realised through the deployment of multiple semiotic resources, such as image, animation, and gesture, in particular sociocultural and situational contexts (Hodge & Kress, 1988; Van Leeuwen, 2005a).

I shall first outline the key tenets of systemic functional linguistic theory (SFL) as they pertain to the present study, by focusing on those principles that have informed and provided the foundation for the extension of the theory to the interpretation and analysis of other modes of meaning making besides language.

4.2 Key tenets of Systemic Functional Linguistics

4.2.1 Language as a social semiotic

According to SFL, language serves as a social semiotic that is fundamental to the conduct of human activity and interaction. Halliday views language as "one of the semiotic systems that constitute human culture" (Halliday, 1978, p. 2), and defines the term social semiotic as follows: "I would use the term 'semiotic' to define the perspective in which we want to look at language: language as one among a number of systems of meaning that, taken all together, constitute human culture" (Halliday & Hasan, 1985, p. 4). Language is able to serve these functions because it comprises a series of complex semantic networks from which speakers make systematic grammatical and lexical choices (the lexicogrammatical stratum), based on the purposes of the language user in a given sociocultural context. Thus, according to a social semiotic theory, language is not studied in a vacuum, but analysed and theorised in consideration of many different but interrelated factors, such as the text, the situation, the text variety, and the language system (Halliday, 1978, pp. 108-126).

Among the relationships between these factors, an essential one is the relationship between language and its use in particular contexts and situations. The relationship between language as meaning potential and language as text (i.e. language as it is expressed in actual texts) is referred to as *instantiation*. Halliday and Matthiessen (2014) illustrate the relationship between language as system and language as text by analogy with that between climate and weather, and state that "they are the same phenomenon seen from different standpoints of the observer" (p. 27). All specific texts or specific cases of language use are instances of the choices made from the language system as a whole, or the *meaning potential* of language.

As various semiotic resources are viewed as having meaning potential, the study of language and other semiotic systems is considered to be "the study of meaning in

its most general sense" (Halliday & Hasan, 1985, p. 4). This meaning-based, or functional theory, of language and other multimodal systems of meaning-making, provides a theoretical underpinning for the present study, which, as discussed in previous chapters, seeks to understand how meanings are construed in different contexts (the reading of picture books on television and by mothers and children) and through different semiotic systems such as language, images, gestures, sound effects, animation and camera movements.

4.2.2 A language-based theory of learning

One of the advantages of adopting SFL and multimodal social semiotic approaches is that they provide a theoretically motivated, non-ad hoc means of understanding the role that language, and by extension other multimodal resources, play in children's learning. As language is seen as *meaning potential*, young children's language learning is understood as a process of "learning how to mean" within a social context that makes it relevant (Halliday, 1975; Painter, 1999; Torr, 2015), rather than being construed as the staged emergence of individual cognitive processes in the child. Thus, SFL constitutes both a theory of language development and also a theory of learning more generally, as stated by Halliday (1993):

> When children learn language, they are not simply engaging in one kind of learning among many; rather, they are learning the foundation of learning itself. The distinctive characteristic of human learning is that it is a process of making meaning—a semiotic process; and the prototypical form of human semiotic is language. Hence the ontogenesis [development] of language is at the same time the ontogenesis of learning. (Halliday, 1993, p. 93)

Hence, the detailed analysis of the linguistic and other multimodal features of adult-child talk, either as depicted on a scripted television programme or in the actual speech of mothers and their children, provides a means of exploring whether, and if so how, the interactions being observed have the potential to support children's literacy learning, which is one of the aims of the present study.

4.2.3 The relationship between context of situation and language use

Another advantage of adopting SFL and multimodal social semiotic approaches is that they provide a framework for analysing the relationship between the non-linguistic features of a situation and the actual meaning-making resources deployed. As explained in previous chapters, both picture books and shared reading can be analysed in terms of the manner in which meanings are realised through language and other modalities. Shared reading can also be described in terms of its features as a distinct social practice (Van Leeuwen, 2008), or in terms of the stages through which it is typically constructed (an introduction, text read aloud, discussion surrounding text, conclusion). The term *context of situation* was defined by Halliday (1978) as the features of a setting that are manifested in the linguistic choices made by speakers: that is, as "a complex of three dimensions: the ongoing social activity, the role relationships involved, and the symbolic or rhetorical channel" (Halliday, 1978, p. 110). Particular configurations of these three dimensions are differentially deployed depending on the nature of the activity. The term *field* refers to the participants, processes and circumstances involved in a situation or activity; the term *tenor* refers to relationships between the participants involved in the situation or activity; and the term *mode* refers to the role played by language or other semiotic systems. The relationship between these three elements, and other non-linguistic features of the situation, are realised in the language used, or register, defined as "a configuration of meanings that are typically associated with a particular situational configuration of field, mode, and tenor" (Halliday & Hasan, 1985, pp. 38-39). Applying this conceptualisation of context to the present study, shared reading would be analysed according to the dimensions presented in Table 4.1.

Table 4.1 Context of situation during shared reading

Dimension of context of situation		Actualisation in shared reading between a mother and child
Field		Reading a picture book and discussing the text of the book
Tenor	Participants	A mother and child
	Relationship	Mother-child relationship (familiar; intimate; mother in position of authority)
Mode	Medium of language	Spoken
	Channel of language	Phonic
	Rhetorical orientation	Diverse: including but not limited to descriptive, explanatory, and persuasive
	Semiotic systems other than language (speech)	Gesture, gaze, posture

This emphasis on context and its relation with text highlights the social nature of meaning making, and has been influential in many applied studies of the nature of language use in educational settings, including studies of literacy pedagogy, structure and content of curricula, and interpersonal interactions (e.g. Christie, 2002; Jewitt, 2008; Kress et al., 2005; O'Halloran, 1998; Torr, 2008). Whilst text conveys meaning in context, it also constitutes and constructs the social context in which it functions.

SFL is particularly relevant in research concerned with language and literacy development in early childhood. This is because the three situational features described above (field, tenor and mode) are each simultaneously expressed in each major clause through one of three abstract metafunctions of language. The *ideational* metafunction of language is the function language serves in construing experience. It is realised in the lexicogrammar in systems of Transitivity, which specify participant(s), processes and circumstances in a clause. The *interpersonal* function is the function language serves in the negotiation of interpersonal relations. It is realised in the lexicogrammar in the systems of mood and modality. The *textual*

function of language is the function language serves in the organisation of a text, making it a connected, sense-making whole. It is this this latter, textual function of language and multimodal textual resources that is explored in Chapter 7 of this thesis, as the connections between the picture-book text, the shared reading of two mothers and children, and the actors on Bookaboo, are analysed.

So far in this section, I have discussed the concept of *context of situation* in SFL and its relationship with language use. I have explained that each dimension of the context of situation is realised by one of three metafunctions through their grammatical realisation (Transitivity, Mood and Modality, and systems of information, cohesion and coherence), thus locating the textual metafunction employed in Chapter 7 (to analyse cohesion and coherence in mother-child shared reading and on a television programme) within the metafunctional theory as a whole. As the context of situation involves three dimensions of the situation (the activities, the participants and their relationships, and the role of language and other semiotic systems), I have also drawn on this SFL model of context to analyse shared reading as social practice in Chapter 6. The context of culture is also distinguished from context of situation in the SFL model of context, following Malinowski (1994[1923]). Context of culture will not be discussed in the thesis, since it is not focused and analysed in the present study.

In making decisions about which theoretical constructs could best achieve the aims of the present research, other approaches to understanding context were considered (Duranti & Goodwin, 1992; Plowman 2016; Van Oers, 1998; Verschueren, 1999). In some approaches, context is conceptualised in consideration of the interplay between interpersonal, institutional and sociocultural elements (Cole, 1998; Rigotti & Rocci, 2006). Van Oers (1998) conceptualises context as a dynamic process, such that participants are creating and shaping context within an ongoing sociocultural activity. Plowman (2016) also argues that "a more fluid, emergent and multiscalar understanding of context without boundaries enables us to think differently about the relationships between practices, people and things" (p. 191). Rigotti and Rocci (2006) claim: "The context of the existence of a person might turn out to be differently specified in relation to the different moments, activities and aspects of her life" (p. 161). This can be seen in the case of shared reading, where the

mother who is reading is, on the one hand, a reader in relation to the book, and on the other hand, a mother in relation to the child who she reads with.

4.2.4 Cohesion and coherence

Thus far, I have introduced some of the key concepts in SFL that have informed the present study. I shall now discuss the textual metafunction as realised in the systems of cohesion and coherence in more detail, as they are distinguished from the lexicogrammatical realisations of the ideational and interpersonal functions, because textual meanings realise meanings over whole stretches of text, at a level beyond the clause. The textual metafunction is integral to the analysis reported in Chapter 7.

The term "texture" is used by Halliday and Hasan (1985) to refer to cohesive and other textual relations in a text, and the overall coherence of a text. The former is involved in the construction of semantic unity inside a text, and the latter is concerned with the overall comprehensibility of a text.

Halliday and Hasan (1976) view cohesion as "relations of meaning that exist within the text, and that define it as a text" (p. 4). They categorise two types of cohesion, according to whether it is realised through grammatical or lexical devices. Grammatical cohesion has four types: reference, ellipsis, substitution, and conjunction. Lexical cohesion is "achieved by the selection of vocabulary" (Halliday & Hasan, 1976, p. 274) such as word repetition, synonymy, hyponymy, and collocation.

Coherence refers to "the property of 'unity'" evident in a text (Hasan, 1984, p. 181). Both the linguistic patterns within the text and features of the context of situation need to be considered in order to determine whether a text is coherent or not. Halliday and Hasan (1976) contend that a text is coherent in two respects: it is "coherent with respect to itself", that is, cohesive; and it is "coherent with respect to the context of situation" (p. 23). In order to give the addressee a coherent message, the addresser needs to consider their relationship, shared knowledge, and the circumstances of communication.

Hasan (1984) employs the analysis of cohesive harmony, namely the interaction between cohesive chains, to measure the coherence of texts. A cohesive chain is "formed by a set of items each of which is related to the others by the semantic

relations" (Halliday & Hasan, 1985, p. 84). The concept is used to explore the cohesive relations that continue throughout a text. "A minimum requirement is that at least two members of one chain should stand in the same relation to two members of another chain" (Halliday & Hasan, 1985, p. 91). This requirement can be seen in the following example:

> ... (1) she went back to the Royal Toy Cupboard and (2) she took down (a) that brand-new golden teddy bear and (3) she placed (b) it on the Queen's lap. (Cowell and Layton, 2006, n.p.)

There are two cohesive chains in this text: the chain of "she", and the chain of "a teddy bear". The first chain is underlined, and its items marked with Arabic numbers; and the second one is dotted-underlined, with its items marked with English letters. Item (2) is the actor and item (a) is the acted in the second clause, and this same relation exists between item (3) and item (b). That is, two members of the first chain stand in the same relation to two members of the second chain. Therefore, based on Hasan's standard, the text is coherent.

The textual metafunction is realised through systems of cohesion and coherence in picture books, television programmes, and in talk between adult and child readers during shared reading of picture books. The ability to make connections between various elements in the picture-book text, between the text and the context of situation, including the talk surrounding the reading of the text, and between the text and life experience, is a fundamental skill which is gradually learnt by young children over the early childhood years. For this reason, a key element for addressing Research Questions 1 and 2 in Chapter 7 was the detailed analysis of how the patterns of cohesion and coherence were constructed multimodally, on the television programme and during the mother-child shared readings.

4.2.5 Genre

The focus on cohesion and coherence attaches importance to textuality and the analysis of discourse beyond the sentence or clause level. Beyond the analysis of a

text is the study of text types, or genres. Genre studies focus on text or discourse types in relation to various sociocultural contexts. From an SFL perspective, genres can be defined as:

> staged, goal-oriented social processes. Staged, because it usually takes us more than one step to reach our goals; goal oriented because we feel frustrated if we don't accomplish the final steps; social because writers shape their texts for readers of particular kinds. (Martin & Rose, 2008, p. 6)

This definition of genre captures the interaction between text and context; thus it can be used to support the analysis of a picture-book text and how it is read and discussed by children and parents. Two other traditions of genre studies also formulate genre as being at the interface between text and context: the studies of genre within the field of English for special purposes (Swales, 1990); and new rhetorical studies (Freedman & Medway, 1994). However, the former focuses on academic discourse, and the latter mainly on interpersonal communication; thus, neither is theorised to analyse literary texts for children. Moreover, the SFL concept of genre is relevant to the present study because it approaches the categorisation of various text types from a topological perspective, in terms of their similarity and difference from each other, rather than in terms of strict, categorical differentiation between one type and another. As noted by Derewianka and Jones (2012): "Remember that the stages of a genre are not straitjackets to be taught as formulae, but are tools to help us to reflect on how texts are structured in ways that achieve their purposes" (p. 54).

The present thesis includes a detailed analysis of a narrative picture book and its representation on a television show, which is presented in Chapter 5. Studies informed by SFL present the stages in a narrative as follows:

> (Abstract) ^ Orientation ^ Complication/Evaluation ^ (Temporary Resolution) ^ Resolution ^ (Coda) ["^" means followed by; parentheses indicate optionality.] (Stenglin & Djonov, 2010, p. 190)

Each stage serves a different function and purpose in telling a story. The narrator of a story might preview the story in the Abstract. After the major characters and setting are presented in the Orientation, an unexpected event happens and raises a problem in the Complication, and the problem is solved in the Resolution stage. An optional stage of Coda may be used to reveal the moral of the story. Each stage has a different configuration of field, tenor, and mode, and consequently a different configuration of ideational, interpersonal, and textual meanings. Thus, different stages may display different patterns in lexicogrammar: for example, in transitivity patterns, thematic organisation, mood, and modality systems. In other words, the goal of a text is achieved step by step through generic stages. In order to fulfil the purposes of each stage, the writer/speaker makes different, unique choices from the lexicogrammar in each stage.

The concept of narrative developed within SFL draws on work originally conducted on the basis of narratives of personal experience (Labov, 1972; Labov & Waletzky, 1966). Not all narratives adhere to the stages as formulated either within the sociolinguistic model of Labov or the systemic functional genre model (Chatman, 1990; Derewianka & Jones, 2012; Toolan, 2012). Nevertheless, even if a story does not present the stages as formulated above, staging can still be analysed to explore the textual structure of a text in relation to its goal and social purpose. In the present study, the transformation of the picture-book text on television is compared with the reading of the same book by mothers and children. The findings presented in Chapter 5 demonstrate that the manner in which the narrative structure unfolds in the printed picture-book text is transformed during the television programme. Thus, the SFL concept of generic stages can be used to analyse narrative picture-book texts, and to understand how the staging is used by parents or caregivers to facilitate children's understanding of narrative structure, thus encouraging inferencing and prediction skills.

4.3 Multimodal social semiotics

Halliday's social semiotic view of language, as presented in Section 4.2, has been extended to other semiotic resources. Kress and Van Leeuwen (2006[1996]) and O'Toole (2011[1994]) first extended Halliday's view of language as a social semiotic to

the analysis of meaning-making in visual art and design. Other researchers also extended this model to other modes such as movement and gesture (Martinec, 1998, 2001), colour (Van Leeuwen, 2011), space (Stenglin, 2004), and speech, music, and sound (Van Leeuwen, 1999); in the analysis of diverse contexts including printed books (textbooks, picture books, comic strips, and so on), art, films, television, websites, and electronic games.

According to Jewitt (2014), the term multimodality "describes approaches that understand communication and representation to be more than about language, and which attend to the full range of communicational forms people use – image, gesture, gaze, posture and so on – and the relationships between these" (Jewitt, 2014: 15). For example, during shared reading, a parent and child use the modes of spoken language, gesture, and gaze to communicate with each other.

Each semiotic mode offers its own unique affordances, that is, its potential for meaning making; however these affordances are also constrained by materiality and sociocultural factors. The term affordance is defined as "the idea that different modes offer different potentials for making meaning" (Jewitt, Bezemer, & O'Halloran, 2016, p. 155). For example, written language makes meaning through the materiality or medium of print, but it only makes sense to the parent who is reading but not to the child who is yet to learn written words.

Each semiotic mode also has its semiotic logic: speech follows the logic of time, for it is sequentially organised in temporality; image follows the logic of space, as its elements are simultaneously displaced in space; and a moving image follows both the logics of time and space (Kress, 2014). Considering that the affordances and logic of semiotic modes are shaped by the social and situational activities in which they are used, the studies of different texts or practices will focus on different modes. Which modes are to be considered in more depth may also vary depending on the purpose of one's research. When analysing the representation of a picture book on a TV show, the present study will focus on the semiotic resources of animation, sound effect, and camera movement. While it is acknowledged that music also plays a significant role in the overall construction of meaning on Bookaboo, it was beyond the scope of this particular study to explore this in detail.

Social semiotic multimodal theory follows certain key principles of systemic functional linguistic theory. Firstly, a semiotic mode is studied as a meaning potential, or meaning-making resource. Secondly, semiotic modes are analysed and theorised within the context of situation and context of culture. For instance, when Kress and Van Leeuwen (2006[1996]) build a framework for analysing visual design, they restrict their investigation to "Western visual communication", and state, "we make no specific claims for the application of our ideas to other cultures" (p. 4). Thirdly, many social semiotic studies of multimodality adapt the methodology of and specific tools from systemic functional linguistics, which views and models language as meaning potential. For instance, Kress and Van Leeuwen (2006[1996]) adopt the three metafunctions of language from systemic functional linguistics in their multimodal theory of visual design.

Several other key principles have been developed for the study of meaning making in social semiotics: 1) each semiotic mode has its own affordances and limitations in meaning making; 2) all communication is multimodal, and the whole is larger than the sum of the modes; 3) any mode makes meaning through its medium, and is constricted by its medium; and 4) meaning changes with the change of mode from one situational context to another.

I shall now discuss each of these principles in more detail. Firstly, each semiotic mode has its distinctive features and meaning potential, its own affordances and limitations. For example, the differences between visual image and verbal language have been much discussed (Bateman, 2014; Unsworth & Cleirigh, 2009). Even where modes such as language and image may be able to construct the same general types of meaning, they do so differently. It follows that tools developed for analysing verbal discourse and modelling language cannot be directly applied to multimodal interaction or non-verbal semiotic resources.

Secondly, all communication is multimodal, and different modes are combined to make meaning. Meaning is made through semiotic modes and also through the relations between modes (Jewitt, 2014). Each semiotic resource should be understood "in the environment of all the other modes of communication which surround them" (Kress & Van Leeuwen, 2006[1996], p. 35). The most fully developed area in multimodal interaction is the text-image integration. In multimodal studies, frameworks for analysing image-text relations have been provided (e.g. Liu &

O'Halloran, 2009; Martinec & Salway, 2005; Matthiessen, 2007; Royce, 2007; Unsworth & Cleirigh, 2009).

Thirdly, semiotic modes make meaning through "media". Kress and Van Leeuwen (2001), for example, remark: "Media are the material resources used in the production of semiotic products and events, including both the tools and the materials used" (p. 22). Media are the carriers of and tools for semiotic modes, which are socially constructed and culturally shaped resources for meaning making. For instance, print books can serve as a carrier of written language, musical instruments as a carrier of music, and pictures as a carrier of colour.

Fourthly, meanings and semiotic combinations simultaneously change when a discourse or practice is located in new contexts. Iedema's (2001, 2003) notion of "resemiotisation" is highly relevant to the present study's focus on the multimodal recontextualisation of picture books and the practice of shared reading in children's television programmes. This concept is concerned with "how meaning making shifts from context to context, from practice to practice, or from one stage of a practice to the next" (Iedema, 2003, p. 41). The concept of resemiotisation will be used to analyse the representation of a picture book on a television programme. This contributes to knowledge about the ways in which picture books are transformed and re-interpreted on children's television programmes that represent picture books.

As noted above, in the present study, picture books and television programmes are analysed as examples of multimodal discourse. This research especially draws upon multimodal cohesion and coherence analyses of audiovisual discourses (Section 4.3.3); which have been developed by building on the principles of cohesion and coherence analysis of language texts (Section 4.2.4); and on the social semiotic theory of resemiotisation and recontextualisation, which will be introduced in Section 4.4. I shall now discuss theories of multimodal analysis of print-based and audiovisual discourses, including the theorisation of some individual semiotic modes that are used in picture books and television programmes, as well as the transformation of meaning from picture books to television.

4.3.1 Analysing visual design

Kress and Van Leeuwen (2006[1996]) and O'Toole (2011[1994]) have developed models of social semiotic theory that focus on visual images or displayed art, and that draw on the principles of SFL. Since image is a key semiotic mode used for representation and narration in picture books, Kress and Van Leeuwen's (2006[1996]) theory of visual image is presented here. Kress and Van Leeuwen's (2006[1996]) framework has been successfully applied to analysing the text of picture books (Moya Guijarro, 2014; Tian, 2011), the use of picture books in shared reading (Torr, 2008) or reading aloud (de Silva Joyce & Gaudin, 2011), and the recontextualisation of picture books to other media formats (Cross, 1998). For this reason it has been adopted in the present study. I will not introduce O'Toole's (2011) framework because it focuses on displayed art rather than picture-book images, and because it applies the linguistic concept of rank to analysing visual art, which will not be used in the present study. Language has many ranks, for example, the ranks of word, phrase, and clause; and for this reason, O'Toole's framework would be problematic from the point of view of the design of the present study.

Kress and Van Leeuwen's (2006[1996]) framework of visual design takes Halliday's metafunctional principles as a starting point, and explores three types of meaning in visual design: representational meaning (ideational metafunction), interactive meaning (interpersonal metafunction), and compositional meaning (textual metafunction). Kress and Van Leeuwen classify two key types of representational meaning in image: narrative, and conceptual. Narrative representation includes action, reaction, mental process, verbal process, and conversion. The participants and circumstance of narrative representation are also considered. Conceptual representation, the representation of social constructs with images, includes: (1) classificational processes, where taxonomies are represented; (2) analytical processes, which "relate participants in terms of a part–whole structure" (p. 87); and (3) symbolic processes, which refer to processes "about what a participant means or is" (p. 105).

Interactive meaning includes viewer positioning and modality. Viewer positioning includes the systems of contact, social distance, involvement, and power relations, and is realised through the gaze, distance, and angle of images. The system of contact is realised by choices in representing gaze. An image with or without gaze,

namely whether the participant in the image looks at the viewer's eye, is interpreted as an act of demanding or giving. The system of social distance is realised by choices in distance of shot of images. Close, medium, and long shots of an image are related to intimate, social, and impersonal relations, respectively, in terms of social distance. The involvement system is realised by choices in horizontal angle. Frontal or oblique angles are related to involvement or detachment, respectively. The system of power relation is realised by choices in vertical angle. Vertical angles (high, eye-level, or low) indicate the power relations between the represented participant and the viewer. Modality refers to the degree of truth of an image, its quality of being real. The modality system can be realised by choices in colour saturation, differentiation, and modulation.

The meaning of composition involves three systems: information value, salience, and framing. The information value of an object in an image is achieved through its position in the image. Meaning is expressed by positioning an object in the left or right sides of an image, at the top or bottom of the image, or at the centre of margin of the image. Salience is about the degree an element in an image attracts the viewer's attention. Whether an element in an image is salient or not can be achieved by foregrounding or backgrounding it, or choices in size and colour. Framing refers to the connection or disconnection between different visual elements in an image.

