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ANALYSIS OF BABAR LOSES HIS CROWN

G. M. Green, R. N. Kantor, J. L. Morgan, N. L. Stein, G. Hermon, R. Salzillo, and M. B. Sellner

University of Illinois at Urbana-Champaign

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Center for the Study of Reading

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Analysis of Babar Loses His Crown

I. Introduction

Babar Loses His Crown is a story for beginning readers, part of the Beginner Books series. It is copiously illustrated with brightly colored drawings which typically cover about 5/6 of the page.

The techniques used in arriving at the analysis presented here are described in Reading Center Technical Report 168, "Problems and Techniques of Text Analysis." See also Technical Report 170, "Analysis of 'The Wonderful Desert'."

II. Statistical Lexical Analysis

In BABAR, there are 1039 word tokens if contractions like we'll are counted as one word. There are 1060 word tokens if contractions are counted as two words. In our count, contractions were treated as containing two tokens. There are 249 distinct types, i.e., 249 different words. This figure was arrived at by considering all words related by inflectional morphology to be instances of the same word, i.e., merging all forms of to be, merging singular and plural forms like taxi and taxis, and the like. The types constitute 23.4% of the tokens.

The following tables are a listing of the types and their frequency in BABAR. The first figure given is the percentage frequency of occurrence of the individual word in the text. For example, a word that appears once in the text has a frequency of .094%. The second figure is the number of items per frequency occurrence. For example, there are 116 types that occur only once in the text. The final figure is the percentage of the types that the words of each frequency constitute. Thus, the 116 words with one occurrence each are 46.5% of the 249 types.
A. **1 Occurrence--text frequency** .094%; number of items 116; 46.5% of the types.

<table>
<thead>
<tr>
<th>aboard</th>
<th>ahem</th>
<th>along</th>
<th>already</th>
<th>apples</th>
</tr>
</thead>
<tbody>
<tr>
<td>arrive</td>
<td>asleep</td>
<td>band</td>
<td>bed</td>
<td>begin</td>
</tr>
<tr>
<td>beside</td>
<td>best</td>
<td>big</td>
<td>birds</td>
<td>bottom</td>
</tr>
<tr>
<td>bring</td>
<td>bump</td>
<td>call</td>
<td>careful</td>
<td>chair</td>
</tr>
<tr>
<td>circles (v)</td>
<td>clothes</td>
<td>cousin</td>
<td>crumbs</td>
<td>dive (v)</td>
</tr>
<tr>
<td>dress (n)</td>
<td>dry (v)</td>
<td>eat</td>
<td>else</td>
<td>everyone</td>
</tr>
<tr>
<td>everything</td>
<td>excuse (v)</td>
<td>fast</td>
<td>fears (v)</td>
<td>find</td>
</tr>
<tr>
<td>fish</td>
<td>Flora</td>
<td>forever</td>
<td>forget</td>
<td>friend</td>
</tr>
<tr>
<td>front</td>
<td>gates</td>
<td>gives</td>
<td>glad</td>
<td>good</td>
</tr>
<tr>
<td>great</td>
<td>guess</td>
<td>half</td>
<td>hand (n)</td>
<td>happen</td>
</tr>
<tr>
<td>head</td>
<td>hear</td>
<td>hide</td>
<td>house</td>
<td>how</td>
</tr>
<tr>
<td>hundred</td>
<td>jump</td>
<td>know</td>
<td>late</td>
<td>last</td>
</tr>
<tr>
<td>leave</td>
<td>light (n)</td>
<td>lighted</td>
<td>like</td>
<td>long</td>
</tr>
<tr>
<td>lost</td>
<td>love</td>
<td>lunch</td>
<td>market</td>
<td>monkey</td>
</tr>
<tr>
<td>move</td>
<td>no</td>
<td>noon</td>
<td>nothing</td>
<td>queen</td>
</tr>
<tr>
<td>quick</td>
<td>papa</td>
<td>past</td>
<td>please</td>
<td>points</td>
</tr>
<tr>
<td>policeman</td>
<td>Pom</td>
<td>poor</td>
<td>porter</td>
<td>ready</td>
</tr>
<tr>
<td>restaurant</td>
<td>right</td>
<td>rush</td>
<td>show</td>
<td>shut</td>
</tr>
<tr>
<td>sidewalk</td>
<td>sitting</td>
<td>smile</td>
<td>snap</td>
<td>someone</td>
</tr>
<tr>
<td>stand</td>
<td>street</td>
<td>sun</td>
<td>table</td>
<td>thank</td>
</tr>
<tr>
<td>those</td>
<td>three</td>
<td>till</td>
<td>tired</td>
<td>turns</td>
</tr>
<tr>
<td>two</td>
<td>under</td>
<td>visitors</td>
<td>watch (v)</td>
<td>water</td>
</tr>
<tr>
<td>waves (v)</td>
<td>wet</td>
<td>when</td>
<td>whistles (v)</td>
<td>worry</td>
</tr>
<tr>
<td>yes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
A. 2 