The application of Kress and Van Leeuwen's (2006[1996]) framework enabled me to undertake a detailed analysis of the print-based picture-book text, which supported my analysis of the transformations that took place when the picture book underwent a process of resemiotisation for the television programme.

4.3.2 Analysing visual narratives in picture books

Picture books have attracted considerable attention in studies of multimodality within SFL, as the meanings they express are constructed through multiple semiotic modes including language, image, layout, and diagram. Painter et al. (2013) provide a comprehensive framework for the analysis of inter-image (or visual) relations in picture books. They systematically examined how visual modes represent experience, enact interpersonal relations, and create cohesion and coherence compositionally, in narrative picture books, as well as investigating the relationship between images and

verbiage. Unlike Kress and Van Leeuwen (2006[1996]), who focus on single images, Painter et al. (2013) consider relations between images within and across pages, both consecutive and non-consecutive, and relate them to high-level discourse structures such as genres. This section focuses on the use of systemic functional theory in analysing picture books. For studies of literature from a children's literature perspective, see the review in Chapter 2.

Painter, et al. (2013) exploration of interpersonal meaning in narrative picture books includes four aspects: focalisation, pathos and affect, ambience, and graduation. Focalisation refers to "the persona whose eyes we are looking through" (p. 18). On the one hand, a character as depicted on the page may gaze or not gaze at the implied reader. On the other hand, an image may position its reader as: 1) an observer; 2) as character, namely, the implied reader sees what a character sees; or 3) along with the character, in which case the reader "sees 'over shoulder' of character" (p. 29). Pathos and affect are about the degree of engaging of the reader through the style of illustrations, such as through a minimalist style, generic style, or naturalistic style. Ambience is used to refer to the emotional effect of illustrations on the reader. Finally, graduation is about the degree to which the visual depiction in a picture book can reinforce or reduce the viewer's attitude.

The ideational meaning in picture books involves the depiction of characters (including character relations), actions, and circumstances. A character can be depicted by having her or his face shown, or can be depicted metonymically, either by showing her or his body part or shadow/silhouette; in addition, a character appears or re-appears. In terms of character relations, different characters can be categorised within the same class or contrasted with one another. In terms of action, various types of actions can be depicted: for example, a verbal action can be shown with speech bubbles. In terms of relations between actions: firstly, unfolding actions can happen successively or simultaneously; and secondly, an action may be projected through another - a second image shows what a character in the first image sees or thinks or imagines. Finally, the circumstances can vary in the degree of detail, and they may sustain or change through illustrations/pages.

The textual/compositional meaning in picture books is theorised in terms of three aspects: intermodal integration, framing, and focus. Intermodal integration is about whether the words are incorporated as part of an image or are separated in the

layout. Regarding framing: "The most basic choice is whether the image extends right to the page edge as an 'unbound' image or whether there is a margin of space fully or partly enclosing it, rendering it 'bound'" (p. 103). Focus is about the weight and placement of visual images. Basically, different elements can be visually depicted around a centre or without a centre (aligned or scattered).

The use of this framework for analysing narratives in picture books enabled me to undertake a systematic, in-depth analysis of certain picture books that are represented on television programmes. This analysis provided the foundation for my investigation of how of the picture-book narrative discussed in this thesis was represented on television.

4.3.3 Analysing film and television discourses

To explore the ways in which television resemiotises picture books and shared reading, it is essential to pay attention to the ways that semiotic resources are used on television. According to Bateman and Schmidt (2012), studies of film informed by SFL focus on meaning making through diverse semiotic resources, as well as through the roles that context and media formats play in shaping meaning making. Therefore, the perspective underpinning these studies helped me to explore the semiosis in children's television programmes that represent picture books, and to investigate the similarities and differences of signification on television and in picture books. In the analysis of television programmes for children, the present study draws on previous social semiotic multimodal analyses of audio-visual media (e.g. Baldry & Thibault, 2006; Bateman, 2007; Bateman & Schmidt, 2012; Feng, 2012; O'Halloran, 2004; Tseng, 2013b; Van Leeuwen, 1991, 1999; Wildfeuer, 2014), as they are compatible with the frameworks that have been developed for analysing picture books and visual images.

This study is underpinned by two principles developed by social semiotic multimodal studies. A significant principle for applying systemic functional linguistics to audiovisual analysis is that the application works at the stratum of discourse, or discourse semantics, but not at the level of grammar. This is because semantics is the level that connects patterns within particular semiotic modes, e.g. language and image, with meaning; and also because the patterns of language at the

lexicogrammatical level are most likely not to apply to other semiotic resources. At the level of semantics, the logico-semantic relations that are theorised in systemic functional linguistics are employed to analyse the relations between shots or images in audiovisual media (Bateman & Schmidt, 2012; Van Leeuwen, 1991).

Secondly, meaning making in audiovisual discourses is dynamic rather than static, in that the spatial organisation of images and their integration with speech and sound are constantly changing. That is, the meaning making follows the logic of time and logic of space simultaneously. The analysis of television programmes for children needs to consider the dynamic nature of semiosis and narrative progression, when these programmes represent stories from picture books.

Besides these two principles, the concepts of multimodal cohesion and coherence are important for the present study. They will be used to compare how the mothers and children in real life, and how televisual characters, make connections multimodally to a picture-book text when they read the picture book.

Other studies have also applied SFL's concepts of cohesion and coherence to studies of film and other audiovisual media. Based on Hasan's cohesive chain analysis (Halliday & Hasan, 1985; Hasan, 1984) and Martin's (1992) theory of identification, which is about tracking participants in discourse, Tseng (2013b) developed a framework for multimodal cohesion analysis. This framework is used to track elements in film and analyse interactions between different elements. Exploring the interaction between different chains can reveal patterns in characterisation, action, and themes of films (Tseng, 2013a, 2013b; Tseng & Bateman, 2012).

Like cohesion, coherence is also multimodally constructed. Scholars have probed the ways in which the multimodal cues in filmic discourse and the knowledge of the audience work together to construct coherence (Bateman & Schmidt, 2012; Bordwell, 1985, 1989; Wildfeuer, 2014). To make inferences and construct the coherence of film and other audiovisual discourses, a viewer needs to use her or his general knowledge, film knowledge, narrative knowledge, and discourse-context knowledge, to decode and interpret the multimodal cues and patterns in film (Wildfeuer, 2012). This present research highlights the complex knowledge and skills needed by young children as they interpret the meanings expressed in picture books and in transformed picture-book texts read on television. The present study highlights the

important role played by adult-child talk surrounding shared reading, in facilitating children's understanding of what are sometimes complex literacy concepts and interpretations.

4.4 Social semiotic theories for analysing recontextualisation

This study focuses on the transformation of meaning from picture books to television, and the representation of picture-book reading as a social practice on TV shows for children. Therefore, it needs analytic frameworks for investigating the recontextualisation of picture books and picture-book reading practice.

4.4.1 Analysing recontextualisation of social practices

This thesis will examine the way television programmes for children (re)construct the social practice of shared reading. A key analytical framework adopted for this investigation will be Van Leeuwen's (2008) social semiotic framework for critical discourse analysis of the recontextualisation of social practices in discourse. The term "discourse" here is defined as socially constructed knowledge of reality. The concept "register", which relates texts and contexts in a systematic way, underpins this framework. Van Leeuwen, for example, explores social actors and actions represented in texts by analysing grammatical features of the texts.

Central to Van Leeuwen's framework is the understanding that the representation of social practices in texts through the use of language and other semiotic modes is never neutral and direct: there are many different ways in which social practices are represented in texts, depending on the interests these texts are designed to serve. Language is viewed as a semiotic system imbued with ideology (Barthes, 1973; Fairclough, 1989); and this conclusion is also true for all other semiotic modes, because all of them are socially constructed. Consequently, the study of multimodal discourses must take social context into account. A means to achieve this type of study is, as Van Leeuwen (2008) does, to view discourse as the recontextualization of social practice.

Van Leeuwen (2008) develops new tools for the critical discourse analysis of social practice, and uses them to examine the recontextualization of social practices such as children's first day at school. When discourse represents or incorporates a particular social practice (e.g. shared reading), the elements of the social practice (social actors, social actions, performance modes, presentation styles, times, locations or space, and resources) are unavoidably transformed. He looks into how the elements of social practice are represented in discourse through four general types of transformations: substitutions, deletions, rearrangements, and additions. This framework can be adapted to expose the transformations of shared reading as a social practice and the relationship between different social elements of shared reading, for example, the relationship between the adult readers and the children, and that between picture books and presentation styles.

The approach of critical multimodal discourse analysis (Djonov & Zhao, 2014) has been employed to investigate children's television programmes as popular discourses, in order to determine how they use semiotic resources to attract their audience. While the multimodal perspective allows us to examine the semiotic structure of the programmes, the critical approach lets us relate them to their producers and audience and to interpret them with reference to the ideology of consumerism. Critical multimodal discourse analysis reveals how semiotic organization contributes to winning an audience for programmes, and how programmes recontextualise consumption by, for example, shaping and constructing the identities of its consumers.

As shared reading is a social practice involving parent-child interactions, through multiple semiotic resources in a given social context, a multimodal perspective is needed to probe into the organization of shared reading and picture books; whereas critical discourse analysis accounts for the social and situational contexts of shared reading. By integrating the two approaches, this study will reveal the differences in adult-child interaction and other aspects between reading in real life and reading on television.

In the present research, shared reading is viewed as a multimodally constructed social practice involving multiple semiotic modes such as gaze, gesture, and sound quality. All multimodal resources affect adult-child interaction in shared reading, as

well as the child's engagement with the story, comprehension of the text, and opportunities for language and literacy development.

4.4.2 Theory of resemiotisation

The representation of picture books on television programmes for children involves meaning transformations across media and contexts. Iedema's (2001, 2003) concept of resemiotisation draws attention to the ways meaning changes across situations. Resemiotisation can be viewed as the recontextualisation of semiotic practices, and thus can provide a perspective on how meanings change with shifts in the use of different modes over time. While, in previous studies (Iedema, 2001, 2003; Latour, 1992; Mehan, 1993), all resemiotisation moves from transient to durable materialities, the present study focuses on resemiotisation from one medium (print) to another medium (television), in order to explore the ways picture books are represented on television. This transmedia representation is affected by both the media formats and their social contexts: from a static medium used in private space to a dynamic, broadcasting medium addressing a mass audience.

Three dimensions influence the representation of stories in picture books on television. Firstly, the availability of semiotic modes in the two media differs. Research on the role of semiotic modes in transmedia narrative for children can yield implications for children's literature and literacy studies.

Secondly, the specific features and conventions of different media cannot be ignored in analysing television for children. Each medium has its potentials and limitations. Bateman (2008) argues that multimodal artefacts are restricted by three constraints that are closely related to their media formats: canvas, production, and consumption constraints. They are constraints, respectively, arising out of "the physical nature of the object being produced", "the production technology", and "the time, place, and manner of acquiring and consuming" (Bateman, 2008, p. 18). Media features and conventions (e.g. television as a mass one-way medium) in narrative across media have also received scholarly attention in narrative studies (Fulton, Huisman, Murphet, & Dunn, 2005; Page & Thomas, 2011; Ryan, 2004; Ryan & Thon, 2014).

Thirdly, the sociocultural contexts of media consumption also influence the representation of picture books on television. Factors such as mass audience, rating, and commercial considerations all shape the production of television programmes that represent picture book reading.

A framework that accounts for media conventions, semiotic modes, and narrative features, works effectively for analysing the resemiotisation and representation of picture books on other media. For instance, Unsworth (2014b) compares the point of view, a key aspect of literary narrative, in the picture book and the short film versions of a story, and suggests the importance of this analysis for cultivating children's critical interpretation of transmedia narrative. Knowledge about semiotic resources in narrative is helpful for using picture book-based transmedia narrative stories in childhood literacy education (Unsworth, 2014a, 2014b).

In the present study, the theory of resemiotisation is used to analyse: (1) the ways in which the picture-book text is represented on television programmes for children; (2) the role of televisual semiotic resources in transforming the picture-book text; and (3) whether, and if so, how (1) and (2) could possibly affect young children's comprehension of the picture-book text when they watch the television programmes.

4.4.3 Reading aloud as performance

Adults' readings of picture books with and for children can be viewed as performance. Adults play the role of a performer who narrates and acts the stories in picture books, and children are the audience. Performance in oral narrative, folklore literature, and verbal art is defined by Bauman (1986) as "a mode of communication, a way of speaking, the essence of which resides in the assumption of responsibility to an audience for a display of communicative skill, highlighting the way in which communication is carried out, above and beyond its referential content" (p. 3). In the present study, the idea of reading aloud as performance serves as a basis for comparing two social practices: reading for a TV audience, and shared reading in the home. Drawing on Bauman's definition of performance, I will view and study the practice of reading aloud with children as performance.

Communicative means for performing verbal art include special codes (e.g. archaic language), figurative language, special formulae (e.g. openings and closing), formal stylistic devices (e.g. rhyme and parallelism), and appeals to tradition (Bauman, 1975, 1978). These strategies are available for parents or other adults who read with/to children.

In the study of performance, it is essential to pay attention to both the "narrative events" (the acts of telling the story) and "narrated events" (what happens in the story) (Bauman, 1986; Jakobson, 1984[1957]). During shared reading, both the "telling" and the "told" have the potential to promote children's literacy and language development.

The adoption of Bauman's framework allows me to explore the differences and similarities of shared reading as performance in real life and its representation on television for children. In the study of shared reading as performance, the parent-reader's performance, the situation of the reading practice, and the text, all need to be considered.

4.5 Summary of the chapter

This chapter has presented several branches of theories that are used in this study, including systemic functional linguistics, social semiotic multimodal theory, a theory of resemiotisation, and a theoretical framework for critical multimodal analysis of social practices. In this project, picture books and television programmes are to be analysed as multimodal discourse; and the representation of picture books on television involves a process of resemiotisation, in which semiotic resources play an important role. Shared reading is analysed as a social practice in the framework of critical multimodal discourse analysis, and child-adult dialogic interactions during shared reading are emphasised. This study will extend the social semiotic approach to cross-media resemiotisation and the practice of shared reading; and also offer implications for research on early childhood language and literacy development. In Chapters 5 – 8 which follow, I shall present the findings of my analyses, and consider the implications for their potential to support the language and literacy development of young children.

Chapter 5 Reading as transmedia resemiotisation

5.1 Preamble

As detailed in Chapter 1, this thesis focuses on the manner in which television programmes that depict one-to-one shared reading between an adult and child transform the traditional print-based picture-book text, for re-presentation to a mass child audience. It is significant to understand more about these transformations, not only in terms of their implications for theory, but also because they have implications for the manner in which young children understand and interpret the meanings expressed in the picture books as they observe them being read by actors on television. Increased understanding of these transformations is relevant in terms of evaluating the potential of such television programmes to promote young children's emergent literacy development.

Chapters 2, 3 and 4 have presented a review of relevant literature, a description of the methodology, and an explanation of the theoretical frameworks underpinning the thesis. I now present the first of 4 journal articles in which the initial findings are presented, thus addressing my first research question:

> *What textual transformations in meaning take place when a traditional print-based picture book is represented on a children's television programme?*

In order to address this question, I decided to undertake a detailed analysis of a single television programme, Bookaboo, and to investigate the manner in which the picture book *That Rabbit Belongs to Emily Brown* was transformed through the multimodal resources of animation, sound and camera movement, which are extensively used and integrated when the pages of the picture book are shown on screen. Therefore, the programme offers a suitable example for investigating the role of semiotic resources in transforming the meanings and narration in the original picture books. Bookaboo is one of the few television programmes that present both the picture-book text, and an adult and child reading and referring to the text. Thus, this programme most closely represents the home literacy practice of *shared reading*, as it is defined in Chapter 1. It is acknowledged that other modalities, such as music, also contribute to the resemiotisation. In Bookaboo, background music is played to

accompany the reading, with the style of music changing during the transition scenes. For example, when Emily and Stanley are pretending to be in the Sahara Desert, Arabic music is played. It was decided that while significant, such an investigation would be beyond the scope of this thesis, and could potentially be addressed in subsequent work.

My analysis reveals that the multimodal resources deployed in this television programme transform the generic structure of the story, change the narrative events and states in the story, and reshape the symbolic meaning of certain recurrent elements in the picture book. In other words, the representation of picture books such as *That Rabbit Belongs to Emily Brown* involves a process of re-interpretation. The inclusion of animation, sound effects and camera movement leads to a reduction in the indeterminacy that occurs when meanings are constructed through static images and written text in the picture book. The transformations that take place through the deployment of multimodal resources have implications for the manner in which young children may construe the picture-book text when presented on television, as compared with actual reading in the home.

This chapter is co-authored with my supervisors, and published as a journal article. Its publication information is as follows: Zhang, K., Djonov, E., & Torr, J. (2016). Reading and reinterpreting picture books on children's television: Implications for young children's narrative literacy. *Children's Literature in Education*, 47(2), 129-147. doi: 10.1007/s10583-015-9259-x. I contributed approximately 60%, and my co-authors contributed approximately 20% each. I undertook the initial choice of texts, transcription and analysis of texts, and contributed to the conceptualisation. My co-authors contributed to the conceptualisation, provided detailed critical feedback on several drafts, and contributed to the writing of the paper.

Pages 110-128 of this thesis have been removed as they contain published material. Please refer to the following citation for details of the article contained in these pages.

Zhang, K., Djonov, E., & Torr, J. (2016). Reading and reinterpreting picture books on children's television: implications for young children's narrative literacy. *Children's Literature in Education*, 47, 129-147.

5.3 Postscript

This chapter has explored the multimodal transformations that occur when a traditional print-based picture-book text is re-presented on the children's television programme, Bookaboo. Picture books have long been valued as pedagogical texts in teaching reading; however, for young children who cannot yet read and write in conventional terms, it is the conversation surrounding the reading that provides valuable but indirect teaching of many literacy concepts which underpin later fluent and skilled reading. Thus, one-to-one adult-child interactions during shared reading facilitate young children's language and literacy development.

Having undertaken a detailed analysis of the resemiotisation that occurs in this particular episode of Bookaboo, in the next chapters I begin to look more closely at the nature of interactions that occur between the televised adult and "child" reader (the puppet Bookaboo), and between actual mothers and children as they read and interact around the same picture book, *That Rabbit Belongs to Emily Brown*. The fact that the television programmes, and the mothers and children, all read the same picture book text enhanced the opportunity to make meaningful connections between these two different contexts.

Chapter 6 Reading aloud as performance and its representation on television programmes for children

6.1 Preamble

The previous chapter explored the manner in which the deployment of multimodal resources such as animation, sound effects and camera movements can transform the meanings in a traditional print-based picture-book text when it is represented on a children's television programme. The chapter concluded with a discussion about whether such multimodal transformations have the potential to facilitate, or limit, the literacy understandings of child viewers, either by encouraging children to read books themselves, or by drawing their attention to literacy concepts in the picture-book text. In order to explore further the similarities and differences between scripted picture-book reading episodes as presented on television, and actual mother-child shared readings of the same picture-book text, the following two chapters address Research Question 2, which asks:

> *How does the practice of shared reading as depicted on television compare with the actual shared reading of mothers and their children?*

The question is investigated from two different perspectives: in this chapter, Chapter 6, I approach the question from the perspective of reading aloud as a performance, informed by Van Leeuwen's (2008) concept of performance as social practice. Then, in Chapter 7, I draw on systemic functional linguistic theory to analyse how cohesion and coherence are created through language (Halliday & Hasan 1985) and other modalities (Tseng 2013b), during shared reading on television and by actual mother-child dyads.

In the present chapter, my decision to view reading aloud as a performance and analyse it as a social practice has allowed me to account for diverse elements such as actors (readers and listeners), resources (picture books and other semiotic resources), and actions (the activities of reading and talking about the book). This framework then enabled me to compare the performances of two mothers each reading aloud to their child in naturalistic contexts, with the representation of reading aloud on two children's television programmes, Bookaboo and CBeebies Bedtime Stories. A

constant element in all four performances is the focal picture-book text being read, *That Rabbit Belongs to Emily Brown* (Cowell & Layton, 2006).

The two mothers and children whose interactions are analysed in this article were among the nine mother-child dyads who agreed to participate in the larger study reported in this thesis. Their shared reading interactions were chosen for analysis in this paper because they utilised both verbal and non-verbal modalities during the reading of the book. They are not intended to be representative in any way; rather they are two cases that serve as examples of how the performance of share reading may be enacted.

Any research attempting to capture natural everyday interactions must acknowledge the likelihood that the participants' knowledge that they are being recorded may affect their behaviour. It is possible that the two mothers reading with their children interacted differently as a consequence, despite my efforts to record them in their familiar settings and to remain as unobtrusive as possible.

The comparison of the multimodal construction of reading aloud performances revealed both the potential and limitations of televised reading for serving a pedagogical function in supporting children's language and literacy development. In contrast to the mother-child dyads, the televised readers did not discuss specific words or images, and obviously could not draw connections between the focal text and individual children's life experiences. On the other hand, the picture book itself provided an implicit script, which meant that both actors on television and mothers in real life employed various voice qualities, actions and gestures as described in the book. It appears that the framing of the television programme limits what is possible in terms of its potential to serve as a pedagogical tool for a mass audience.

This chapter was published as follows: Zhang, K., Djonov, E., & Torr, J. (2016). Reading aloud as performance and its representation on television programmes for children. *Social Semiotics*, 26(4), 424-444. doi: 10.1080/10350330.2016.1189734. I contributed approximately 60%, Dr Djonov contributed 30% and A/P Torr contributed 10%.

Pages 132-152 of this thesis have been removed as they contain published material. Please refer to the following citation for details of the article contained in these pages.

Zhang, K., Djonov, E., & Torr, J. (2016). Reading aloud as performance and its representation on television programs for children. *Social Semiotics*, 26(4), 424-444.

DOI: 10.1080/10350330.2016.1189734

6.3 Postscript

The comparative analysis reported in this chapter revealed similarities and differences between real-life and televisual picture-book reading. Both the television presenters and the two mothers employed multimodal and interactive resources as they enacted the performance of reading a picture book to a child or child viewer, with implications for their potential to educate children about literacy concepts in particular, and social and cultural values more generally. Televisual presenters and other participants talked about the narrative, but not about the use of language and images as semiotic resources. Televised readers did not link the text to other texts or children's life experiences during the reading. The interactions during the television reading performances did not conform to the "Initiation/Question–Response–Feedback/Evaluation" pattern, which are more likely to occur in formal classroom discourse. Research has demonstrated that this pattern of interaction maintains teacher control over classroom discourse, and may not be as effective in promoting student learning as more dialogic and sustained interactions (Wells & Arauz, 2006).

The comparative analysis also reveals similarities and differences between two formats of televisions shows, which are represented by *Bookaboo* and *CBeebies Bedtime Stories*. *Bookaboo* follows the model of reader-listener interaction as it typically occurs in actual shared reading. *CBeebies Bedtime Stories* appropriates the practice of parental bedtime storytelling.

One important aspect of adult-child interaction during shared reading is the cohesion and coherence established by the adult and child reader between their talk and the focal text that is being read. In Chapter 7, I investigate the establishment of cohesion and coherence, both on television programmes and in actual mother-child shared reading, and consider the potential of this facet of meaning-making to support children's early language and literacy development.

Chapter 7 A multimodal analysis of cohesion during shared reading on television and by mother-child dyads in the home

7.1 Preamble

The present chapter is one of two chapters which addresses research question 2:

> *How does the practice of shared reading as depicted on television compare with the actual shared reading of mothers and their children?*

The previous chapter analysed reading aloud as performance, informed by Van Leeuwen's (2008) concept of performance as social practice. The present chapter draws on systemic functional linguistic theory to analyse how cohesion and coherence are created through language (Halliday & Hasan 1985) and other modalities (Tseng 2013b), during shared reading on television and by actual mother-child dyads. This chapter aims to determine whether, and if so how, the talk between the presenter and "child" on television is comparable with the actual talk that takes place between mothers and young children during shared reading. Because the focus of this particular study is on the shared reading of picture books as a pedagogical strategy, and it seeks to determine whether the television programmes that present shared reading also have the capacity to offer similar educational opportunities to support viewers' literacy knowledge, it was decided not to analyse the interactions taking place during mother-child shared viewing. It is anticipated that shared viewing will be an important direction for future research on the value of television as a platform for public pedagogy of young children.

The present chapter focuses on the multimodal resources that adults and children use to establish cohesion and coherence between elements within the picture-book text itself, and between the picture-book text and other aspects of their life experience. The comparative analysis in this Chapter enabled me to reflect on the different potentials offered by the reading that were presented on the television programme, and those in the mother-child shared readings in the home, in terms of their potential to promote the language and literacy knowledge and skills of young children.

In the analysis, particular attention is paid to the role played by language and other semiotic resources, including speech, gesture and animation, in building up cohesion and making connections between the picture-book text and other features of the context of situation. During shared reading, for example, a mother may use both speech and gestures to demonstrate the meaning of an unfamiliar word encountered in the picture-book text. On television, the synchronisation of animation and the presenter's speech may be sufficient to indicate the meaning of a word in the text. In the shared reading, however, the mother is likely to be able to predict which words will be unfamiliar to her child, and to frame the meaning in a way that is finely attuned to the child's current state of vocabulary knowledge. Likewise, the child is in a position to directly inquire as to the meaning of a word. The makers of the television programme must decide which words to supplement with animation, sound effects or some other modality in an attempt to signal the meaning of the word or expression. As television programmes are broadcast to a generalised, implied child viewer, and what is broadcast is subject to many technical requirements and constraints, it is unlikely that there will be a match between each child viewer's current state of knowledge and the vocabulary item that is foregrounded through the deployment of the multimodal resources.

The analysis of cohesive chains is informed by the tenets of systemic functional linguistic theory, which offers a framework for exploring the semantic relations that are realised in language. I foregrounded language in this study because of the inextricable link between oral language development and emergent literacy. The multimodal perspective extends on insights from systemic functional linguistic theory to explore how multiple semiotic modes such as gesture and animation are used by mothers and television presenters to establish cohesion and coherence, both within the text and between the talk and text. Each step in the analysis is exemplified by extracts from the conversations of the mothers and children who participated in the study.

This paper has been submitted to a journal and is currently under review. It is referred to as follows: Zhang, K., Torr, J., & Djonov, E. (under review). Talk during parent-child shared reading vs. reading on television programmes for children: A multimodal analysis of cohesion and coherence. I contributed approximately 60% to the paper, and A/P Torr and Dr Djonov contributed 20% each.

7.2 Making connections during the reading of a picture book on television versus in real life: A multimodal analysis of cohesion and coherence with implications for young children's literacy

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Abstract

When reading a picture book together, adults and young children frequently make connections between different parts of the picture book text and may relate features of the text to their personal experiences. These connections within and beyond the text have been shown to promote children's early language, literacy and reading development. Are similar connections made in the reading of picture books on television programmes for children? If so, what are the implications of these connections for the potential of such programmes to foster early childhood literacy? This article compares the types of connections that mother-child dyads and a reader-presenter and listener-character in a television programme for children make during the shared reading of a picture book. Nine mothers and their 4-to-5-year-old children were videorecorded reading a picture book together. The connections they made within and beyond the picture book in these shared reading interactions were compared with those made by a presenter and a "child" listener (a puppet) reading together the same picture book in a television programme for children. We employ multimodal cohesive chain analysis to explore the connections between the focus text and the talk that surrounds it, as these connections are constructed through different semiotic modes such as speech, visual image, gesture, sound effects and animation. Our analysis reveals that different types of connections are made during actual parent-child readings compared with the televisual reading. We argue that these differences have implications for the potential of television programmes that represent shared reading to support young children's early language and literacy.

Keywords

Shared reading represented on television for children, cohesion, coherence, multimodality, early childhood literacy

Introduction

Shared reading, the activity of an adult reading a picture book to and with a child, is an important family literacy practice in Western cultures (Bus, 2002; Damber, 2015). Research has shown that some of the key benefits of shared reading relate to the nature of the adult-child talk surrounding the reading of the text. This talk can potentially promote young children's language and literacy development, encourage a love of reading, and increase their knowledge about the world (Cunningham and Zibulsky, 2011; Vander Woude et al., 2009; reference withheld; van Kleeck, 2006b). One characteristic of such talk is its propensity for making connections between elements of the picture book such as the images and written text, on the one hand, and between the book and the child's own life and experiences, on the other (Cochran-Smith, 1984; Sipe, 2000; reference withheld; Rhyner, 2009; Heath, 1983). These connections can be generic or personalised; each may or may not relate to the child's personal experience. It has been argued that such connections facilitate comprehension, support language development and enhance children's motivation to engage with books, as they see them as relevant to their own lives and realise that they address issues of deep significance to them (Cochran-Smith, 1984; reference withheld; Sipe, 2000).

For decades, however, print-related literacy activities such as shared reading have been challenged by multimedia available through television and the Web, for instance, reducing the time that children spend engaging with printed books (Rideout, 2014). Attempting to address this challenge and encourage children to read, some educational television programmes for children include the reading of picture books to the child viewers. The reading of picture books on television has a long history. For example, Australian Broadcasting Corporation's *Play School*, which started in 1966, includes a segment in which a presenter reads a book to the audience. Since the 2000s television programmes that have picture book reading as their

central focus have also emerged (e.g *Bookaboo, CBeebies Bedtime Stories* and *Driver Dan's Story Train*).

One such programme is the internationally acclaimed *Bookaboo*, where a different celebrity reads a new picture book to a puppy called Bookaboo in each episode, so that the programme depicts not only someone reading the picture book itself to the audience, but also the practice of shared reading. Unlike actual adult-child shared reading, the televisual representation of this practice is scripted, acted, directed and produced by adults for implied adult and child viewers. The contextual differences between actual adult-child reading and televisual representations of shared reading have implications for the kinds of connections which can be made within each context and for their potential to promote language and literacy development. To explore such connections, this article draws on the concepts of cohesion and coherence (Halliday and Hasan, 1976; Halliday and Hasan, 1985; Tseng, 2013) as they are realised through different semiotic modes (speech, gesture, sound effects and camera movement). Such analyses can provide valuable insights into "the interrelationships between audience, text, other texts, and the socio-cultural determinations of significance" (Stephens, 1992: 84).

The present study aims to explore how the adult and child readers in real life as well as the presenter and listener on the television programme *Bookaboo* use language and other semiotic resources to make connections within and beyond the book during shared reading. Based on the analysis, we then discuss the implications for using such television programmes to promote children's story comprehension, language and literacy skills, and provide families with a model for the practice of shared reading, by comparing them with the mother-child interactions in real-life situations.

Multimodality, technology and early childhood literacy

"Multimodality describes approaches that understand communication and representation to be more than about language, and which attend to the full range of communicational forms people use – image, gesture, gaze, posture and so on – and the relationships between these" (Jewitt, 2014: 15). Underpinning multimodality are

three key principles: (i) semiotic modes are resources for making meaning; (b) meaning is made in situational and sociocultural contexts; and (c) communication is always multimodal as it relies on choices from different modes (Halliday, 1978; Kress and Van Leeuwen, 2001, 2006; Jewitt, 2014).

Emergent literacy development involves children making meaning through spoken and written language as well as other modes of communication (Kress, 1997), so that they develop language-based literacy alongside skills in using, decoding and interpreting visual images and other semiotic resources (Arizpe and Styles, 2003; Bezemer and Kress, 2016; Lewis, 2001; Serafini, 2013; reference withheld). A multimodal perspective thus holds significant value for understanding literacy particularly in the age of screen-based media, which is highly multimodal (Kress, 2003). As children's engagement with technology, multimedia and popular culture continues to grow (Burnett, 2010; Marsh and Bishop 2014; Plowman, Stephen and McPake, 2010), so too does the value of adopting a multimodal perspective in early literacy studies as we have done in this study of television shows for children and shared book reading as a well-established literacy practice.

During actual shared reading, readers rely on a range of different modes: speech to read and talk about the book; voice quality to represent characters and emotions; gesture to point to images and words in the picture book, thereby connecting their speech with specific elements of the picture-book text; and hand gestures and facial expressions to explain the meaning of words. On television, resources such as animation, camera movement and sound effects added to the representation of the picture book and deployed in depicting its reading also shape the way in which connections are made.

Cohesion and coherence

In order for picture books, and the talk surrounding their reading, to support children's learning, it is necessary for them to be both cohesive and coherent. This section presents the theoretical underpinning and analytical tools that this study employs to analyse the contribution of language and multimodal interaction towards the realisation of cohesion and coherence.

Cohesion in language

According to Halliday and Hasan (1985), a cohesive chain is "formed by a set of items each of which is related to the others by semantic relations" (84). In language, these relations can be either *lexical,* achieved by word repetition, synonymy and hyponymy, or *grammatical,* achieved by reference, ellipsis and substitution (Halliday and Hasan, 1976). Consider the three cohesive chains in the following excerpt from the picture book *That Rabbit Belongs to Emily Brown* (Cowell and Layton, 2006).

Example 1:

> One day, (1) <u>Emily Brown</u> and (a) <u><u>Stanley</u></u> were just launching (2/b) <u><u>themselves</u></u> into Outer Space to look for alien life forms, when there was a Rat-a-tat-tat! at the kitchen door. It was the Chief Footman to (i) the Queen. He said, "(ii) The Queen has very kindly noticed (c) <u><u>your rabbit</u></u>. (iii) She would like to have (d) <u><u>that Bunnywunny</u></u>. In return, (iv) she offers this brand-new golden teddy bear." (3) <u>Emily Brown</u> looked at the Queen's teddy bear. It was stiff and new and gold and horrible. It had staring eyes and no smile at all. (Cowell and Layton, 2006: n.p.)

> **Key to reading examples of cohesion chain analysis in this article:**
> - Arabic numerals and underline mark first cohesive chain
> - Alphabet letters and double underline mark second cohesive chain
> - Roman numerals and dotted underline mark third cohesive chain

The semantic relations and cohesive ties can be realised by:

- word repetition (a lexical device), e.g. the repetition of Emily Brown's name in (1) and (3);

- personal reference (a grammatical device), e.g. the pronoun "she" in (iii) links back to "the Queen" in (i);

- reflective reference (a grammatical device), e.g. "themselves" in (2/b) links back to "Emily Brown" in (1) and "Stanley" in (a).

Multimodal cohesion

Cohesion may also be achieved multimodally through the co-deployment of different semiotic modes such as the written language and images in the text and the speech and gestures of the reader (see Kress and Van Leeuwen, 2001; Kress, 2009). For instance, the chains of "Emily Brown" and "Stanley" in the written text also appear in the visual representations of Emily and her rabbit in the book's illustrations. As Tseng and Bateman (2010) argue, the multimodal cues do not directly guide coherent interpretation, "but their participation, for example, in cohesive chains, in turn, gives rise to possible interpretations" (241).

Tseng (2013) has developed a framework for multimodal cohesive chain analysis of films, which can be employed to analyse the construction of cohesion in shared reading by tracking elements throughout the picture book and the dialogic talk surrounding the reading of the book. During shared reading, an element can be constructed by the words and/or images in the picture book, the gestures and speech in actual parent-child reading, and the animation and sound effects on television. For instance, in an adult-child shared reading of *That Rabbit Belongs to Emily Brown*, the items in the cohesive chain of "Emily Brown" include the visual representation of Emily Brown in the picture book, references to Emily Brown in the adult's and child's speech and their gestures pointing to images of Emily Brown.

Coherence

The cohesive chains in a text contribute to, but cannot guarantee, the coherence of a text, that is, whether the text "hangs together" and makes sense. To determine the coherence of a text, Hasan's (1984) and Tseng's (2013) cohesive chain analyses identify not only individual cohesive chains but also whether and how they are related. To establish coherence, "[a] minimum requirement is that at least two members of one chain should stand in the same relation to two members of another chain" (Halliday and Hasan, 1985: 91). In Example 1, the semantic relation between

items (ii) "the Queen" and (c) "the rabbit", and that between (iii) "she" and (d) "that Bunnywunny" are the same, as the Queen (items ii and iii) is the agent (perceiver or desirer) whereas the rabbit toy (items c and d) is the acted upon (the perceived or desired). Therefore the interaction of the two chains of "the Queen" and "Stanley" contributes to the comprehensibility (coherence) of the text.

The meanings constructed during adult-child shared reading interactions rely on both cohesion and coherence within and beyond the picture book itself. Cohesive chain analysis provides a tool to determine the extent to which semantic continuity exists between the text and talk, and how the readers use semantic relations to organise their conversation surrounding the picture book reading. To determine whether a text or conversation is coherent, however, it is also necessary to take into consideration extratextual factors such as knowledge of the other participants and/or knowledge of the world and the situational context of a conversation. For example, in the book *That Rabbit Belongs to Emily Brown*, Emily is asked to relinquish her beloved toy rabbit Stanley to the Queen. While reading this section of the picture book, one mother referred to her child's favourite toy Percy and asked "Would you swap Percy?". The coherence of this interaction is based on the participants' understanding of the meanings in the picture book as well as their shared background knowledge and experience.

Methodology

Focus texts: The picture book and the television programme

That Rabbit Belongs to Emily Brown (2006), written by Cressida Cowell and illustrated by Neal Layton, is an award-winning narrative picture book. The main character, a young girl called Emily Brown, engages in imaginary adventures with her toy rabbit Stanley. The Queen, who wants to own Stanley, sends her assistants to offer Emily various other toys in exchange for the rabbit. After Emily has rejected all these offers, the Queen arranges to have the rabbit stolen. Emily Brown then goes to the Royal Palace and takes back her toy. The narrative structure of the book is effective for promoting children's engagement with the story (reference withheld). The illustrations in the book are also said to "ring true with kids, making this a great

candidate for family read-alouds" (Kirkus Reviews, 2007: 219). In this paper, the term *text* refers to the picture book, which combines images, words and other semiotic modes to make meaning and tell a story.

The programme *Bookaboo* is targeted at preschool aged children, and its major aim, according to its producer who was interviewed in Broadcast (2009), is to encourage adult-child book reading among families. *Bookaboo*, unlike most, and possibly all, programmes in which picture books are read to child viewers, depicts the practice of shared reading involving a presenter/reader and Bookaboo/listener.[1] In each episode, a presenter reads a picture book to and with an animated puppy character called Bookaboo. On *Bookaboo*, *That Rabbit Belongs to Emily Brown* is read by British actress Amanda Holden. The programme *Bookaboo* was selected for analysis in this study because it could potentially provide a model for, and thus needs to be carefully examined in relation to, actual adult-child shared reading interactions in real life.

(In this paper, *Bookaboo* italicised refers to the TV programme, while Bookaboo in regular font refers to the puppy character.)

Participants

Nine dyads, each consisting of a mother and her 4-5-year old child, participated in the research by reading *That Rabbit Belongs to Emily Brown*. All children were in the year prior to starting school. Reading the same book as the one read on *Bookaboo* provides a basis for comparing the type of connections made within and beyond the picture book during shared reading by the mother-child dyads vs. the presenter and Bookaboo. All the participants were fluent English speakers living in Sydney, Australia, and the mothers all had university degrees. Research has shown that maternal education affects the style of shared reading and its effects on children's language and literacy development, and that mothers with high levels of education make more frequent and diverse connections during reading (Heath, 1983; reference withheld; Bojczyk et al., 2016).

Data collection

Each shared reading interaction took place and was video-recorded, in response to the participants' preferences, either in their homes or in an observation room with comfortable, "home-like" furniture in the researchers' institution. While acknowledging that each type of setting may affect the nature of the mother-child interactions, the researchers were absent during the shared reading, so that the interactions could be as naturalistic as possible. No participant had previously encountered the book *That Rabbit Belongs to Emily Brown*.

Video recording allowed us to have a systematic and extensive exploration into the multimodal resources that were used by the participants to construct cohesion and coherence. As Flewitt (2006) argues, "Video data unveil how young children [and adults] use the full range of material and bodily resources available to them to make and express meaning" (25).

Multimodal transcription of recorded shared readings and the TV episode

The recorded shared readings and the TV episode were transcribed for analysis by paying attention to both speech and other resources such as gesture, animation, sound and camera movements. Multimodal features were noted in parentheses in the transcription of the video-recorded shared readings, and the *Bookaboo* episode was transcribed shot by shot in the form of a table (see Table 1 for an excerpt), with stills from the visual track, description of events, and reading and talk in separate columns.

Transcription inevitably transforms the original data, highlighting certain aspects and/or modes and reducing emphasis on others (Bezemer and Mavers, 2011; Flewitt, Hampel, Hauck and Lancaster, 2014; Thibault, 2000). In our transcription of *Bookaboo*, for example, the speech and sound are only represented in written language, and dynamic moving images are represented with selected static shots.

Table 1 **Transcription of *Bookaboo***

Shot	Visual track	Description	Reading & talk (Reading is represented in upper case, and talk in lower case.)
1		The presenter starts to read, while the shot shows her turning page.	**Bookaboo:** Amanda, can't we? **Presenter:** Let's have a snuggle. ONCE UPON A TIME,
2		The presenter and Bookaboo are shown from a frontal angle to the TV viewer. The presenter continues to read.	**Presenter:** THERE WAS A LITTLE GIRL CALLED EMILY BROWN,
3		Characters are shown with animation. The presenter continues to read, and Bookaboo makes a comment on the rabbit.	**Presenter:** AND AN OLD GREY RABBIT CALLED STANLEY. **Bookaboo:** He looks all right, doesn't he, Stanley?

Method of data analysis

The mother-child shared readings were transcribed and coded based on conversational turns. The conversational turn is an established unit for analysing connections to other texts and experiences made during shared reading (Harris, 2011). The television episode was coded shot by shot, as presented above. Our analysis, however, was not restricted by the unit of conversational turn or shot, as most cohesive chains extend across several conversational turns and/or shots, which may or may not be contiguous. We identified the cohesive chains that were used by the mothers and children or by the television presenter and Bookaboo during shared reading to connect textual elements to other parts of the text or to extratextual experiences, and examined any interactions that existed between separate chains. In this process, we paid particular attention to the semiotic modes instrumental in establishing connections within and across cohesive chains. When analysing the transcribed data, we also frequently referred back to the television episode and the video recordings of the mother-child shared reading interactions.

In line with its aim of exploring the potential of television programmes for children to provide a suitable model for shared reading interactions that support early literacy, this study focuses on comparing the connections made in shared reading interactions involving mothers and children with those made by the presenter and Bookaboo reading the same picture book on television. It does not consider children's responses to the reading of picture books on television in general or the analysed episode of *Bookaboo* in particular. Additionally, a multimodal perspective has been adopted with the aim of identifying a range of different connections, many of which are articulated through different modes. Systematically mapping out the potential of individual semiotic resources such as gesture or camera movement to contribute to particular types of connections, however, falls outside the scope of this study.

Findings

In this section, we present the key findings from the multimodal cohesive chain analysis. Specifically, we compare the types of connections within and beyond the picture book made by the mother-child dyads with those made during the shared

reading of *That Rabbit Belongs to Emily Brown* on *Bookaboo*, and examine the role of multimodal resources in establishing cohesion and coherence.

Establishing cohesion during shared reading in mother-child dyads

In real life as well as on television, readers and their audience take linguistic or visual items in the picture book as the point of departure for further discussion, building up cohesive ties and chains between the text and the talk.

In this study, we aim to highlight the different types of connections that may occur in actual shared reading interactions, rather than to compare different dyads or identify the frequencies of different types of connections. To contextualise our comparison, Table 2 sets out the connections made by the 9 dyads. Due to the limited numbers of dyads, it is uncertain whether factors such as child age, gender and place of recording influenced whether and what types of connections were made by each dyad.

Table 2 **Variation among mother-child dyads in making connections during shared reading**

Child	Age (year;month)	Gender	Place of reading	Connections
Lia	4;1	Female	Observation room	Made connections within and beyond the text, including personalised connections
Karl	4;2	Male	Home	Made connections within and beyond the text, including personalised connections
Henry	4;3	Male	Observation room	Made connections within the text, without personalised connections
Bella	4;3	Female	Observation room	Made connections within and beyond the text, including personalised connections
Vicky	4;4	Female	Childcare centre	Made no connections
Alex	5;1	Male	Home	Made connections within the text, without personalised connections
Ralph	5;1	Male	Home	Made connections within the text, without personalised connections
Jo	5;4	Male	Home	Made connections within and beyond the text, including personalised connections
Kia	5;5	Female	Home	Made connections within and beyond the text, including personalised connections

Note: All children's names have been replaced by pseudonyms.

The rest of this section presents the categories of cohesion established through the analysis of the mother-child shared reading interactions.

Cohesion as a resource for interpreting the narrative. Cohesion and coherence constructed between the picture book text and the adult-child talk facilitate children's comprehension and interpretation of the narrative. In Example 2, the mother built cohesive items into a question ("Oh, do you think she will give over Stanley for those dolls?") to signal to the child to make a prediction.

Example 2:

Mother: (Reading) THE CAPTAIN SALUTED AND SAID, HER MOST ROYAL HIGHNESS QUEEN GLORIANA THE THIRD GREETS (a) <u>MISS EMILY BROWN</u>, AND SHE WOULD STILL LIKE TO HAVE (i) <u>THAT BUNNYWUNNY</u>. IN RETURN, SHE OFFERS HER THE BRAND-NEW GOLDEN TEDDY BEAR, (1) <u>TEN TALKING DOLLS</u> THAT SAY (in a high-pitched voice) 'MAMA MAMA'." (talking) Where are (2) <u>the dolls</u>? Can you see (3) <u>them</u>?

Kia: (The child points to (4) <u>the dolls on the page</u>.)

Mother: Lots of (5) <u>dolls</u>?

Kia: (Pointing to (6) <u>the dolls</u> one by one) One, two, three, four, five, six, seven, eight, nine, ten.

Mother: Oh, do you think (b) <u>she</u> will give over Stanley for those (7) <u>dolls</u>?

Kia: No.

Mother: What's (c) <u>she</u> gonna want?

Kia: (ii) <u>Rabbit</u>.

Mother: (d) <u>EMILY BROWN</u> SAID, "(e) <u>I</u> DON'T WANT (8) <u>TEN TALKING DOLLS</u>. (f) <u>I</u> WANT (iii) <u>MY RABBIT</u>.

The mother and child built a multimodal cohesive chain that connected the words and images through gesture. The chain "dolls" includes the mother's reading of words from the book ("TEN TALKING DOLLS" in items 1 and 8) and linking back to them through lexical repetition ("dolls" in items 2 and 7) and reference ("them" in item 3), as well as the child's gestures of pointing to images in the book (items 4 and 6) and counting to 10 (item 6). The mother's questions (items 7 and b) also related the cohesive chain "dolls" to those of "Emily Brown" and "the rabbit", and encouraged Kia to predict what would happen next, which is a key comprehension strategy that shared reading interactions can help children develop (reference withheld; van Kleeck, 2006a). Kia actively related the "rabbit" (ii) to Emily Brown (viz "she" in item c) in her mother's speech, establishing a desirer–desired relation between Emily Brown and the rabbit. This prediction was successful because in the subsequent reading, this desirer–desired relation between Emily Brown and the rabbit was confirmed, as realised between items (f) and (iii). At first, Kia used pointing rather than speech to answer her mother's question, which can be viewed as an independent conversational turn. This shows that young children are able to use different semiotic resources for communication, and challenges the dominant focus on language in conversation analysis, showing that turn taking in conversation can be multimodally constructed.

   Children can also draw on their personal knowledge outside of the text to build up cohesion and interpret the story. In Example 3, a child responded to his mother's question about an imaginary adventure in which Emily Brown and Stanley are in the Amazon rainforest.

Example 3:

> Mother: And <u>how did they get there</u>? Amazonian rainforest is very far away. They have to – must have gone there somehow.

> Karl: I think they got <u>a Lamborghini</u>? (Then he turns his head towards his mother.)

> Mother: You think so?

In replying to his mother's question, Karl employed metonymy using the name of a specific car make, *Lamborghini*, rather than referring to "cars" in general. This example suggests that when interpreting picture books, children may rely on indirect and complex semantic relations. The life experience that children bring to shared reading interactions is an indicator of their active readership.

The adult and child readers also link the narrative to their personal experiences to enhance the child's understanding of ideological messages in the story. They often do this by establishing semantic relations across the fictional and real worlds. In Example 4, for example, the connection between the teddy in the book and the child's teddy Percy could support the child's understanding of values such as friendship and the rejection of materialism, which as we (reference withheld) argue, are promoted in *That Rabbit Belongs to Emily Brown*.

Example 4:

Mother: (Pointing to the image of the Queen) She's happy, because she's making friends with (1) <u>the teddy</u>. (She closes the book.) Do you have (2) <u>a teddy</u> you like? What about (3) <u>the one</u> Mummy made for you? What's his name?

Jo: (4) <u>Percy</u>.

Mother: (5) <u>Percy</u>. That's right. Would you, would you give away (6) <u>Percy</u> if someone asks you, say gave you all the toys in all the world?

Jo: (Shakes his head with a gentle smile).

Mother: No? You're sure?

In this cohesive chain, item (1) is located in the fictional context, linking to the linguistic references and images of the toy; and item (2) is decontextualised as it includes a class of teddy bears rather than referring to the one in the story. When the chain develops to item (3), the reference is placed in the real-life context of Jo's personal experience. The development from item (1) through (2) to subsequent items displays a pedagogic strategy frequently employed during shared reading: Specific –

General – Specific. Here the interaction starts from an item in the fictional context, moves to a more general reference that can be located in neither the fictional nor the immediate or personal real-world context, and returns to a specific reference in real life. Research has shown that adult-child talk that goes beyond the content in the book "provides for a more stimulating and enjoyable shared reading experience, which fosters the motivation for further reading" (Baker et al., 2001: 432).

Cohesion as a resource for gaining general knowledge about the world. The processes involved in establishing cohesion and coherence during shared reading are inextricably related to the processes of learning more generally. Consider the following example, where a child used language to make a generalisation about the risks associated with washing toys in the washing machine.

Example 5:

Mother: (Reading) THERE WAS INDEED SOMETHING WRONG WITH (1) <u>STANLEY</u>. THAT SILLY NAUGHTY QUEEN HAD PUT (2) <u>HIM</u> IN THE ROYAL WASHING MACHINE ALL NIGHT AND (3) <u>HE</u> CAME OUT (pointing to (4) <u>the image of Stanley</u> on the page) (a) <u>AN ODD PINK COLOUR</u>.

Lia: Never put (5) <u>toys</u> in the washing machine.

Mother Never put (6) <u>toys</u> in the washing machine?

Lia: No.

Mother: What happens to (7) <u>them</u>?

Lia: (8) <u>They</u> come out (pause) (b) <u>pink colour</u>.

Mother: (c) <u>Pink</u>. (9) <u>They</u> might come out (d) <u>different colours</u>.

Lia: (She nods.)

The cohesive chains of "toys" and "colours" in Example 5 are multimodal since they originate from the words and images in the picture-book text, respectively a specific toy, Emily Brown's rabbit Stanley, and "AN ODD PINK COLOUR". These items are

related through their co-presence on the page and through the mother's reading and pointing to the image of Stanley. The chain of "toys" is then extended beyond the text by Lia's introduction of the new lexical item "toys" (item 5), which is continued by the mother (items 6 and 7), and refers to toys in general. Similarly the chain of "colours" is generalised from a specific pink colour to "different colours" (item d). Lia generalised the specific image of the rabbit toy in the picture book to toys in general. This generalisation demonstrates her ability to make connections between the meanings in the picture book and personal experience more generally. In order to do so, she made the connection between the two chains of Stanley/toys and of pink/colour, i.e. a relation between an attribute and its carrier (between items a and 3 in the book, and between b and 8 in Lia's speech).

Cohesion as a resource for learning vocabulary. Establishing cohesion with the picture book text in mother-child talk during shared reading supports the child's vocabulary learning. In example 6, the mother drew on the child's current lexical understanding to support her son's (Jo) awareness of language as an abstract resource for making meaning. In this exchange, Jo initiated a discussion of the meaning of a word that the mother had just read.

Example 6:

> Mother: (Reading) AND, WORST OF ALL, THEY HAD SEWN UP HIS MOUTH, WHERE EMILY BROWN HAD PICKED IT AWAY, AND STANLEY WASN'T SMILING ANY MORE. STANLEY WAS (1) MISERABLE.
>
> (Jo and his mother look at each other.)
>
> Jo: (Smiling) (2) Miserable?
>
> Mother: Yeah.
>
> Jo: What does (3) miserable (making eye contact with his mother for an instant) mean?
>
> Mother: Means (4) very, very, very sad, very upset.

Jo extracted the word "miserable" out of the fictional context and used the verb "mean" to inquire about the word's meaning, demonstrating his understanding that a word is an abstract symbol, and that an arbitrary relation pertains between a "signifier" (a combination of sounds) and a "signified" (a concept). The mother then took up this abstraction in item 4 by providing a synonym for the word "miserable", that is, using another lexical form to define the concept. Children's use of words such as "mean" and "show" reveals their "ability to exploit the metasemiotic character of language", which, according to Painter (1999), "changes fundamentally the child's potential for developing language further" (320).

The findings demonstrate that multimodal strategies are often used to support children's language learning, frequently by enabling connections to be made between the meanings in the picture book and aspects of the child's personal experience. The mothers and children employed not only verbal strategies such as the definition provided in Example 6, but also strategies of other modes to promote children's vocabulary comprehension. In Example 7, the mother employs gesture repeatedly to clarify the meaning of the word "salute".

Example 7:

> Mother: (Reading) IT WAS THE ARMY. THE CAPTAIN (1) <u>SALUTED</u> – (looking at the child while talking) you know what (2) <u>saluted</u> means?
>
> Karl: No.
>
> Mother: When you get like (3) <u>this</u>. (She makes (4) <u>a gesture of salutation;</u> that is, raising her left hand to her forehead, but the child does not turn his head to see.) You see, Karl? (The child turns his head, and the mother makes (5) <u>the salutation gesture</u> again.) When you get like (6) <u>this</u> (making (7) <u>the salutation gesture</u> once more). Hey, yes sir! (reading) THE CAPTAIN (8) <u>SALUTED</u> AND SAID, HER MOST ROYAL –

The reference chain in Example 7 involves words read from the book, the mother's speech and her gestures, as the mother took the word "salute" (item 1) from the book

and asked the child if he knew it (item 2), before using gesture to illustrate its meaning (items 4, 7). As Karl did not see the gesture (item 4) at first, before repeating it his mother drew his attention to it by the demonstrative pronoun "this", which is strongly reliant on the immediate, physical context. The mother accompanied the gesture (item 7) with speech, saying "Hey, yes sir!" She then resumed reading and also resumed the cohesive chain back to the text, as indicated by item (8). Example 7 demonstrates both the multimodal strategies employed in explaining word meaning to the child, and the necessity and effectiveness of the mother's sensitivity to the immediate context and children's participation in the interaction.

Establishing cohesion during scripted shared reading on television

The TV programme is broadcast to an implied and generalised child audience, and possibly adult viewers, so extratextual references cannot be personalised in the same way that they can be in real life. The talk between Bookaboo and the presenter focuses only on the story, rather than the meaning of particular words or visual elements. It lacks the dynamic interaction (e.g. questioning and responding) that is characteristic of actual parent-child reading (For further discussion, see reference withheld). Nevertheless, on *Bookaboo*, within-text connections are made using multiple semiotic modes, thus creating cohesive multimodal textual experiences. These connections contribute to the cohesion of the TV episodes and potentially enhance the child audience's engagement and comprehension. Two prominent connections made by Bookaboo to the read text are (1) the ones that connect previously read content to what would happen next, helping TV viewers predict the coming events (*predictive* connections), and (2) the ones in which Bookaboo positions himself within the fictional world of the story (*apostrophic* connections). We now discuss each type of connection in turn.

Cohesion as a resource for making predictions. In the television programme, much of Bookaboo's talk is designed to enhance the cohesion and coherence of the narrative text, thus increasing engagement with the audience and promoting comprehension. This is typically revealed by his speech that connects what has just

been read with what will happen next. These utterances help TV viewers construct a coherent story, which can be understood through the analysis of interactions between cohesive chains. The reference chains of "the Footman" and the action chain of "knocking at the door" are multimodally represented through Shots 2 – 5 in Table 3. "The Footman" is constructed through speech, image and animation. The action chain is constituted by language, animation and a sound effect. A prototypical predictive connection is Bookaboo's interrupting speech in Shot 3 of Table 3.

Example 8:

(The viewer sees the page depicting the interruption of Emily and Stanley by someone who knocks at the door, and hears a knocking sound. See Table 3 for details.)

Bookaboo: Who's at the kitchen door, Amanda?

Presenter: (continues reading) IT WAS <u>THE CHIEF FOOTMAN TO THE QUEEN</u>.

This interruptive speech is construed multimodally and is coherent with the picture book text. The relation between the actor (the one who knocks) and the action (knocking at the door) in this speech corresponds with the images and text depicted in the picture book. The continuity editing also contributes to the audiovisual cohesion of the television episode. For example, the cut to Bookaboo in Shot 3 is coordinated with the act of his speech, and establishes a connection between the picture book text and the shared reading interaction represented in the TV episode. This type of shot transition is commonly used when Bookaboo talks during the shared reading in this and other episodes of the show.

Moreover, Bookaboo's question, combined with aural modalities, creates suspense and thus presents an anticipating strategy that may serve a pedagogic function for the television viewer.

Table 3 **A sequence from *Bookaboo***

Shot	Visual track	Description	Reading & talk (Reading is represented in upper case, and talk in lower case.)
1		The presenter reads, and both she and Bookaboo are shown from a frontal angle.	**Presenter:** ONE DAY, EMILY BROWN
2		The corresponding page from the book is shown with animation. Meanwhile, a sound effect of knocking at a door is heard.	**Presenter:** AND STANLEY WERE JUST LAUNCHING THEMSELVES INTO OUTER SPACE TO LOOK FOR ALIEN LIFE FORMS, WHEN THERE WAS A RAT-A-TAT-TAT! AT <u>THE KITCHEN DOOR</u>.
3		Bookaboo asks a question.	**Bookaboo:** <u>Who</u>'s at <u>the kitchen door</u>, Amanda?
4		The presenter continues to reads.	**Presenter:** IT WAS <u>THE CHIEF FOOTMAN TO THE QUEEN</u>.
5		The corresponding page from the book is shown with animation.	**Presenter:** <u>HE</u> SAID, "THE QUEEN HAS VERY KINDLY NOTICED YOUR RABBIT. SHE WOULD LIKE TO…

Cohesion as a resource for interacting with fictional characters.
Apostrophe is the speech or talk in which "words are addressed to someone who is unable to hear them or reply to them" (Leech, 1969: 185). Unlike in real-life shared reading, where the mother and child can make personally relevant links between elements in the text and the world beyond the text, the constructed "child" reader on the television programme (i.e. Bookaboo) steps into the narrated world and interacts with the characters there. The apostrophe built in cohesive chains may encourage television viewers to immerse themselves more fully in the story world.

There are two typical cases where the Bookaboo puppet uses apostrophe to directly address the characters in the book. One case occurs when the queen's people ask Emily to give them her toy rabbit, Stanley (see Example 9 and Example 10).

Example 9:

(One of the Queen's underlings requests Emily to exchange Stanley for some other toys.)

Bookaboo: Don't do it, <u>Emily</u>. Don't give Stanley away!

Example 10:

Presenter: "NO THANK YOU," SAID <u>EMILY BROWN</u>. "THIS RABBIT IS NOT FOR SALE. AND HIS NAME ISN'T BUNNYWUNNY. IT'S STANLEY."

Bookaboo: Tell them, <u>Emily</u>.

In Examples 9 and 10, Bookaboo uses the name *Emily* as apostrophe to link back to the previous reading. He is trying to directly address Emily, which is confirmed by the imperative mood.

The other case is Bookaboo's speech when the offer of the queen's people is rejected by Emily Brown, such as in Examples 11 and 12.

Example 11:

Presenter: And Emily Brown sent <u>that Army</u> away, less politely this time.

Bookaboo: Hop it, <u>army</u>!

Example 12:

Presenter: And she sent <u>that Navy</u> away.

Bookaboo: Go away, <u>Navy</u>, on your boat.

In this case, Bookaboo aligns himself with the main protagonist, addressing other characters in the book as though he were Emily.

As evident from the above examples, to make a cohesive and coherent reading of the picture book on television, different semiotic modes work together to present Bookaboo's employment of the apostrophe. For instance, in Example 11, animation, camera movement, sound effect and the presenter's speech are used to represent the cohesive chain of "the army" (See Table 4), an item of which is the apostrophe "army" in Bookaboo's speech. The cut of the shot to Bookaboo (Shot 2 in Table 4) synchronises the visual image of Bookaboo with his apostrophic spoken words, and the close-up distance of the shot highlights Bookaboo's agency in the act of speaking.

Table 4 **A sequence from *Bookaboo***

Shot	Visual track	Description	Reading & talk (Reading is represented in upper case, and talk in lower case.)
1		The camera zooms in as Emily raises her arm to send the army away. Sound effects of the talking dolls saying "Mama Mama" and the horse neighing are heard.	**Presenter:** AND EMILY BROWN SENT THAT ARMY AWAY, LESS POLITELY THIS TIME.
2		With a cut, the shot shifts to Bookaboo. Bookaboo addresses to the army.	**Bookaboo:** Hop it, army!

These direct apostrophic utterances construct Bookaboo's active, deep involvement with the story. It is argued that the major advantage of apostrophe is to express one's "attitude to a person or thing with great subtlety" (Leech, 1969: 186). The apostrophe used by Bookaboo in Example 9 to 12 shows his emotional alignment with Emily and hostile stance towards the queen's people. Stance-taking can be an effective discursive strategy for positioning, persuading and even manipulating readers or viewers (e.g. Unsworth, 2014). The instances of constructing a particular stance in Examples 9 to 12 implicitly guide TV viewers to evaluate characters or other aspects of the story (e.g. empathy with Emily, care for Stanley and criticism on the Queen's deeds). Thus they may socialise the child viewer into adopting the positive values promoted in the picture book, such as friendship, loyalty and courage.

The character Bookaboo uses speech to address directly the characters in the book and to express his emotional reaction to the events depicted in the picture book

world. In other words, if the picture-book text is viewed as the centre of the shared reading experience, the connections from textual elements to personal experience and knowledge made during the real-life readings are centrifugal, moving away from the text to extratextual elements. Conversely, those on *Bookaboo* are centripetal, moving inwards towards the world construed within the text. These two patterns of exploiting a picture book have different potentials for promoting children's language and literacy learning. The latter focuses mainly on narrative comprehension, while the former also gives children opportunities to develop certain language skills (e.g. vocabulary) and engage in dialogic interaction with co-readers.

Summary of the findings

Both the mother-child dyads in real life, and the participants on *Bookaboo,* interacted with each other above and beyond the actual reading of the picture book text. In doing so, they were building up semantic relations and creating continuity through cohesive chains which made connections both within and beyond the text through the surrounding talk. The cohesive chains were multimodally constituted by image, speech and gesture in the mother-child readings, and by image, animation, speech and sound on television.

When establishing cohesive connections in the real-life reading, the children and mothers explored the relationship between different elements of the plot, and used life experience to interpret the narrative. In doing so, the children had the opportunity to develop their knowledge of the world, their understanding of language (e.g. vocabulary and the meta-semiotic nature of words), and their attitudes towards the values embedded in the narrative.

The cohesive devices used by the puppy Bookaboo during the televisual shared reading serve as cues for TV viewers to predict what might happen next and to immerse themselves in the story by directly addressing the fictional characters and making explicit his views about the unfolding narrative. The television programme does not establish cohesive connections that are as diverse and multi-functional as those which were established in the real-life shared readings.

Discussion

In this study we have analysed the types of cohesive and coherent connections within and beyond the text that parent-child dyads and producers of the television programme *Bookaboo* have created multimodally during the reading of the picture book *That Rabbit Belongs to Emily Brown*. The major contribution of the comparative analysis we presented consists in shedding light on the differences between actual adult-child shared reading and televised shared reading of picture books, in terms of their potential to enable children to make connections both within the text itself and beyond the text to their individual personal experiences and broader cultural values.

The difference between these two activities (reading with an adult and reading a book on television) has implications for the child's potential to develop her or his language, literacy, and literary understanding. The mothers were able to draw on their knowledge of their children's current state of understanding to create cohesive chains and draw connections between them. By asking the child to explain or define a word encountered in the picture book or themselves explaining or using gestures to demonstrate the meaning of words (e.g. "[miserable] means very, very sad, very upset"), the mothers provided opportunities for children to develop vocabulary and become aware of the symbolic nature of language itself. Mothers also made connections from the text to their children's life experiences to enhance children's comprehension of the narrative elements and the motivations of the characters. As children become familiar with the patterns of narrative structure they are better able to predict what will happen and thus to interpret the meanings conveyed by the text and images. These text to life connections also served a socialising function, subtly encouraging children to adopt a moral position regarding the behaviours of different characters in the book.

While mothers are able to create cohesive connections between the text and the children's individual experience as a pedagogic strategy, this is obviously not possible for the presenter of the televised shared reading, who must address an implied and generalised child viewer. Instead the television show relies on the inclusion of multimodal resources such as animation and sound to "animate" the picture book's words and illustrations, and thus potentially enhance the child viewer's comprehension of and engagement with the story. The televised shared reading also

employs Bookaboo to interact with the adult reader and play the role of the child in this activity, although there are differences between Bookaboo and the actual children involved in shared reading (reference withheld). While mothers can engage in subtle reasoning to tacitly approve or disapprove of the behaviour depicted in the text, thus inducting their children into values such as loyalty and courage, Bookaboo has to explicitly signal his attitudes by directly addressing the characters (e.g. "Hop it, army!", "Don't do it Emily!").

Both the real-life and televisual readings could help promote vocabulary comprehension. The synchronisation of multimodal resources referring to the same item is a strategy that can potentially assist children to grasp word meaning in shared reading with parents (Lwin, 2016) as well as on screen (Bus et al., 2009). In our data, mothers coordinated semiotic modes such as speech and gesture to explicitly draw children's attention to the meaning of words. *Bookaboo*, on the other hand, relies predominantly on the synchronisation of speech, animation and sound effects employed in the representation of the picture book itself (reference withheld) – rather than the talk that accompanies the reading of the text, which we have focused on in this paper – to implicitly support children's comprehension of word meanings. Thus, the television programme could facilitate children's comprehension of the narrative but does not provide a model of the type of talk that could promote children's skills in inference and generalisation.

In addition to presenting a comparison of real-life and televisual shared reading, another contribution of this study lies in its methodology of multimodal (video) data collection, transcription and analysis and its implications for future studies of shared reading as a pedagogic practice. The multimodal cohesive chain analysis of shared reading interactions presented in this article reveals that in real-life or on television these interactions rely not only on language (spoken or written) but also on other resources such as picture book illustrations, gesture, animation, sound effects, camera choices and video editing in order to establish cohesion and coherence and thus enhance the potential of shared reading to promote children's language and literacy development. Our analysis then suggests that a multimodal perspective can help identify a wide range of strategies that teachers, parents and television producers can employ to support children's learning through shared reading. For example, multimodal explorations of shared reading can add to existing studies of

the strategies parents and teachers employ for supporting vocabulary learning during shared reading.

To develop a stronger understanding of the potential of programmes such as *Bookaboo* to promote early literacy and language learning, future studies could examine children's and parents' viewing of and responses to such programmes and include parents with different levels of education. It could also examine not only the connections made during shared reading but also those that parents and children may make after they have read a book and/or watched it being read on TV. Previous research based on parent journals shows that children and parents may refer to picture books at other times even long after they have read those (Green et al., 2002).

In conclusion, while actual adult-child reading shares some similarities with televised shared reading, it offers potentials for supporting children's emerging language, literacy and literary development that are not possible in television programmes. Greater awareness of how cohesion can be established multimodally on televised shared reading may open new possibilities for such programmes to promote children's knowledge of language and learning more generally, through the use of televisual resources such as animation and sound.

Acknowledgements

Note

1. Other television programmes that represent book reading either do not show the child listener in the shared reading practice, e.g. *CBeebies Bedtime Stories*, *Play School* and *Reading Rainbow*, or model the interaction between an adult reader and multiple listeners, e.g. *Driver Dan's Story Train* and *Between the Lions*.

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7.3 Postscript

This chapter has investigated how adult and child readers, in real life and on television, establish cohesion and coherence between the different parts of the picture-book text, or to move beyond the text to make extratextual references during shared reading. They use linguistic and other meaning-making resources to achieve this purpose. Both Bookaboo and mother-child shared reading experiences offer some potentials to support children's literacy development, as discussed in this chapter.

In the chapter that follows, Chapter 8, this thesis moves beyond the televisual representation, and shifts its focus to the perspectives of the makers of children's television programmes and the mothers and children who watch them.

Chapter 8 The stated views of mothers, 4 year old children and television producers about television programmes that represent picture-book reading

8.1 Preamble

The previous three chapters focused on the transformation that takes place when a traditional print based picture book is presented on a children's television programme. The detailed analysis of the shared reading of the picture book *That Rabbit Belongs to Emily Brown* on the television programme *Bookaboo*, and during the actual shared reading of mothers and children, enabled me to compare the potentials and limitations of the television programme as a form of public pedagogy, which could potentially support or even facilitate the language and literacy development of young viewers. This chapter now seeks to understand the views of those involved in the production of children's television programmes, and the mothers and children who have read the same picture book and watched at least one such programme. The mothers' and children's stated views are important, as they explain what they see as being the benefits of the programmes, which do not necessarily concur with the programmes' stated social justice aims, principles and agendas as presented on the programmes' websites and magazines.

This article is co-authored with my two supervisors. I contributed approximately 60% of the paper, by collecting the data, analysing and transcribing the interviews, and undertaking thematic analysis. A/P Torr contributed approximately 25% and Dr Djonov 15%. My supervisors contributed to the conceptual framework, thematic analysis, and undertook detailed revisions.

8.2 The stated views of mothers, 4 year old children and television producers about television programmes that represent picture-book reading

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Some children's television programmes depict the reading of traditional print based picture books. Little is known about the reasons why producers create such programmes, nor the views of adult and child viewers who watch them. In order to understand the rationale behind the production of these programmes, and the views of mothers and children who have watched them, we interviewed 9 mother-child dyads and one producer, and undertook a document search of television programme websites and interviews. The findings indicate that television producers state their aims in terms of television as a type of public pedagogy that can address gender and social disadvantage. The mothers, on the other hand, reported that they thought television would not influence the amount of shared reading they engaged in, but that it addresses social inequalities to some extent if children are not often read to at home. The children's responses varied, with some preferring the television programme and some preferring the home reading. The findings have implications for parents and educators as they make decisions about young children's television viewing.

Introduction

It has frequently been observed that multimedia, including television, have fundamentally reshaped children's life experiences (Bus and Neuman 2009, Arthur 2001, Burnett and Merchant 2013, Flewitt 2013). Many commentators have

expressed concern about the amount of time children spend viewing television and interacting with new media technologies, as such activities may limit children's opportunities to engage in reading (Scantlin 2011, Hoechsmann and Poyntz 2012, Montgomery 2007).

As Hoechsmann and Poyntz (2012) argue, however, multimedia can potentially serve as a form of public pedagogy; that is, "a set of practices that alter and shape the meaning and experience of learning for young people" (36). Indeed, television has long been considered one medium which can both educate and entertain child viewers (Federal Communications Commission 1996, 2005), through the integration of educational material into popular children's television programmes.

The present study focuses on a children's television programme that represents picture-book reading; that is, the one-to-one text-related interactions which take place between an adult and child during the reading of a picture book. Shared reading has been shown to play an important role in promoting children's literacy development, as it "ideally includes discussions about the text and pictures that facilitate children's understanding of essential vocabulary, their development of text inferencing skills, and their ability to engage in school-like patterns of discourse, such as learning how to verbally display their knowledge" (Vander Woude, van Kleeck, & Vander Veen, 2009, p. 36).

The regular practice of shared reading with young children, who cannot yet read and write in conventional terms, has been shown to play a significant role in promoting early language and literacy development, with implications for subsequent academic achievement during the school age ranges (van Kleeck 2006, Vander Woude, van Kleeck, and Vander Veen 2009, Bus, van IJzendoorn, and Pellegrini 1995). Yet the depiction of adult-child shared reading on television raises many issues, including the motivations of those who produce the programmes, and the views and reported practices of the parents and children who watch them. The present research aims to explore these issues by seeking the views of those who produce the programmes, and the adult and child viewers who watch them.

Television as a vehicle for promoting literacy development

Early empirical research on the impact of television on children's reading suggested that frequent television viewing reduced the time that children spent reading, fostered negative attitudes towards reading, decreased children's reading concentration, and had a negative influence on children's reading skills and comprehension (Neuman 1995, Van der Voort 2001). Such research typically focused on television viewing in general, without taking into account the form, content and quality of specific television shows.

A more recent group of studies has specifically explored the influence of educational programming, which can be defined as 'programming that furthers the positive development of children 16 years of age and under in any respect, including the child's intellectual/cognitive or social/emotional needs' (Federal Communications Commission 1996, passim). Several studies have found that viewing educational television programmes that are specially designed for children, and that contain content that is developmentally appropriate for children, is positively associated with children's reading skills, comprehension, motivation and achievement (e.g. Fisch and Truglio 2011, Wright et al. 2001, Fisch 2002). For example, Jensen et al. (2016) found that viewing TV programmes that contain educational content could develop children's interest in leisure reading and writing.

Viewing programmes that are specifically designed to improve literacy, through depicting literacy-related content, and/or employing strategies to teach literacy concepts to children, has been found to result in gains in children's literacy development (e.g. Moses 2008, Wood and Duke 1997). A review of literature by Moses (2008) suggests that preschool-aged children can increase their code-related skills (e.g. letter identification, word pronunciation and decoding skills) and positive attitudes towards book reading from viewing television programmes (e.g. *Sesame Street* and *Between the Lions*) that show print, ranging 'from flashing letters and words on screen to showing authentic examples of books, signs, and other printed texts' (69).

Parents' perception is a factor that impacts children's engagement with television. Nathanson (2001) finds that parents who have negative attitudes to a type

of TV programmes tend to restrict their children's viewing of them, and parents with positive attitudes tend to co-view these programmes with their children.

Television programmes that feature the reading of picture books

The practice of representing picture book reading on television programmes has existed for decades. The actual format of the programmes may vary. A presenter may read a picture book with a character, such as a puppet, who assumes the role of the child listener during the shared reading, as exemplified in the programme *Bookaboo* (Happy Films). Alternatively, a presenter may read a picture book directly to an implied child television viewer, as occurs in the programme *Play School* (Australian Broadcasting Corporation) and *CBeebies Bedtime Stories* (British Broadcasting Corporation).

The programme *Bookaboo* depicts the process of shared reading in its entirety: both the adult reader and the child listener (the puppet Bookaboo) are shown as they sit comfortably together on a sofa, looking at the focal text, turning the pages, and talking about aspects of the text. The programme is based on the premise that Bookaboo, a puppy who plays drums in a rock band, suffers from stage fright that he can only overcome by listening to a story.

Television makers' motivation partially determines a programmes' format and its potential as public pedagogy. The views of parents have also been shown to influence their mediation in their children's TV viewing (Browne 1999, Nathanson 2001, Warren 2003). However, little is known about the views and motivations of those who create the TV programmes (for example the producers) and those who watch the programmes (for example, the actual mothers and children viewing in their homes). Such research can potentially assist parents and educators to evaluate the claims of these programmes regarding their educational potential, shed light on the views of actual parents and children, and lead to better understanding of the popularity of these programmes.

Research questions

Parents are required to make decisions regarding the amount and quality of television their children watch, especially during the years prior to the commencement of formal schooling. Such decisions are likely to be based, in part, on their assessments of the learning potential of the programmes and their children's preferences for certain programmes over others. From a different perspective, producers of children's television programmes are also required to make decisions about content and presentation of material. Given that programmes depicting the reading of picture books have distinctive characteristics which distinguish them from other programmes for children, and a clear but implicit educational agenda, this study aims to investigate the views of mothers and children who watch such programmes and the producers who are involved in their production. Specifically, the study will address the following research questions:

- What are the stated views of mothers and children who have watched programmes representing picture-book reading, especially in relation to their potential to support early literacy development?

- What are the stated views of producers who are involved in the production of such programmes, particularly in relation to the educational potential to promote literacy?

- What do promotional materials provided by children's television programmes, such as magazines and websites, reveal about the stated aims of such programmes?

Methodology

Participants

The participants were nine university-educated mothers and their preschool aged children who were interviewed after they watched an episode of *Bookaboo* during which the picture book *That Rabbit Belongs to Emily Brown* (Cowell and Layton 2006) was read to Bookaboo by the British actress Amanda Holden. Mothers were

selected for this study because research has suggested that they are more likely than fathers to read with children (Karrass, VanDeventer, and Braungart-Rieker 2003). There were 4 female and 6 male children. Table 1 presents the participating mothers and children with basic demographic information.

Table 1 Mothers and children who participated in the research

Mothers	Children			Place of reading	Time of recording	Estimated frequency of shared reading with mother	Estimated time the child spends viewing TV per day (hour)
	Name	**Age (year;month)**	**Gender**				
Noelene	Lia	4;1	Female	Observation room	October 2015	At least once a day	No more than 2.0
Vera	Karl	4;2	Male	Home	February 2016	At least once a day	1.5
Kylie	Henry	4;3	Male	Observation room	March 2015	Every night	0.5-1.0
Jessie	Bella	4;3	Female	Observation room	April 2015	Every day	0.5-1.0
Mia	Vicky	4;4	Female	Childcare centre	May 2015	Every second day	1.0-2.0
Katie	Alex	5;1	Male	Home	May 2015	Every night or two	0.5
Fiona	Ralph	5;1	Male	Home	May 2015	Every night	0.5
Michelle	Jo	5;4	Male	Home	October 2015	Every night	1.0-2.0
Zoey	Kia	4;5	Female	Home	October 2015	Every second day	0.5

Ethics clearance was obtained from the [name of university] Human Ethics Committee. All participants have been given pseudonyms to ensure anonymity.

In addition, a producer of *CBeebies Bedtime Stories* was interviewed by email, a practice increasingly used in educational research (James 2007, James and Busher 2012). The producer gave permission for the opinions and words in the interview to be used in reporting the findings of this study.

Data collection

Mothers and children

Each mother and child was interviewed together after co-viewing the episode of *Bookaboo*. Each interview was approximately 20 to 30 minutes long. The interview questions sought basic information about the participants' reading and television viewing patterns, their impressions of *Bookaboo*, and their views about whether such programmes can promote children's language and literacy development.

The children were invited to contribute by sharing their feelings about reading and television viewing in general, and their responses to the programme *Bookaboo* in particular. The mothers assisted in asking their children questions, which is an established and effective strategy for interviewing children (e.g. Brooker 2001).

Television producers and related materials

It was initially intended that television producers would be interviewed to provide an additional perspective from the television production companies on the potential of television programmes to support the literacy development of child viewers. However, several difficulties were experienced in being granted access to producers, including scheduling difficulties across different time zones. Only one producer, from the production team of *CBeebies Bedtime Stories,* agreed to participate in an email interview, which is reported in the Findings section below. The email interview was brief, however, and email interviews have several limitations. They do provide the opportunity neither to respond to nonverbal cues nor to pursue additional areas of

interest where possible. On the other hand, they provide the interviewee to reflect on the questions and may provide more considered responses to the interview questions.

In order to obtain at least some insight into the stated motivations of the makers of *Bookaboo* and *Play School* were obtained from the following documents:

- a document used by the production team of the fourth season of *Bookaboo* regarding the selection of picture books (Bookaboo 2016);

- several reports published in the magazine *Bookseller*, which contain statements including direct speech from members of the programme's production team;

- an interview with its producer Lucy Goodman published in *Broadcast* (2009);

- and a document published on the website of UK's ITV, the broadcaster of *Bookaboo* (Bookaboo 2010), which contains basic information about the show, an interview with its producer Lucy Goodman and interviews with many presenters.

It is acknowledged, however, that these documents provide only a partial vision of the complex and multifaceted motivations and pressures involved in the production of educational children's television programmes. Caution must be exercised in assuming that the material available on websites and magazines accurately reflects the producers' intentions, as it is likely influenced by multiple factors including marketing and merchandising considerations.

Methods of analysis

The interviews were transcribed and a thematic analysis undertaken. This entailed the identification of key themes, using the processes set out by Ryan and Bernard (2003). The term *theme* refers to an abstract concept that can be identified in the language used by the interviewees. Themes are defined as 'recurrent unifying concepts or statements about the subject of inquiry' (Bradley, Curry, and Devers 2007, 1761). Major techniques to discover themes in interviews and documents include asking questions of the data, examining repetitions, making comparisons, and investigating diverse linguistic patterns (cf. Corbin and Strauss 2008, Ryan and

Bernard 2003). These techniques help researchers find implicit propositions that are otherwise obscure, and construct abstract concepts from concrete, raw data.

Each interview transcript was read several times by each author. We examined and compared the statements made by the mothers and children, and identified several key themes regarding their television viewing practices and attitudes. We used the same basic techniques to scrutinise the producers' statements and associated documentary evidence and website materials.

Findings

Television producers' perspectives

Several themes emerged from analysis of the data relating to the production of television programmes which depict the reading of picture books. These themes focus on what is described in the materials as a deficit in home reading practices, especially for some diverse social groups, and present the view that television can play an educational role by promoting reading in the home and by teaching literacy concepts. We shall now discuss each theme in turn.

Current situation in relation to home literacy practices

Young children's engagement with printed books has declined

Some producers of the three television programmes referred to a decline in children's engagement with printed books. Lucy Goodman, producer of *Bookaboo*, is reported to have said in an interview, 'Reading by and to children has declined massively over the last generation' (Broadcast 2009). Emma Tennant, executive producer of the first season of *Bookaboo*, also reportedly said, 'British school children are ditching books for computer games' (*The Bookseller*, 6 February, 2009).

There are social inequalities in children's reading practices and literacy development

Some producers expressed their concern about social inequalities in children's literacy development as a consequence of gender and socioeconomic status. Boys were seen to be disadvantaged in terms of the amount of reading they do by some TV makers. Goodman is reported to have stated that the decline in reading is 'particularly an issue for boys' (Broadcast 2009). A document issued by the *Bookaboo* production team states that they are 'mindful of research that shows that it is sometimes harder to engage boys with books, than girls' (Bookaboo 2016). Research shows that gender roles are also consciously accounted for in the production of *Play School* (Harrison 2011), thus confirming the published statements of the *Bookaboo* team. Working with the production team of *Play School*, Harrison (2011) claims, "Within each episode of *Play School* there is a conscious attempt to share power and decision making between the male and female presenters in order to challenge steretypical roles" (p. 42).

Family status is another factor referred to in some of material published by TV producers. The production team of *Bookaboo* expressed concern about 'non-reading patterns of behaviour in "hard to reach" families' (Bookaboo 2010). Although not directly related, some research indicates that the desire to represent diversity in social and cultural experience is also an underlying principle for the making of *Play School*. For example, Mackinlay and Barney (2008) conduct a critical analysis of how this programme represents Australian Indigenous people and culture, and argue that *Play School* has included cultural diversity in its educational agenda.

The perceived benefits of television in addressing these issues

Addressing social inequalities in literacy practices

One of the motivations for making *Bookaboo,* according to published interviews, is to address gender issues in reading. Goodman reportedly stated that 'I wanted to try and find a way of making reading boy-friendly without alienating the girls.' (Broadcast 2009). *Bookaboo* is said to pay special attention to encouraging boys to

read, and indeed the Bookaboo character is a male "child" who plays in a rock band. This aim of encouraging boys to read is apparently one of its criteria for book selection: 'The *Bookaboo* team strives to appeal to both genders and therefore avoids featuring books that [are] solely targeted at girls' (Bookaboo 2016). *Bookaboo* also claims to encourage male adults to read with children. One of its stated objectives is to change the traditional belief that women read to children, thus encouraging fathers to read picture books with children (Bookaboo 2010).

The production team of *Bookaboo* also states that social class is a factor that motivates the production and design of the programme. Their stated aim is to encourage shared reading practices among lower socioeconomic families, as an objective of the show is to 'reverse non-reading patterns of behaviour in "hard to reach" families' (Bookaboo 2010). Social and cultural diversity is also considered in the production of *Play School*. For example, Mackinlay and Barney (2008) explore the representation of ethnic and cultural diversity on *Play School* and observe that the show encourages children to imagine and reflect on different cultures and races in Australia.

Encouraging parent-child reading in the home OR providing a substitute for parent-child bedtime reading

A main motive expressed by television producers behind the making of these TV programmes is to encourage parent-child picture book reading in the home. Emma Tennant, controller of CITV reportedly stated that 'I'm proud that CITV has had the opportunity to commission a programme like "Bookaboo!" which will inspire families to give books another chance' (*The Bookseller*, 6 February, 2009). One of the objectives of *Bookaboo* is thus to increase the frequency of shared reading between adults and children (Bookaboo 2010).

The production team of *Bookaboo* also states that three concepts can be employed to promote the practice of shared reading. The first is to construct shared reading as entertainment, namely 'to highlight the fun in grown-ups and children sharing books together'. The second concept is to use celebrities as presenters who read on television, and the third is to remove the preconception that books are only for bedtime' (Bookaboo 2010).

In sharp contrast to *Bookaboo*, the producer of *CBeebies Bedtime Stories* states that the programme aims to replace the role of the parent as the provider of the bedtime story:

> The CBeebies channel reflects the lives of our pre-school aged audience throughout the day, and each evening the channel closes with a *CBeebies Bedtime Story*. It's the final thing to broadcast on the channel each evening, winding down the viewers' day and sending them off to bed.

Introducing literacy concepts to young children

The television programme *Play School* states that it aims to promote reading and storytelling practices as ways of introducing literacy, including concepts about shared reading, to young children. As Henrietta Clark (1995), who was producer of *Play School* for decades, said, 'The presenters follow the sequence of words, turn the pages, pause occasionally to point and comment, showing how books work in a warm, intimate, sharing atmosphere. Literacy begins with this' (p. 48).

Mothers' perspectives

Our analysis of the mothers' interview responses indicate a disparity between their views of the pedagogical potential of television programmes depicting reading and those suggested by the makers of the programmes as reported in interviews and other materials presented above. The themes which emerged from our analysis of the mothers' interviews are as follows.

Television can neither increase the frequency of shared reading nor promote literacy skills

None of the nine mothers expressed the view that television programmes in which picture books are read can increase the frequency of shared reading with their children. They said that they already read frequently enough with their children at home. For example, Mia stated that 'I'm a quite frequent reader of books with her, so it's not that I need more encouragement to read with my children.' Vera reported, 'we don't need extra encouragement, as reading picture books has always been something we enjoy and do regularly, anyway.'

Likewise, none of the mothers said that the television programmes in which picture books are read could directly promote children's literacy skills. For example, Noelene explained: 'Particularly I guess, word recognition and things like that, I really don't think would come from watching it on the screen.'

Several mothers stated that the televisual picture-book reading could not replace the actual parent-child joint reading. Zoey was aware of 'the danger of parents [who] think that they're reading to the child because they put [picture book reading] on the TV show. It's not so.' Michelle reported that 'perhaps it [the type of television that represents picture book reading] would be filling the gap. But if they're read to at home, it would be redundant, yeah.'

Television might address social inequalities in children's literacy development

The mothers referred to social inequality in terms of family status of shared reading but not in terms of gender. The only reference to social inequity in the mothers' interviews was made by several mothers, who stated that TV programmes of this type might promote the literacy skills of those children who were not often read to in their homes. Katie reported, 'But if, if the parent is not reading to their child at all, then I guess this is a good opportunity to see an adult read a book.' Michelle answered the question whether television programmes such as *Bookaboo* could help children develop certain literacy skills, 'I think maybe if they aren't being read to at home.' Fiona expressed a similar view, 'I think if a child were not being read to at home, then yes; probably it would be a good way to get them to interact with books and written

language.' Vera also claimed, 'such programmes are great and may help in encouraging children and their parents/carers, who do not own as many books or read as frequently, to appreciate and seek out a wider range of children's literature, by introducing them to new stories and authors they may not have otherwise come across.'

Watching television programmes may improve parents' skills when reading to children

Parents reported that they may learn certain skills of reading with and to children. Two mothers said that TV viewers can learn how to read well out loud from watching *Bookaboo*. Fiona said, 'it [the programme *Bookaboo*] would set a good example of how to engage a book and how to make it fun for the parents.' Jessie explicitly stated that she can learn how to read to children from watching this TV programme, as she said, 'I personally like it because it can deliver the right – the good information … on how a story should be told.'

Parents referred to two important features of the televisual shared reading on *Bookaboo*. The two features are (1) the voice qualities and gestures used by the presenter, and animation used to represent book pages, and (2) the interaction between the presenter and the listener Bookaboo, and Bookaboo's comments on the story. Their consciousness of these strategies implies that they may use them when reading with their children.

Television provides both entertainment and motivation for reading

For some mothers, their motivation for television viewing was entertainment. As Kylie said, 'we watch it because we like it, not because I think that's going to promote their literacy skills or because for any other reason apart from we like it.'

Some mothers believed that these TV shows could raise children's interest in reading books. Several of them positively said that these TV programmes would boost the parents' and children's interest in and love of reading, although this could not lead to an increase in frequency of shared reading because they had already read

with/to their children frequently. Jessie commented, 'I think it [the TV programme *Bookaboo*] would, um, boost their intention and interest to read the story.'

Most of the mothers agreed that a source of interest is the animation and sound effects employed to represent the picture book. Yet one mother said that the animation made the story more interesting perhaps only for children but not for herself.

Television provides information about available children's literature

The mothers expressed positive attitudes towards the role of such TV programmes in helping select books to share with children. More than half of the mothers who were interviewed explicitly said that the TV programmes such as *Bookaboo* could help them select picture books for reading with children. Fiona said, 'But particularly it [the TV programme *Bookaboo*] introduced you to some good books.' Noelene expressed the view that *Bookaboo* could help her and her child 'read different books that we've [not] got, to read new literature.' Vera said, 'It [the *Bookaboo* episode representing *That Rabbit Belongs to Emily Brown*] was a good way of discovering this book and other books by its author, Cressida Cowell.'

Children's perspectives

The practice of interviewing children in the presence of their mothers has both benefits and limitations. On the one hand, mothers may assist in interpreting the sometimes idiosyncratic manner in which children express their views, and provide security and support for children in a somewhat unfamiliar situation. Children actively expressed their views about books and television during the interviews, as follows.

Children's preference for television or shared reading

Four of the nine children said that they liked books better than television. Another four children responded that they preferred television. The last child said he liked either, and yet chose television when his mother insisted that he choose one of them.

Four of the nine children expressed the view that they preferred being read to by an adult in real life to watching book reading on television. The other four said they liked televisual reading better, but Henry said that that was because the happenings were 'just like in the book.' Jo said that he preferred the reading on *Bookaboo*, although his mother maintained that actually he liked books better.

Overall, the children did not show a clear preference for either reading with an adult or televisual reading.

Recognition that traditional print-based books can be read on television

The children's responses suggest that one of the most interesting aspects of watching the television programme and reading the picture book was the realisation that the same book could appear in both contexts. While watching the television programme, the only time several children talked was when they realised that the televised reading used the same book that they had read with their mothers. Alex said, in response to the researcher's question asking why he liked the TV programme, that 'It has the same book in it.' Henry said that some happening on the TV is 'Just like in the book!'

Other features referred to by children

Children referred to other features of *Bookaboo*. Eight children said they noticed that the characters could move and the picture book had sound, although they did not offer further or detailed comments. For instance, Jo noticed that a distinction between the book and the television episode is that on television, 'the pictures move.' Henry liked the televisual reading 'when the stuff moves.' Most of the children expressed positive feelings about the presenter who read the book on television. Six children said they liked her, two said they did not know, and one did not like her, although they did not give reasons why they liked or did not like her. The personification of the puppy also appeared to be an important feature influencing children's responses. Five of the children said they liked the puppy Bookaboo. Karl insisted that Bookaboo was real, and rejected his mother calling it a 'puppet'.

Discussion

This study sought to understand the perspectives television makers, and mothers and child viewers, in regard to the presentation of shared picture book reading on television. For children, there are obvious differences between the experience of watching a picture book being read on television, and sharing a picture book with a familiar adult in the home. The televised reading is a scripted production, performed by actors and addressed to a generic child viewer. Shared reading in the home provides an opportunity for adults and children to engage with literature which they have chosen, and to focus on the visual images and written text which have personal significance for them.

The notion of television as public pedagogy was prominent in the views of the makers of *Bookaboo*, who sought to address issues of social disadvantage by encouraging parents to read to their children at home, and by motivating boys in particular to become interested in books and reading. There is, however, an inherent contradiction in using television to promote alternative activities to watching television, although this was not referred to by any of the participants. The mothers in this study expressed the view that they did not need encouragement to read, nor did they agree that television programmes could promote young children's literacy knowledge and skills. Research has shown that maternal education is an important factor that influences the practice of mother-child shared reading and its effects on child language and literacy development (Ortiz, Stowe, and Arnold 2001, Curenton and Justice 2008, Torr 2004). Whether or not television programmes such as *Bookaboo* can, in fact, encourage 'hard to reach' families to engage in shared reading is unknown. Further research is needed in order to find out whether these programmes do encourage shared reading practices among these families.

CBeebies Bedtime Stories and *Bookaboo* have different orientations towards the tradition of reading to children, which can also be revealed by a comparison of their formats (Zhang, Djonov, and Torr 2016). Whereas *Bookaboo* seeks to encourage shared reading at home, *CBeebies Bedtime Stories* seeks to appropriate the traditional role of parents as providers of the bedtime story. Being scheduled as the last programme each day on the channel, *CBeebies Bedtime Stories* is intended to become of part of the daily routine in its child viewers' life. In this sense, *CBeebies Bedtime Stories* can be seen as a kind of "myth" in Barthes' (1973) sense, a type of

signification that turns or tries to turn culture into nature. On the contrary, the producer of *Bookaboo* aims to break this tradition and encourage shared reading at any time of the day. Bernstein (2003[1975], 80) uses the term *framing* to refer to the degree of control over 'the selection, organization, pacing and timing of the knowledge transmitted and received in the pedagogical relationship.' In terms of timing, the framing of book reading on *CBeebies Bedtime Stories* is strong, as the practice is framed at a particular time; and its framing on *Bookaboo* is weak, since this show reduces the control over the time of reading with children.

The producers of the three TV shows did not claim that their programmes aim to promote children's literacy skills. The parents who were interviewed also stated that they did not think that television could do so. Research has indicated that parents from low socioeconomic status backgrounds tend to view literacy in terms of children's acquisition of specific skills, whereas those from higher socioeconomic status backgrounds tend to focus more on encouraging children to view literacy as a form of entertainment (Williams 1995, Bakeret et al. 1997, Lynch et al. 2006). It has been reported that 'mothers' belief that reading should be fun predicted more positive interactions' during shared reading (Meagher et al. 2008, 138). According to Baker, Scher, and Mackler (1997, 69), 'Parents who believe that reading is a source of entertainment have children with more positive views about reading than do parents who emphasize the skills aspect of reading development'. It is uncertain, however, whether this distinction would also exist between these two groups when they perceive the role television viewing in promoting literacy practices.

The motivation behind *Bookaboo* to encourage boys to read more and encourage male adults to share books with children is significant in consideration of the gender differences relating to reading. On the one hand, a survey shows that 40% of girls said that they read books for fun 'very often', while only 29% of boys said so (Bohme and Barton 2013). On the other hand, mothers are more likely to be aware of the significance of printed books and reading them with children, while male adult readers are 'more likely to report using various strategies to shorten the time spent on story reading' (Nichols 2000, 315).

The mothers in this study stated that such TV shows could enhance children's interest in books and reading, and the children's responses supported this view. A major source of the children's pleasure in viewing *Bookaboo* was the recognition that

the printed book could also appear on the television programme. This indicates that children who view the audiovisual version of a book on a screen or a device will have more positive attitudes towards its printed version. Browne (1999, 80) also observes, 'those children who had had the experience of watching a dramatized version of a book and then had the book read to them, or read it themselves, were less likely to feel that reading the book after seeing the film or video would be "boring".' The responses of the children who participated in this research indicated that children who enjoyed a picture book would positively evaluate the TV show in which that picture book is represented. Children's pleasure derived from reading practices is a determinant of their positive attitudes towards reading and is positively related to their motivation to read (Baker, Scher, and Mackler 1997). Our analysis supports the argument that integrating television programmes and popular culture texts with children's literacy practices can offer 'motivation and excitement for many children' (Marsh 2000, 119).

The interviewed mothers agreed that *Bookaboo* can assist in choosing appropriate literature to share with their children. They found books read on *Bookaboo* interesting and many wanted to buy them or borrow them from libraries. This is important, considering that street bookshops decline and that the reliability of the explosive information on the internet is often uncertain. The criteria for book selection by television makers, on the other hand, need to be investigated further. Since the families of low economic status have limited access to picture books (Williams 1995), these TV shows might be more beneficial in terms of providing information about book selection. This, however, needs further research.

The children who participated in this research were able to discuss their views about the television programme. Research on children's responses to television from a social perspective tend to view children as active viewers who can make their voices heard (e.g. Buckingham 1993, Hodge and Tripp 1986). Children also are able to discuss how televisual texts affect their engagement with printed books, and their views are compared with those held by their parents and teachers (Browne 1999). However, researchers rarely, if ever, compare the perceptions of children and parents with those of TV producers, as has been done in the present study. The children's responses when viewing the *Bookaboo* episode demonstrated that they enjoyed the 'fun' in books and reading, which agrees with one of the objectives of the TV makers.

Limitations and directions for further research

During the interviews, the interviewees talked about the relationship between television and literacy when they were asked to do so. It remains uncertain whether the interviewed mothers would relate television programmes featuring picture book reading to literacy if not directed by the interview questions. Furthermore, as discussed in the above section, only university-educated mothers were interviewed. Future research is needed to explore the perceptions of parents with lower educational levels, as TV shows such as *Bookaboo* give particular considerations to disadvantaged families. Finally, it is essential to investigate children's practice of viewing this type of television programme in order to comprehensively probe into the educational potential of this television genre.

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Appendices

Selected sample questions for interviews with TV producers

Please note that the exact questions will depend on the features of each TV programme.

1. What is the motivation behind the program?

2. What do you think are its most distinctive features?

3. Could you please share some of the feedback you may have received from the audience?

4. How do you select the picture books featured in the show? What are the selection criteria? Do publishers, authors, illustrators, parents or other organizations recommend books for you, or are the books chosen by the show's producers?

5. Is there anything else you'd like to say about your program in particular or TV shows for children in general?

Selected sample questions for interviews with mothers and children

Please note that the exact questions will depend on the observed reading behaviours of the mother-child dyads.

Interviews with mothers

1. How often do you read, or share picture books, with your child?

2. Have you read her/him That Rabbit Belongs to Emily Brown before?

3. Does your child watch TV at home? How often? If your child watches TV every day, then how many hours a day on average? How long does your child typically watch TV for at any one time (e.g. 15 mins, 2 hours, etc.)?

4. What kind of TV programs does she/he like? Can you name some of her/his favourite programs?

5. Does your child watch such TV programs as Bookaboo, Play School and Driver Dan's Story Train? How often?

6. What do you think about the episode of Bookaboo that features That Rabbit Belongs to Emily Brown? What do you like or dislike about it, and why?

7. Do you like the animation and sound effects in the program? What do you think the animation and sound effects make the book and/or its reading more interesting?

8. Did your child seem to enjoy the episode of Bookaboo? Did she/he pay attention for the whole duration?

9. Did you and your child talk about the episode during and after watching the TV episode? What did you talk about, and was that during or after watching the episode?

10. Do you think this program could encourage you and your child to read more picture books? Why or why not? Does the program affect your choice of picture books for reading with your child?

11. Do you think this or similar programs could help children develop certain literacy skills? Why or why not?

12. Do you have anything you'd like to say about the picture book reading and TV programs that feature picture book reading?

Interviews with children

1. Picture books and TV shows, which do you like better? Why?

2. Do you prefer reading a picture book with your mother or some other grown-up you know, like your teacher or your father, or prefer watching someone read it on TV, as in Bookaboo or Play School?

3. Do you like Bookaboo? What do you like or dislike about it?

4. Do you like the puppet Bookaboo and why (not)?

5. Do you like the story about Emily and Stanley? What do you like or dislike about it?

6. What do you think of the lady who read the picture book to Bookaboo – the drummer dog? Did you like the way she read the book? What did you like or dislike about the way she read the book?

7. Did you notice that the characters in the picture book could move and have sounds in the TV show? Do you like that? Why (not)?

8.3 Postscript

This chapter has explored the perspectives of several television producers about promoting young children's family literacy practices, and the perspectives of parents and children about the potential of these television programmes to support literacy practices and development.

One of the major limitations of this chapter is that it does not account for the perspectives of parents and children from low socioeconomic backgrounds, whose perceptions and beliefs about literacy may contrast with those from university educated, high-income families. This is a gap for further research.

The analyses and findings of this chapter and Chapters 5 to 7 will be synthesised and discussed in the following chapter.

Chapter 9 Discussion

9.1 Introduction

The ready availability and portability of screen devices that stream videos and YouTube in diverse locations on demand have raised questions for parents, early childhood educators, policy makers and others concerned about the effects of recent technologies on young children's learning. For researchers aiming to shed light on the impact of new technologies on children's language, literacy and literary development, there are many complex issues to be addressed. Some promotional materials for popular children's television programmes that depict picture book reading claim that their programmes encourage children to read picture books at home, thus serving a role as a form of public pedagogy. While there is a long history of research into the effects of television on older children's reading, preschool-aged children's ready access to television means that further research is urgently needed to determine whether, and if so how, this medium can support early literacy development. In order to contribute to this research area, the present study has focused on one medium, television, and one literacy practice, shared reading.

The term *shared reading* in the present study refers to a particular kind of literacy practice, involving an adult and young child who is not yet able to read independently, jointly attending to and discussing features of a focal picture-book text. Research has shown that many of the interactions that take place during shared reading are personal and idiosyncratic, as they address issues that are particular to the lives, experiences, knowledge and understanding of each individual parent-child dyad. This characteristic of shared reading has implications for the capacity of television programmes broadcast to a general child viewer to provide the kinds of discussion around the text that are known to support early literacy development.

By focusing on one literacy practice and one television programme, the present researcher has been able to conduct a fine-grained analysis of the meaning-making resources deployed when a picture book is transformed on a television programme, and the often fleeting interactions that are characteristic of mother-child conversations during shared reading. The comparison is thus between the nature of actual mother-child interactions in the home, and the depiction of "mother-child"

interactions on television, in order to consider whether the televised interactions can serve an educative function for child viewers. It was not the focus of the present study to compare mother-child interactions while watching television with mother-child interactions while reading a picture book, although such a comparison would be an important focus for future research.

The present study investigated the research questions in three distinct phases. The first phase comprised a detailed analysis of the transformations that take place when a traditional print-based picture book is represented on a television programme, with actors playing the role of adult and child. This multimodal analysis informed the second phase, which compared the meaning-making resources deployed in the "shared reading" as enacted on television with those that occurred in actual mother-child shared readings. This comparison enabled me to provide an evidence-based discussion of both the potentials and limitations of television programmes that, according to their promotional material, support children's literacy development.

The third phase moved beyond the analysis of the television programmes and mother-child shared readings, to investigate the stated views and perspectives of the mothers and children whose shared readings were recorded and analysed during phase two. It was also considered important to gain the perspectives of those involved in making television programmes that depict the reading of picture books. This proved difficult, however, and only one producer agreed to provide a brief email interview. Hence, the pragmatic decision was made to investigate the claims made on television programmes' websites and promotional materials that one of their motivations was to encourage children to read books at home. The views of mothers and children were considered important for the present study, as children are the target audience for children's television programmes, and mothers make decisions about their children's television viewing. Mothers are, therefore, in a key position to consider whether children's television programmes have the potential to support their own child's literacy development and other practices and behaviours.

To recap, this thesis addresses the following research questions:

1) What textual transformations in meaning take place when a traditional print-based picture book is represented on a children's television programme?

2) How does the practice of shared reading as depicted on television compare with the actual shared reading of mothers and their children?

3) What are the stated views of mothers and children who have watched such programmes, and the producers who are involved in their production, in relation to their potential to support early literacy development and encourage shared reading in the home?

In this chapter, I begin by considering each question in turn, with a consideration of the key findings. I then discuss the findings more generally, and implications for our knowledge about the potential of television programmes to support children's literacy development.

9.2 The representation of a picture book on television

The point of departure for this study, presented in Research Question 1 above, was the analysis of the transformations that take place when a traditional print-based picture book is represented on a children's television programme. Unlike reading aloud at home, television has the capacity to employ semiotic resources such as animation, sound effects, and camera movements during the reading of the text, which can subtly change the meanings as expressed in the print-based picture book. In the present study, these changes were analysed in relation to the narrative picture book, *That Rabbit Belongs to Emily Brown*, as it was read and presented on one episode of the television programme, *Bookaboo*. The roles that three semiotic resources, animation, sound effects and camera movement, played in the transformation from picture book to television screen were analysed.

Informed by Iedema's (2003) concept of resemiotisation, the study found that three types of transformation took place when the picture book was presented on television. Firstly, some elements of the narrative structure of the picture-book text were emphasised, through the addition of sound effects and animation, while other elements were removed altogether. Secondly, the depiction of events and states in the picture book underwent transformation on television. For example, the depiction of Emily walking towards the palace to retrieve her teddy bear is made explicit through a sequence of camera movements on television; yet this movement must be inferred

by child readers of the picture book. Key motifs that have symbolic meaning in the picture book are also transformed on the television episode. For example, the teddy bear that the queen wants Emily to accept in exchange for her beloved Stanley is made more salient though animation, sound effects and camera movement, thus de-emphasising some of the picture book's underlying themes. The deployment of multimodal semiotic resources at particular points in the text are often subtle and fleeting; but the analysis presented in Chapter 5 demonstrates that their employment can influence the implicit ideological messages and stances in a picture-book text, with implications for children's interpretation of the actions, states, narrative structure, and underlying themes of the book.

9.3 Comparison between picture-book reading on television and actual mother-child shared reading

The second research question was addressed in Chapters 6 and 7. If, as suggested by the findings presented in Chapter 5, the televised version of *Bookaboo* emphasises and foregrounds certain meanings that are not emphasised in the original print-based text, through the use of resources such as animation, sound effects and camera movement, what does this mean for the potential of the televised picture-book reading to promote literacy development? In order to investigate this question, it was decided to compare the televised picture-book reading with the actual shared-reading experiences of mothers and their 4- to 5-year-old children in the home or similar informal setting, through the adoption of two different but related analytical frameworks: reading aloud as performance (the focus of Chapter 6); and the establishment of cohesive ties (the focus of Chapter 7). We begin by discussing shared reading as performance; and then discuss shared reading in terms of the manner in which participants create cohesion.

9.3.1 Shared reading as performance

Shared reading between a mother and child in real life is considered as performance in that the mother reads and partially enacts the picture-book narrative for her child as audience. Two mothers read *That Rabbit Belongs to Emily Brown* with their

children. Their readings were compared with two television programmes in which the same book was read. Drawing on Van Leeuwen's (2008) framework for analysing social practices, the comparison covered various aspects such as the text, the reader and listener, the reader-listener interactions, and the performance of reading.

The comparative analysis revealed both similarities and differences between the television "shared reading" and the mother-child shared readings. Both the mothers and televised readers employed gesture, sound effects and various voice qualities to perform the picture-book narrative, including to distinguish the talk of different characters in the book. However, the reader-listener interactions on television also differed from those of the mothers and children, as the mothers and children talked about the words and pictures as meaning-making semiotic resources, but the actors or characters on TV did not.

9.3.2 Shared reading and the establishment of cohesion

The analysis described in Chapter 7 employed Halliday and Hasan's (1985) theory of cohesion and coherence, and Tseng's (2013b) multimodal cohesion analysis, to compare the mother-child and televisual shared readings. The analysis demonstrated how the mothers and children made cohesive connections between features of the narrative, the meaning of unfamiliar words, and children's general knowledge. The adult and puppet "child" in the episode of *Bookaboo* made cohesive connections between various elements of the narrative to make predictions about what would happen next, and to address the fictional characters in the book. The connections established during mother-child shared reading offered opportunities for children to understand the narrative structure, gain general knowledge about the world, and learn the meaning of unfamiliar words. On the other hand, the cohesive connections on *Bookaboo* mainly served as a means of engaging viewers' attention and facilitating their understanding of the narrative structure.

9.4 The stated views of mothers and children about the representation of picture-book reading on television, and those of producers involved in their production

Having investigated the transformations that take place when a picture book is represented on a children's television programme (Research Question 1, addressed in Chapter 5) and compared some features of the televised picture-book reading with actual mother-child shared reading (Research Question 2, addressed in Chapters 6 and 7), the focus then shifted to investigating the stated views of mothers and children about their literacy practices in general, and television programmes such as Bookaboo in particular, thus addressing Research Question 3. I also explored the stated views of producers, to the extent that this was possible, given my limited access to the staff who play a decision-making role in the production of the programmes.

Thematic analysis (Ryan and Bernard, 2003) was employed to analyse the themes: that is, the recurrent statements made by the nine participating mothers and their children, and a TV producer, during interviews, as well as secondary materials such as websites and magazine interviews about three TV programmes. The secondary material stated that young children spend less time engaging with printed books than before, and that male children and children in non-reading families have fewer opportunities to engage with books. This material also stated that TV programmes that represent picture-book reading are helpful to address these issues, and that such TV shows could encourage parent-child reading or provide a substitute for it. The nine interviewed mothers, however, expressed different views. They stated that television could neither encourage shared reading nor promote children's literacy skills in their own families, but that such programmes might be beneficial in families where children are read to less frequently. The children actively talked about the book, *That Rabbit Belongs to Emily Brown*, and the television episode that represents it. They recognised that the book shown on television was the one their mothers had read with them, and appeared interested in this observed example of intertextuality.

9.5 Effectiveness of theoretical frameworks to address research questions

This section discusses the effectiveness of the theoretical frameworks informing this study to address the research questions.

9.5.1 Resemiotisation as a concept for analysing the representation of picture books on television

The findings in Chapter 5 lead to a consideration of the effectiveness of the theory of resemiotisation (Iedema, 2001, 2003) as an explanatory framework that can inform other studies in which texts in one modality can be transformed into another. When theorising resemiotisation as an analytical toolkit, Iedema states:

> Resemiotization is meant to provide the analytical means for (1) tracing how semiotics are translated from one into the other as social processes unfold, as well as for (2) asking why these semiotics (rather than others) are mobilized to do certain things at certain times. (Iedema, 2003, p. 29)

As described in Chapters 4 and 5, Iedema's (2001, 2003) concept of resemiotisation provided a powerful, theoretically motivated framework that enabled the analysis of the ways in which semiotic resources are used to construct the shifts in meaning across different stages of the picture-book narrative.

This approach of resemiotisation has been found to be effective in the present work in analysing the transformation of meanings from a picture book to a television programme that represents the book. Firstly, the approach accounts for the use of multiple semiotic resources and the ways they interact with one another, and thus provided me with a concrete way of analysing the meaning changes from the picture book to television. Secondly, the concept of resemiotisation is context sensitive, and therefore helped me explore the social values imbued in a picture book and how they are transformed on television.

Previous studies often focus on the resemiotisation process from unabiding to durable materialities (Iedema, 2001, 2003; Latour, 1992; Mehan, 1993). For example,

Iedema explores the resemiotisation involved in the move from talk about building a hospital, which is very unabiding because the talk only exists when the talk is ongoing, to a blueprint, which may exist till the construction is complete, and then to the building itself, which might exist for decades or centuries and so is durable. It would be difficult to judge whether a picture book or a TV episode is more durable than the other. The issue of durability, however, does exist between shared reading in real life and its representation on television. A mother-child shared reading experience is unabiding, because it is oral and unrecorded. A TV episode, by contrast, can be viewed and re-viewed. Therefore, it must be designed and structured in particular ways to cater for its audience. The findings of Chapters 6 and 7 indicate how this occurs in the television programme, Bookaboo. The present study also extends the applicability of resemiotisation across media, from traditional print-based picture books to a broadcasting medium for mass audiences.

9.5.2 Critical multimodal discourse analysis as a framework for investigating shared reading

The experience of shared picture-book reading was viewed, in Chapter 6, as a social practice, and analysed within the framework referred to as critical multimodal discourse analysis (Van Leeuwen, 2008). The analysis in the present thesis showed the effectiveness of this framework for comparing the similarities and differences between video-recorded shared reading in real life and represented reading practice on television programmes. Van Leeuwen's (2008) model of social practices allowed me to compare the practice of picture-book reading in real life and on television systematically and comprehensively, as this model accounts for all elements of a social practice. For example, the elements of shared reading include the text, the readers, the manner of reading, and the time and place of reading.

The framework combines multimodal and critical perspectives. The *multimodal* perspective refers to the analysis of multiple semiotic modes, e.g. language and image. This perspective allowed me to pay attention to the semiotic resources that the adult and child readers employed in sharing the text, e.g. gesture and gaze, as well as the language and images in the book. The *critical* perspective refers to the consideration of social contexts and ideologies embedded in semiotic modes. This perspective

enabled me to view literacy and literacy practices such as shared reading as social practices, and then to locate them in social relations, e.g. parent-child relations.

The multimodal strategies that the adult and child readers used to communicate with each other have the potential to support children's reading engagement and literacy development. For example, as illustrated in Chapter 6, parents and television presenters both employ gesture and voice qualities to "perform" some actions in the book, thus supporting children's understanding of different characters in the text.

9.5.3 Systemic-functional cohesion and coherence theory as a framework for analysing shared reading

Making connections between different parts of the picture-book text, as well as between the text and children's life experiences, is a key characteristic that enables shared reading to promote early literacy development. Halliday and Hasan's (1985) cohesive chain analysis, and Tseng's (2013b) multimodal cohesive chain analysis, were used to compare the connections made in mother-child shared reading with those in televised shared reading.

The cohesive chain analysis is effective for exploring the similarities and differences between the mother-child and televised shared reading. Firstly, the cohesive chain analysis allowed me to track an element throughout the picture-book text and the reader-listener talk. Thus, the analysis showed how an element is discussed and elaborated by children and mother or television actors, and what kind of learning is happening during the process. Furthermore, the multimodal perspective on cohesion and coherence assisted me to examine the role of multimodal resources such as gesture and animation in making connections.

9.6 Implications of the findings of this thesis

In this section, I discuss the implications of the findings of this thesis for the potential of television programmes that depict the reading of picture books to support children's literacy development. I then discuss the implications of the findings for the potential of such programmes to serve as a form of public pedagogy.

9.6.1 The potential of picture-book reading as depicted on a children's television programme to support young children's emergent literacy development

This section now synthesises the results of the analyses presented in Chapters 5, 6, 7 and 8 and outlined above, to consider whether, and if so how, television programmes that depict picture-book reading have the potential to promote the literacy development of young child viewers who have not yet commenced formal schooling and are unable to read independently. As will be clear from Chapter 3, this study has not attempted to evaluate the literacy skills of child viewers, nor has it analysed adult-child conversations during shared *viewing* of television programmes, as the focus has been on the comparison between the nature of the interactions between the actors on television, and the actual interactions between mothers and children in the home, during the practice of shared reading. In this section, I make inferences about children's emergent literacy development based on previous research about the knowledge, skills and attitudes that are learnt informally in the early childhood years and that form the basis of subsequent literacy achievement in school, as discussed in detail in Chapter 3. The processes involved in learning to read and write are highly complex and multifaceted, and beyond the scope of this thesis. However, based on such research and the findings of the present study, we can make some estimations about the potentials and limitations of television programmes that depict picture-book reading to support children's literacy understanding.

It will be recalled that, in this study, the term *shared reading* is defined as the text-related conversations and interactions that take place between an adult and child during the reading of a picture book. Shared reading has been shown to facilitate "children's understanding of essential vocabulary, their development of text inferencing skills, and their ability to engage in school-like patterns of discourse, such as learning how to verbally display their knowledge" (Vander Woude, van Kleeck, & Vander Veen, 2009, p. 36).

Studies of shared reading in the family indicate that two elements underpin the value of shared reading as a pedagogical strategy: the characteristics of the picture book as a multimodal cohesive text; and the close familiarity between the adult and individual child participants. The picture book creates meaning through the interplay between the visual images, the written text, and the verbal qualities of the adult

reader's voice. Narrative picture books are characterised by indeterminacy, as readers must fill in the "spaces" that exist within each visual image and from one page to the next, in order to understand the relationship between each page and image in constructing the narrative as a whole. It is this indeterminacy that creates opportunities for facilitative adult-child talk, including questions, explanations, observations, and reasoning.

The present study has shown that many of the transformations that take place when a picture book is resemiotised for television serve to reduce indeterminacy, by changing the emphasis of certain elements within the text. The multimodal resources of television thus serve to reshape the meaning in the original print-based text, with implications for the power of television to reshape the attitudes and values of the viewer in implicit ways. In other words, it is impossible for a traditional print-based picture book to be transformed for representation on television without substantially changing the meanings expressed in the picture book.

It could be argued that the availability of multiple semiotic resources on television could enhance child viewers' understanding of the characters, plot, themes and ideologies contained in the picture-book narrative. While an event represented with images in the picture book can yield multiple interpretations, the addition of animation on television may reduce indeterminacy in the interpretation of static visual representations of action in the original picture book. The animation, camera movements and sound effects subtly change the symbolic meanings of key objects or other recurring elements, thus reshaping the themes and ideological messages carried by the original picture-book story. On the other hand, this indeterminacy is one of the values of a picture book as a pedagogical text. It is what encourages children to initiate conversations during shared reading, to use language to resolve apparent contradictions between their individual understanding of the world and that presented in the picture-book text. The use of multimodal resources on television, therefore, subtly foregrounds one meaning and reduces the awareness of alternative perspectives, in ways that are less likely to occur in actual shared reading. The pacing of television prevents the kind of close observation of visual images that shared reading allows. Children's comments and questions provide parents and educators with knowledge about the children's current state of language and literacy.

9.6.1.1 The potential of television to promote children's narrative awareness

As a story genre, narrative picture books depict different temporal stages including Orientation (introducing settings and characters), Complication (where an unexpected event causes a problem), and Resolution (in which the problem is solved) (Martin & Rose, 2008). During the shared reading of picture books, the adult readers and television presenters exploit the structural patterns of generic stages to ask children questions that may stimulate them to become aware of unexpected events and predict what may happen next, both entertaining and educating them at the same time. For example, in *Bookaboo*, sound effects and changes of background music are used to emphasise the onset of the complication phase of the narrative. Both on television and in real-life shared reading, the readers use varied multimodal and interactive strategies to signal stages such as the Orientation and Resolution.

A textual pattern frequently used in narrative picture books, that is seen to be effective for promoting children's language and literacy skills by increasing their familiarity with narrative genres, is a repetitive structure (Stephens, 1989). According to Stephens, this structure promotes both children's narrative awareness and language development. The analysis in Chapter 6 further suggests that this structure can be used by both parents and television presenters to facilitate children's understanding of the story, thus actualising the picture books' potentials in promoting children's narrative and language skills. Specifically, the adult readers encourage and teach children to predict what happens next and what language would be used based on similar patterns that have occurred before in the text.

Narrative comprehension may also be facilitated through the representation of the reading process. The TV characters' comments on the text during the reading could potentially support the television audience to comprehend the narrative elements of the story. For example, the listener Bookaboo occasionally comments on the characters or events. When someone knocked on the door in the story, Bookaboo askes, "Who's at the garden door?". Bookaboo's contributions to the interaction connect preceding with subsequent sections of the story, intensifying suspense, and may offer cues that encourage and enable television viewers to predict what happens next. These functions of Bookaboo's utterances could reveal that they are especially designed by the makers of the television programme to enhance the audience's

understanding. On the other hand, the creation of suspense through Bookaboo's comments may be used to maintain the child's interest and thus keep the child watching, with potential benefits for high ratings, and increasing sales of associated Bookaboo products.

9.6.1.2 The potential of television to support children's vocabulary development

The visual and verbal patterns in picture books can offer opportunities for the readers to talk about new and unusual vocabulary they encounter. Research has demonstrated that, in actual adult-child reading, the coordination of different semiotic resources (e.g. speech and gesture) supports children in understanding the meaning of unfamiliar vocabulary items (Lwin, 2016).

On television the synchronisation of animation with speech or sound may also facilitate children's comprehension of individual word meanings (e.g. Bus, Verhallen, & de Jong, 2009). On television programmes such as *Bookaboo* and *CBeebies Bedtime Stories*, the synchronisation of multiple semiotic resources may assist some children to understand new vocabulary items. However, in the episode of Bookaboo analysed in the present study, there were no examples of such multimodal synchronisation.

Both the television programme and the reading mothers signalled the meaning of an unusual word during the reading. In the picture book, *That Rabbit Belongs to Emily Brown*, there are two occasions in which a character is visually represented as making a gesture of salutation. On the first occasion, the visual depiction is not very striking and may not be noticed without careful attention. The gesture is much more prominently depicted when the gesture is encountered for a second time in the written text. During the shared reading, one mother explained the term "salute" by making the gesture of salutation for her child, when it was depicted for the first time in the book, whilst the presenter on *Bookaboo* made the gesture the second time. This may indicate that the mother was trying to teach the meaning of the word "salute" to her child, so she made the gesture to illustrate what a "salute" is when they encountered it for the first time. The presenter, by contrast, may have been more

focused on presenting an engaging story, without specifically interrupting the flow of the reading by stopping and drawing attention to the meaning of that particular word.

9.6.1.3 The potential to make intertextual connections

The deep familiarity between a parent or familiar caregiver and child is a critical element in the learning potential of shared reading. Young children who cannot yet read independently draw on their own life experiences and experiences with texts to construe the meanings they encounter in picture books, which frequently include content and concepts that are outside the current knowledge and experiences of the child. Parents are able to frame their contributions to the discourse because of their deep knowledge of the the their child's understanding, thus ensuring that "a protective umbrella of explanations, interpretations, and clarifications is provided at the right moments by adults who know what their children know and how to connect story information to their children's background experiences" (Mason, 1992, p. 216). When shared reading is televised, it is addressed to an unknown child viewer, so the key component of shared reading, a knowledgeable adult, is not present.

A feature that often occurs in real-life shared reading but that is rarely depicted in shared reading on television is the connections made between the focus text and extratextual elements. This is not surprising, as such connections are based on knowledge of the individual child's own life and experiences. Connecting the text that is read to such extratextual elements may help children gain knowledge about the world and society (Cochran-Smith, 1984; Sipe, 2000; Torr, 2007). For instance, by connecting literary texts to life, young children may develop certain concepts (e.g. some animals eat grass) and social relationships (e.g. making an analogy of a child-mother relationship depicted in a book with her or his own relationship with her or his mother) (Green, Lilly, & Barrett, 2002). During televisual readings of picture books, the participants either do not relate the text to external elements (e.g. in *Bookaboo*), or make limited connections with general knowledge or topics prior to and after reading the book (e.g. in *CBeebies Bedtime Stories*). Locating language in a range of meaningful contexts or general situations is important for children's further language and literacy development (Dickinson & Tabors, 2001; Halliday, 1993;

Painter, 1999; Torr, 2004). Therefore, the televisual reading may lack this property that develops children's later language and literacy

9.6.2 The potential of children's television programmes that depict the reading of picture books to serve as a type of public pedagogy

Although the primary focus of this study is not on children's television as a form of public pedagogy, the findings do nevertheless have some implications for this topic. Public pedagogy refers to a type of education that takes place beyond the bounds of formal schooling. Media and popular culture are among the most important vehicles for the dissemination of public pedagogy today. As noted in Chapter 2, educational programmes for children in the US are required to be broadcast for at least three hours per week on each TV station (Federal Communications Commission, 1996, 2005). The notion of what constitutes "educational television" is problematic, however.

This study indicates that television programmes that represent picture-book reading have some characteristics that allow them to be seen as offering a limited form of public literacy pedagogy. These TV programmes present reading practices, introduce some literacy concepts, and to a certain extent they offer a model for the conduct of actual real-life shared reading. The findings of this research have identified some of the potentials of such television shows for supporting the literacy development of a general child viewer. These findings have implications for what such TV shows can actually achieve when viewed in terms of their potential to educate the child viewer.

However, there is a risk that such television programmes may come to be seen as a replacement for actual adult-child reading experiences. Any form of technology, including television, can never replace the role of a more knowledgeable other in teaching children the knowledge, skills and attitudes necessary to become fluent users of language and literacy. As reviewed in Chapter 2, parents and other caregivers play an important mediating role in children's use of television and learning from educational TV shows. Although this research does not analyse the co-viewing or shared viewing of television shows between adults and children, it does indicate that televised shared reading lacks personalised connections to children's life experiences,

and therefore, it cannot respond to children's questions about and interpretations of the focal text.

The present research has demonstrated how the ideological and moral messages and themes in the focal picture-book text were subtly transformed by multimodal resources, in often implicit ways, when the picture-book text was presented on television. Studies in children's literature argue that picture books socialise and acculturate the child reader into certain social values and concepts (Stephens, 1992). In Chapter 5, the employment of animation, sound, and camera movement reshaped the symbolic meaning of certain characters or objects in the original picture book. For example, Bookaboo addresses a character in the book by saying, "Don't do it, Emily. Don't give Stanley away!". This kind of direct address places the implied television audience into certain positions in relation to some narrative characters and happenings. Thus, it serves as a strategy for shaping ideological messages. This suggests that how semiotic resources are used on television has the potential to affect children's interpretation of the themes and ideologies of picture books.

The conceptualisation of television as public pedagogy, particularly when framed as a vehicle for social justice and equality of educational opportunity (Giroux, 2011; Sandlin, O'Malley, & Burdick, 2011), will need to be alert to the ideological potential of such programmes to shape attitudes and values of viewers. The theories that have informed the present study were beneficial for revealing both the potentials and limitations of television for fulfilling the role of public pedagogy platform.

9.6.3 Implications of this study for parents and early childhood educators

As argued previously, television programmes that represent picture-book reading cannot provide a substitute for the experience of actual adult-child shared reading, as this literacy-promoting activity has been defined in this thesis. It is important for parents and early childhood educators to be aware of the value and importance of providing children with shared reading experiences, and to carefully and critically evaluate the claims made by television programme websites and other promotional materials that their programmes will encourage reading in the home and teach children about literacy. It can be accepted that the programmes have value in providing age-appropriate entertainment for children; however, claims about their

educational value in promoting literacy development should be treated with caution. The programmes do provide parents and educators with useful information about the range of children's picture books available.

9.7 Summary of the chapter

In this chapter, I have discussed the findings of previous chapters. I first reviewed the findings around the three research questions, respectively regarding: the representation of picture books on television; the comparison between televised and mother-child picture-book reading; and stated views of mothers, children, and television producers. Synthesising these three aspects, I have discussed the potentials of television shows that represent picture-book reading for young children's literacy learning. I have also discussed the effectiveness the theoretical frameworks employed in this research. The chapter ended with a discussion about the implications of the study.

Chapter 10 Conclusion

This research has explored the ways children's television programmes represent picture books and shared reading. It explores the following three research questions:

1) What textual transformations in meaning take place when a traditional print-based picture book is represented on a children's television programme?

2) How does the practice of shared reading as depicted on television compare with the actual shared reading of mothers and their children?

3) What are the stated views of mothers and children who have watched such programmes, and the producers who are involved in their production, in relation to their potential to support early literacy development and encourage shared reading in the home?

These investigations into shared reading, picture books, and television programmes shed light on the potential and limitations of the television programmes that represent picture-book reading for promoting young children's early language and literacy development. In this chapter, I will summarise the major findings and contributions of the research. This chapter also outlines the limitations of this study, and relates them to avenues for future research on the representation of shared reading on television.

10.1 Summary of major findings and contributions

10.1.1 Major findings

This section presents previous analyses of data and major findings surrounding each of the three research questions, followed by a summary of major contributions and significance of the study.

1) What textual transformations in meaning take place when a traditional print-based picture book is represented on a children's television programme?

When a picture book is read and represented on television, semiotic resources such as animation, camera movement, and sound effects may: (1) reconstruct the generic structure and transitions between different stages of the story, potentially affecting the audience's engagement and expectations; (2) transform narrative states and events in the picture book, e.g. changing a static description into a dynamic action; (3) change the symbolic meaning of some recurrent elements, and thus affect the audience's evaluation and interpretation of the story; and (4) reshape ideologies embedded in the original picture book.

2) How does the practice of shared reading as depicted on television compare with the actual shared reading of mothers and their children?

By adopting a framework of critical multimodal discourse analysis, this research focused on key elements of shared reading, including the reader, the listener, the picture book, the actions of reading and talking, and the resource of semiotic modes. Thus, this study demonstrates shared reading as a literacy practice that can be analysed in systematic, explicit ways.

Variations exist among different television programmes in depicting picture-book reading. For example, the picture book is shown as a physical object in some television programmes and not on others. The listener who interacts with the reader during shared reading is not represented in all television programmes.

Viewing and analysing shared reading as a performance for the first time, this research finds similarities and differences between real-life and televisual picture-book reading in terms of the manner of reading. Both television presenters and some parents use special voice qualities and gestures to stylise the story. Such resources and strategies are employed to present an engaging story; while in real life, a mother may also use gestures and sound to help her child learn vocabulary. In addition, the linguistic and narrative patterns of the picture book shape the style of reader-listener interaction both in real life and on television.

One of the most significant differences between televisual and real-life shared reading lies in the interaction between participants in terms of both content (what is talked about) and manner (the style of reading and interacting). Talk that occurs during a reading of a picture book on television focuses on the story: participants comment on what happens and what they expect to happen. In actual shared reading,

parents and children not only talk about the story but also about specific words and images or image elements, and they also link the text to extratextual experiences, either other texts or life experiences.

3) What are the stated views of mothers and children who have watched such programmes, and the producers who are involved in their production, in relation to their potential to support early literacy development and encourage shared reading in the home?

Television producers stated that the type of TV show that represents picture-book reading aims to encourage or substitute for parent-child reading in the home. They claimed that they give special consideration to children who are rarely read to at home. The university-educated mothers who were interviewed reported that such television programmes would boost the parents' and children's interest in and love of reading, but that this would not lead to an increase in the frequency of shared reading, because they read frequently already. Some mothers also said that these TV shows might particularly benefit children who are less or not read to in the home. The children who were interviewed actively talked about book reading and television programmes alike, and most of them were excited when they found that the book read on television was the same one that their mother had read with them.

These findings highlight the potential and limitations of such television programmes for promoting shared reading and supporting children's language and literacy development. Synthesising the exploration of the three research questions, the conclusion is that the picture-book reading represented on television might be viewed as a supplement to rather than a substitute for adult-child shared reading in real life.

10.1.2 Significance of the study

This study adopts critical multimodal analysis to explore the representation of picture books on television and to compare televisual picture-book reading with shared reading in real life. It also considers the perspectives of television programme producers, parents, and children on reading picture books in real life and on television. This thesis contributes to knowledge about the ways in which picture books and book reading are depicted on television, and the potential of such

television to encourage young children's engagement with picture books and promote their literacy learning. It extends existing understandings of the limitations and potentials of print and television as media incorporating different semiotic resources, by exploring the differences between real-life shared reading and on-screen reading. Specifically, it results in the following:

1) Enhanced understanding about the manner in which multimodal resources are used when a picture book is presented on the screen to a mass audience, and the meaning changes resulting from the employment of semiotic resources on television; as achieved through the application of systemic functional linguistic theory and critical multimodal approaches to the analysis of shared reading and representation of picture-book reading on television;

2) Knowledge about the manner in which mothers and children read a picture book together in real life versus the manner in which television presenters read picture books in television programmes for children;

3) Extended understanding about how one type of group of university-educated mothers viewed the benefits and limitations of television programmes that represent shared reading, and the views of the makers of such programmes as evidenced in their promotional material and in an interview with one producer.

10.2 Limitations of the present study and suggestions for further research

It is acknowledged that the findings of this study are based on the analysis of a relatively small data set: one picture book, two television episodes in which this book is read, and the video-recorded shared readings of this picture book by nine dyads of mothers and children, and subsequent interviews with them. While this small data set had the advantage of enabling a very detailed analysis of the multimodal resources deployed in the two different contexts, a larger sample would assist in determining which differences are unique to this data set, and which were indicative of more general trends.

All the mothers who participated in this research have university degrees. Maternal education has been related to the manner in which mothers interact with

children, and how they believe literacy can be taught and learnt in early childhood. Socioeconomic status can be a significant factor that influences both family television viewing and the manner and effects of shared reading. Thus, it would be valuable to encourage parents and children from lower socioeconomic status families to participate in similar research, to gain understanding of their practices, views and perspectives on reading in the home and as presented on television programmes. It is known that differences exist between shared reading by parents and children from families of different social backgrounds (Heath, 1983; Torr, 2004; Williams, 1995). However, little is known about the differences in their views on promoting early literacy and shared reading through television programmes that represent picture-book reading. Moreover, multimedia as a means of promoting early literacy development appear to be more effective for families of low socioeconomic status than for those of high socioeconomic status (Bus & Neuman, 2009; Takacs et al., 2015). Some mothers and television programme producers who were interviewed in the present research also claimed that television programmes that represent picture-book reading could benefit families where children were not frequently read with/to. The perspectives of these families need to be further investigated.

This study focuses on the potentials and limitations of television programmes that represent narrative picture-book reading in promoting children's print-related literacy development. It is not known whether such programmes also depict the reading of informational picture books, and if so, whether the multimodal semiotic resources afforded by television are similarly deployed to transform the picture-book text. Previous research has suggested that informational picture books are more effective in developing certain aspects of child language, e.g. children's vocabulary (Pappas, 1993; Torr & Clugston, 1999), and that parents and children have more interactions when sharing an informational picture book (Anderson, Anderson, Lynch, & Shapiro, 2004).

The present study does not analyse the parent-child co-engagement with television, that is, their shared viewing of television. An ethnographic field study of family co-viewing of television may allow researchers to observe how parents and children watch and talk about the television programmes that represent picture-book reading, for a period of time. This long-term observation could also provide insights into aspects such as children's television viewing habits as well as co-engagement of

television. Researchers may also have the opportunity to learn about the interplay between shared book reading, children's television viewing, and certain contextual factors. For instance, children and parents may undertake certain activities about which they have a long time ago read in books (Green et al., 2002).

The focus of future studies, as suggested by Burnett and Merchant, may go beyond the potential of television "to meet print literacy objectives" (Burnett & Merchant, 2013, p. 577), to consider its potential to support children's multimodal literacies and/or television literacy.

Finally, this study also compares the stated views of television producers with those of children and parents. In the digital age, producer-audience interaction may take place through social media platforms. Further research could focus on how the audience of television programmes that represent picture-book reading interacts with their producers via social media, e.g. through the producers' official social media pages. In the network society, mass audiences of broadcasting media become "networked listeners", who even "co-create" media contents with the radio or television programme producers (Bonini & Monclús, 2014). Researchers have yet to explore what audience feedback on social media reveals about the contribution of parent-viewers to the production of educational television programmes for children.

10.3 Concluding remarks

It is undeniable that an increasing number of children engage with digital and mobile media (Ofcom, 2014; Rideout, 2014), as argued in Chapter 1. Compared with the engagement with new media, family television viewing seems to be a traditional way of life. However, insights into older media such as television may often shed light on the research of newer ones. Printing, once an innovative technology, has been taken for granted by many; yet the study of the medium of print can still cast new light on digital media research (Ong, 2015).

The study of the representation of picture books and book reading on television could have implications for studies of the recontextualisation of printed books and reading practices into other media formats. For instance, many multimodal narrative devices (e.g. animation and background music) used to present picture-book

narratives on television can also be used by other media, including digital media. This study demonstrates the necessity and benefits of considering multimedia, multimodality, and contexts, in researching the representation of printed books and reading practice in screen media.

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Appendices

Appendix 1 Macquarie University's policy on thesis by publication

Skip to Content

HIGHER DEGREE RESEARCH THESIS BY PUBLICATION GUIDELINE

» Purpose | » Guideline | » Guideline Information

Purpose	This Guideline provides information to assist Higher Degree Research (HDR) candidates in the preparation of a thesis including published or co-published material prepared during candidature. A thesis prepared in journal article format adds value to the research student experience, encourages timely completion, enhances job prospects and improves the publication outputs and research ranking of the University.
Guideline	**Eligible Material** A thesis by publication may include relevant papers, including conference presentations, which have been published, accepted, submitted or prepared for publication for which at least half of the research has been undertaken during enrolment. The papers should form a coherent and integrated body of work, which should be focused on a single thesis project or set of related questions or propositions. These papers are one part of the thesis, rather than a separate component (or appendix). **Contribution by Co-Authors** These papers may be single author or co-authored. The candidate must specify his/her specific contribution. The contribution of others to the preparation of the thesis or to individual parts of the thesis should be specified in the thesis Acknowledgments and/or in relevant footnotes/endnotes. Where a paper has multiple authors, the candidate would usually be the principal author and evidence of this should appear in the appropriate manner for the discipline. Examiners can then assess if the quality and extent of the candidate's contribution warrant the award of the degree based on the standard criteria. **Number and Presentation of Papers** Each discipline will have a different number of publications that are acceptable as the substantive foundation for a thesis by publication. As a general rule a candidate will need to have enough papers to support the important findings from the research, presented in a logical and coherent way. Most theses by publication have between 2 and 8 papers in combinations of sole and co-authored papers. These papers will normally form thesis chapters and the chronological publication order may be quite different from the way they are sequenced in the thesis. The length of the papers will reflect discipline requirements and journal guidelines. Although it is not necessary to reformat published works in a thesis, it is not enough simply to bind these publications together. The candidate needs to include a critical introduction to the work, sections that link the papers together, and a concluding section that synthesises the material as a whole. Above all, candidates must consider the coherence of the thesis as a whole, and the way in which each paper contributes to the overall thesis. **Preparing for a Thesis by Publication** Candidates and supervisors should plan a thesis by publication in relation to the timetable of the individual project and the writing conventions and publishing schedules of their discipline in order to make sure that research, writing and journal submission can be undertaken within standard candidature. For instance, in some science disciplines major journals have 10 editions in a year, whereas the major journals in education may publish biannually. Although a thesis by publication may contain some repetition, it is expected that the repetition be minimal so as to facilitate the examination process.

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Candidates should ensure that any referencing and stylistic inconsistencies between papers are minimised to assist the examiners.

Guideline Information

Contact Officer	Dean, Higher Degree Research
Date Approved	28 November 2013
Approval Authority	Higher Degree Research Committee
Date of Commencement	25 July 2014
Amendment History	28 November 2013 – revised guideline approved by Higher Degree Research Committee
Date for Next Review	25 July 2017
Related Documents	Higher Degree Research Thesis Preparation, Submission and Examination Policy / Procedure Links http://www.hdr.mq.edu.au/ http://www.hdr.mq.edu.au/information_for/current_candidates/thesis_preparation http://www.hdr.mq.edu.au/information_for/current_candidates/thesis_submission http://www.hdr.mq.edu.au/information_for/current_candidates/thesis_submission http://www.hdr.mq.edu.au/information_for/thesis_examiners
Keywords	Thesis by Publication, thesis with journal articles, thesis with papers, thesis co-authors, thesis co-publication.

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Appendix 2 Approval for study by Macquarie University Ethics Committee

MACQUARIE University   KUNKUN ZHANG <kunkun.zhang@students.mq.edu.au>

RE: HS Ethics Application - Approved (5201400752)(Con/Met)
1 message

Fhs Ethics <fhs.ethics@mq.edu.au>   14 August 2014 at 14:39
To: Dr Emilia Djonov <emilia.djonov@mq.edu.au>
Cc: Associate Professor Jane Torr <jane.torr@mq.edu.au>, Mr Kunkun Zhang
<kunkun.zhang@students.mq.edu.au>

Dear Dr Djonov,

Re: "The recontextualization of picture books and book reading in
television programs for children: A critical multimodal discourse
analysis"(5201400752)

Thank you for your recent correspondence. Your response has addressed the
issues raised by the Faculty of Human Sciences Human Research Ethics
Sub-Committee and approval has been granted, effective 14th August 2014.
This email constitutes ethical approval only.

This research meets the requirements of the National Statement on Ethical
Conduct in Human Research (2007). The National Statement is available at
the following web site:

http://www.nhmrc.gov.au/_files_nhmrc/publications/attachments/e72.pdf.

The following personnel are authorised to conduct this research:

Associate Professor Jane Torr
Dr Emilia Djonov
Mr Kunkun Zhang

Please note the following standard requirements of approval:

1.   The approval of this project is conditional upon your continuing
compliance with the National Statement on Ethical Conduct in Human Research
(2007).

2.   Approval will be for a period of five (5) years subject to the provision
of annual reports.

Progress Report 1 Due: 14th August 2015
Progress Report 2 Due: 14th August 2016
Progress Report 3 Due: 14th August 2017
Progress Report 4 Due: 14th August 2018
Final Report Due: 14th August 2019

NB. If you complete the work earlier than you had planned you must submit a
Final Report as soon as the work is completed. If the project has been
discontinued or not commenced for any reason, you are also required to
submit a Final Report for the project.

Progress reports and Final Reports are available at the following website:

http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/
human_research_ethics/forms

3.   If the project has run for more than five (5) years you cannot renew
approval for the project. You will need to complete and submit a Final
Report and submit a new application for the project. (The five year limit

on renewal of approvals allows the Sub-Committee to fully re-review
research in an environment where legislation, guidelines and requirements
are continually changing, for example, new child protection and privacy
laws).

4.   All amendments to the project must be reviewed and approved by the
Sub-Committee before implementation. Please complete and submit a Request
for Amendment Form available at the following website:

http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/
human_research_ethics/forms

5.   Please notify the Sub-Committee immediately in the event of any adverse
effects on participants or of any unforeseen events that affect the
continued ethical acceptability of the project.

6.   At all times you are responsible for the ethical conduct of your
research in accordance with the guidelines established by the University.
This information is available at the following websites:

http://www.mq.edu.au/policy

http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/
human_research_ethics/policy

If you will be applying for or have applied for internal or external
funding for the above project it is your responsibility to provide the
Macquarie University's Research Grants Management Assistant with a copy of
this email as soon as possible. Internal and External funding agencies will
not be informed that you have approval for your project and funds will not
be released until the Research Grants Management Assistant has received a
copy of this email.

If you need to provide a hard copy letter of approval to an external
organisation as evidence that you have approval, please do not hesitate to
contact the Ethics Secretariat at the address below.

Please retain a copy of this email as this is your official notification of
ethics approval.

Yours sincerely,

Dr Simon Boag
Acting Chair
Faculty of Human Sciences
Human Research Ethics Sub-Committee

Faculty of Human Sciences - Ethics
Research Office
Level 3, Research HUB, Building C5C
Macquarie University
NSW 2109

Ph: +61 2 9850 4197
Fax: +61 2 9850 4465

Email: fhs.ethics@mq.edu.au
http://www.research.mq.edu.au/

Appendix 3 Email requesting childcare centre directors to assist with identifying potential participants

Dear Mr/Ms X,

We would like to request your assistance with recruiting suitable participants for the study "The recontextualization of picture books and book reading in television programs for children: A critical multimodal discourse analysis", which is being conducted by Kunkun Zhang to meet the requirements for the degree of PhD under the supervision of Dr Emilia Djonov and Associate Professor Jane Torr at the Institute of Early Childhood, Macquarie University.

The aim of the project is to compare shared picture book reading in TV programs for children with shared reading between mothers and their 4-5-year-old preschool children of the same picture book. The project focuses generally on the resources for meaning making used in TV programs and the nature of the language used by mothers and their preschool children during shared reading. It does not seek to evaluate the performance of individual mothers, children or mother-child pairs.

I would really appreciate it if you could identify any 4-5-year-old children at your centre whose mothers have university education or secondary education, and invite these children and their mothers to consider participating in the study by giving them a copy of the attached information and consent form. The form provides further details about the project as well as my contact details for those invited mothers and children who choose to participate and/or would like to ask further questions.

If you choose not to respond to this invitation or if your response is that you are unable to provide assistance, you will not be contacted in relation to this project again.

I would also like to assure you that no personal information identifying your centre or participants in the study will be made available to anyone except the research team involved in collecting the data for this project – Kunkun Zhang, his PhD supervisors, Dr Emilia Djonov and Associate Professor Jane Torr, and a Research Assistant (the latter would be a person with or enrolled in a degree in Early Childhood Education).

Many thanks in advance for considering our request and any assistance you can offer.

Please do not hesitate to contact me if you would like any further information about the project.

Yours sincerely,

Kunkun Zhang

Appendix 4 Invitation to parents for participating in the research

MACQUARIE UNIVERSITY

Kunkun Zhang
Institute of Early Childhood
Faculty of Human Sciences
MACQUARIE UNIVERSITY NSW 2109
Phone: +61 (0)2 9850 9837
Fax: +61 (0)2 9850 9890
Email: kunkun.zhang@students.mq.edu.au

Invitation

Dear Parent/Guardian,

We are currently conducting a study called "**The recontextualization of picture books and book reading in television programs for children**", which is being conducted by Kunkun Zhang to meet the requirements for the degree of PhD under the supervision of Dr Emilia Djonov and Associate Professor Jane Torr at the Institute of Early Childhood, Macquarie University.

The aim of the project is to compare shared picture book reading in TV programs for children with shared reading between mothers and their 4-5-year-old preschool children of the same picture book. The project focuses generally on the resources for meaning making used in TV programs and the nature of the language used by mothers and their preschool children during shared reading. It does not seek to evaluate the performance of individual mothers, children or mother-child pairs.

We believe you and your child meet the criteria for participating in it and would like to invite you to take part in it. If you are interested, please see the attached information and consent form. The form provides further details about the project and what participation in it involves as well as my contact details for those invited mothers and children who choose to participate and/or would like to ask further questions.

If you choose not to respond to this invitation or if your response is that you are unable to provide assistance, you will not be contacted in relation to this project again. We would also like to assure you that no personal information identifying you or your child will be made available to anyone except the research team involved in collecting the data for this project – Kunkun Zhang, his PhD supervisors, Dr Emilia Djonov and Associate Professor Jane Torr, and a Research Assistant (the latter would be a person with or enrolled in a degree in Early Childhood Education).

If you and your child agree to participate, please note that *data collection will take place in the period 15 April – 15 June 2015, with each mother-child dyad's participation around 1 hour.*

If you and your child agree to participate, we would be grateful if you could provide the contact details you would like us to use in order to organise a mutually suitable time and place for your participation; these details will not be used for any other purpose and will not be made available to anyone other than the research team members listed above. You could provide these contact details below and/or email them to kunkun.zhang@students.mq.edu.au

Participating Parent's Name: _____

Phone: _____

Mobile: _____

E-mail: _____

Many thanks in advance for considering this request. Please do not hesitate to contact me if you would like any further information about the project.

Yours sincerely,

Kunkun Zhang

Appendix 5 Information and consent form for parents and children

MACQUARIE UNIVERSITY

Kunkun Zhang
Institute of Early Childhood, Faculty of Human Sciences
MACQUARIE UNIVERSITY NSW 2109
Phone: +61 (0)2 9850 9837
Fax: +61 (0)2 9850 9890
Email: kunkun.zhang@students.mq.edu.au

Dr Emilia Djonov (Supervisor and Chief Investigator)
Institute of Early Childhood, Faculty of Human Sciences
MACQUARIE UNIVERSITY NSW 2109
Phone: +61 (0)2 9850 9823
Fax: +61 (0)2 9850 9890
Email: emilia.djonov@mq.edu.au

Information and Consent Form

Dear Parent/Guardian,

We would like to invite you and your 4-to-5-year-old child to participate in the study "The recontextualization of picture books and book reading in television programs for children", which is being conducted by Kunkun Zhang to meet the requirements for the degree of PhD under the supervision of Dr. Emilia Djonov and Associate Professor Jane Torr at the Institute of Early Childhood, Macquarie University.

The aim of the project is to compare shared picture book reading in TV programs for children with shared reading between mothers and their 4-5 year-old preschool children of the same award-winning, narrative picture book. The project focuses generally on the resources for meaning making used in TV programs and the nature of the language used by mothers and their preschool children during shared reading. It does not seek to evaluate the performance of individual mothers and their children.

If you and your child agree to participate in the project, you will be asked to read to/with your child an award-winning, narrative picture book that is featured in a TV episode. After the reading, you and your child will jointly watch the TV episode. You will also be asked to take notes of your child's behaviour, questions and comments or any discussion you have about the episode during or after the viewing session. You and your child will then be interviewed about the TV episode and your experiences and views of shared reading and television (co)viewing. The reading session will last for 15-20 minutes and will be video-recorded. The TV viewing lasts for 10-15 minutes. The interview will last about 30 minutes and will be audio-recorded. The total duration of your participation will be approximately 1 hour. The shared reading and interview will take place at a location and time convenient to you (your home or a research room at the Institute of Early Childhood, Macquarie University).

This is not a test of your or your child's reading or skills in engaging with a picture book. At the completion of the project, however, we will provide participants who have indicated their interest in receiving such information on this form with a short summary of the research project's key findings.

Participants are welcome to keep the picture book they would have read, and we shall make the recorded shared reading into a DVD as a gift for the participating parent and child.

Participation in this experience is voluntary, and you or your child can withdraw at any time without having to give a reason and without adverse consequences.

No personal information identifying you or your child will be made available to anyone except the research team involved in collecting the data for this project – Kunkun Zhang and his supervisors, Dr Emilia Djonov and Associate Professor Jane Torr, and a Research Assistant with or enrolled in an Early Childhood Education degree. If you have any further questions, please feel free to contact Kunkun Zhang using the details provided above.

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Parent/Guardian

I, _____ (name of parent/guardian) have read and understand the information above and any questions I have asked have been answered to my satisfaction.

I have explained to my child, _____ (name of child) that participation in this study is completely voluntary as well as what our participation will involve and then obtained his/her verbal consent to participate in the study. I allow my child to participate in the study and I agree to participate in the study with him/her. I allow the researchers to video- and audio-record us as part of this research. I understand that I and/or my child can withdraw our consent to participate in the research at any time without having to give a reason and without consequence. My child also understands that participation is voluntary and that s/he is free to withdraw from the study at any time without having to give a reason and without consequence. I have been given a copy of this form to keep.

Please place a tick in the box below and supply an email address we could use if you are interested in receiving a summary of the research project's findings upon its completion.

☐ I and/or my child would like a summary of the research project's findings to be sent to the email address below:

_____ .

Parent's/Guardian's Name: _____
(Block letters)

Parent's/Guardian's Signature: _____ Date: _____

For children able to give written consent
My parent/guardian has explained the project to me, _____ (name of focus child), and explained how I can participate in it if I wish to. I agree to participate in the project, and understand that I can choose to stop participating at any time and do not have to explain why.

Participant's Name: _____
(Block letters)

Participant's Signature: _____ *Date:* _____

Investigator

Investigator's Name: _____
(Block letters)

Investigator's Signature: _____ *Date:* _____

The ethical aspects of this study have been approved by the Macquarie University Human Research Ethics Committee. If you have any complaints or reservations about any ethical aspect of your participation in this research, you may contact the Committee through the Director, Research Ethics (telephone (02) 9850 7854; email ethics@mq.edu.au). Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome.

Investigator to give one copy of the signed form to the parent/guardian and keep a separate one.

Appendix 6 Information and consent form for TV producers

MACQUARIE UNIVERSITY

Kunkun Zhang
Institute of Early Childhood
Faculty of Human Sciences
MACQUARIE UNIVERSITY NSW 2109

Phone: **+61 (0)2 9850 9837**
Fax: +61 (0)2 9850 9890
Email: kunkun.zhang@srudents.mq.edu.au

Information and Consent Form

Dear Sir/Madam,

Thank you for considering participating in an interview with Kunkun Zhang for the study "The recontextualization of picture books and book reading in television programs for children", which is being conducted to meet the requirements for the degree of PhD under the supervision of Dr. Emilia Djonov and Associate Professor Jane Torr from the Institute of Early Childhood, Macquarie University.

This project aims to explore picture book reading is represented on television, and to compare picture book reading in TV programs for children with real-life shared reading between mothers and preschool children. The project focuses generally on the resources for meaning making used in TV programs, and aims to compare the textual features of TV programs with the motivations of their creators and views of audiences. It does not seek to evaluate the performance of individual TV shows or their producers.

If you agree to participate in the project, you will be asked to answer some questions via email and/or through other channels such as online chat or telephone conversation about the motivation and design of the TV program that you have (co)produced.

Participation in this experience is voluntary, and you can withdraw at any time without having to give a reason and without adverse consequences.

You can also select to review any manuscript in which we would like to include your responses to interview questions collected for this project prior to the manuscript being submitted for review and/or publication. If you select this option, you responses to interview questions will only be included in such manuscripts after obtaining your explicit approval for that. In all other cases, information about and from the interview will be accessible only to the research team involved in this project – Kunkun Zhang and his supervisors, Dr. Emilia Djonov and Associate Professor Jane Torr.

If you have any further questions, please feel free to contact Kunkun Zhang using the details provided above.

At the completion of the project, we will provide participants who have indicated their interest in receiving such information on this form with a short summary of the research project's key findings.

I, _____ (name of interviewee) have read and understand the information above and any questions I have asked have been answered to my satisfaction.

I understand that I can select to review any research manuscript in which the researchers would like to include my responses to interview questions collected for this project prior to the manuscript being submitted for review and/or publication. If I select this option, my responses to interview questions will only be included in such manuscripts after I have granted explicit approval for that. In all other cases, information about and from the interview will be accessible only to research team involved in this project – Kunkun Zhang and his supervisors, Dr. Emilia Djonov and Associate Professor Jane Torr.

If at any time I have any concerns about the interview, the research or this process, I understand I can contact Kunkun Zhang or his supervisors to address my concerns. If I have further concerns I can contact the Macquarie University Ethics Review Committee (Human Research).

I agree to participate in this study voluntarily and understand that I have the right to withdraw at any time without having to give a reason and without any adverse consequences.

I have been given a signed copy of this consent form to keep.

Please place a tick in the box below if you would like to review any manuscripts in which we would like to include your responses to interview questions collected for this project prior to such manuscripts being submitted for review and/or publication.

☐ I would like to review any manuscript that includes my responses to interview questions collected for this project prior to that manuscript being submitted for review and/or publication.

Please place a tick in the box below and supply an email address we could use if you are interested in receiving a summary of the research project's findings upon its completion.

☐ I would like a summary of the research project's findings to be sent to the email address below: _____.

Interviewee's Name: _____
(Block letters)

Interviewee's Signature:_____ Date:_____

Investigator
Investigator's Name:_____
(Block letters)

Investigator's Signature:_____Date:_____

Investigator to give one copy of the signed form to the interviewee and keep a separate one.

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Appendix 7 Interview questions for Parents and Children

Please note that the exact questions will depend on the observed reading behaviours of the mother-child dyads.

Interviews with mothers

1. How often do you read, or share picture books, with your child?

2. Have you read her/him *That Rabbit Belongs to Emily Brown* before?

3. Does your child watch TV at home? How often? If your child watches TV every day, then how many hours a day on average? How long does your child typically watch TV for at any one time (e.g. 15 mins, 2 hours, etc.)?

4. What kind of TV programs does she/he like? Can you name some of her/his favourite programs?

5. Do you watch TV together with your child? If yes, then what programs do you typically watch together?

6. Does your child watch such TV programs as *Bookaboo*, *Play School* and *Driver Dan's Story Train*? How often?

7. Do you sometimes watch such programs together? How often?

8. Do you watch the programs on TV or on the internet? If you watch these on the internet, do you sometimes pause and talk about the programs?

9. If you have watched some episodes of *Bookaboo,* do you recognise or know presenters in *Bookaboo*? Do you like them?

10. Is the presenter likely to attract you to watch the program?

11. What do you think about the episode of *Bookaboo* that features *That Rabbit Belongs to Emily Brown*? What do you like or dislike about it, and why?

12. Do you like the animation and sound effects in the program? What do you think the animation and sound effects make the book and/or its reading more interesting?

13. Did your child seem to enjoy the episode of *Bookaboo*? Did she/he pay attention for the whole duration?

14. Did you and your child talk about the episode during and after watching the TV episode? What did you talk about, and was that during or after watching the episode?

15. Do you think this program could encourage you and your child to read more picture books? Why or why not? Does the program affect your choice of picture books for reading with your child?

16. Do you think this or similar programs could help children develop certain literacy skills? Why or why not?

17. Do you have anything you'd like to say about the picture book reading and TV programs that feature picture book reading?

Interviews with children

1. Picture books and TV shows, which do you like better? Why?

2. Do you prefer reading a picture book with your mother or some other grown-up you know, like your teacher or your father, or prefer watching someone read it on TV, as in *Bookaboo* or *Play School*?

3. Do you like *Bookaboo*? What do you like or dislike about it?

4. Do you like the puppet Bookaboo and why (not)?

5. Do you like the story about Emily and Stanley? What do you like or dislike about it?

6. What do you think of the lady who read the picture book to Bookaboo – the drummer dog? Did you like the way she read the book? What did you like or dislike about the way she read the book?

7. Did you notice that the characters in the picture book could move and have sounds in the TV show? Do you like that? Why (not)?

Appendix 8 Interview questions for TV producers

Please note that the exact questions will depend on the features of each TV program.

1. What is the motivation behind the program?

2. What do you think are its most distinctive features?

3. Could you please share some of the feedback you may have received from the audience?

4. How do you select the picture books featured in the show? What are the selection criteria? Do publishers, authors, illustrators, parents or other organizations recommend books for you, or are the books chosen by the show's producers?

5. How do you select celebrities to invite to the show? What are the criteria? Do you perhaps have a way of matching presenters to the different picture books, or do you choose picture books to fit the presenters?

6. Do you have instructions for the presenters who read the picture book on how to read it? If so, what are they? Do you prepare script for the presenters to follow more or less directly, or do presenters enjoy autonomy in deciding how to read the books? Do the presenters prepare for the reading in advance?

7. When you make the Show, do you consider the commercial aspects of it? For example, do you have to consider the audience rating? How do you balance between commercial interests and social responsibility?

8. Is there anything else you'd like to say about your program in particular or TV shows for children in general?

Appendix 9 Transcription of shared reading between parent and child

See the attached USB.

Appendix 10 Transcription of interviews with parents and children

See the attached USB.

Appendix 11 An interview with a producer of *CBeebies Bedtime Stories*

Q1. What is the motivation behind CBeebies Bedtime Stories? Who are the target audience? What are the aims of the programme?

A: The CBeebies channel reflects the lives of our pre-school aged audience throughout the day, and each evening the channel closes with a CBeebies Bedtime Story. It's the final thing to broadcast on the channel each evening, winding down the viewers' day and sending them off to bed. The channel targets 0-6 year olds, though we know bedtime stories are most popular at the younger end of that spectrum.

Q2. What do you think are its most distinctive features?

A: The stories are read by famous names from across a wide range of disciplines: actors, sports stars, musicians, comedians and more. We cover a range of familiar favourite stories and newer titles.

Q3. Could you please share some of the feedback you may have received from the audience about CBeebies Bedtime Stories?

A: Often parents will comment on the readers if there is someone particularly famous. For example we recently got a big reaction to new stories read by the actor James McAvoy who proved to be a favourite with the Mums and Dads. We also get great feedback when we feature older titles that the parents of our young viewers might have enjoyed as children themselves. If you'd like to see more specific feedback you can find it on the UK CBeebies facebook page.

Q4. How do you select the picture books featured in the show? What are the selection criteria? Do publishers, authors, illustrators, parents or other organizations recommend books for you, or are the books chosen by the show's producers?

A: We get sent a huge amount of books each week. We only feature published works and have to seek copyright clearance before we film. For reasons of impartiality we always aim to use books from a wide range of publishers.

We think about the tone and subject matter when selecting stories to ensure that they're appropriate for the slot and for the age group. We might select books themed to the reader (for example: a sporty book for a sportsperson; a book set in Scotland

for a Scottish reader; a musical book for a musician...). We also always ask the readers if they have any favourites that they'd particularly like to read.

Sometimes we might ask the community of parents who use the official CBeebies social networks (we have presence on Facebook and Twitter) to contribute ideas about stories their children enjoy.

The books we chose must be well-written, of course, have a great storyline and plentiful, colourful, clear illustrations.

Q5. *How do you select presenters to read the picture book? What are the criteria for the selection?*

A: All of our readers are well-known names who will resonate with the parents of our young audience. When casting for any programme on the CBeebies channel diversity is always at the front of our mind, and we are committed to representing a strong mix of ethnicity, ability, gender, sexuality (amongst other things) in the readers we use. The best readers tend to be parents themselves as they're so well-practiced at reading bedtime stories to their own children, though being a parent isn't part of our selection criteria and we use a wide range of readers who can all bring something special to storytime.

Q6. *Do you have instructions for the presenters who read the picture book on how to read it? If so, what are they? Do you prepare script for the presenters to follow more or less directly, or do presenters enjoy autonomy in deciding how to read the books?*

A: The stories are typed as scripts exactly as written in the book, and read from autocue. We tend to record 2 full reads of each book, each in a different shot size. We also include a short intro and outro for each story. These are scripted but readers are encouraged to personalise this part as much as they wish. Before a filming day we will send copies of the books to our readers so that they can familiarise themselves with the characters. Each reader brings their own unique style and we think that's one of the things that makes CBeebies Bedtime Stories so special, so mostly direction is limited to ensuring that the pace and emphasis are right, words are accurate and tone appropriate. A great deal of care is taken over the look and feel of each bedtime story as it appears on the screen.

Q7. *When you make the Show, do you consider the commercial aspects of it? For example, do you have to consider the audience rating? How do you balance between commercial interests and social responsibility?*

A: As we are a public service broadcaster funded by the licence fee we are able to focus on delivering the best possible content for children with no ties to commercial. However in all of our endeavours we aim to achieve the best possible reach and share by delivering excellent programmes and working closely with the CBeebies social network team and marketing teams to promote our content, and play our part in keeping CBeebies as the UK's best loved children's TV channel.

Appendix 12 A shot-by-shot transcription of a TV episode from *Bookaboo*

See the attached USB.

Appendix 13 A page-based analysis of reframing of picture-book text on *Bookaboo* and *Cbeebies Bedtime Stories*

See the attached USB.

Appendix 14 A multimodal page-by-page analysis of the picture book *That Rabbit Belongs to Emily Brown*

See the attached USB.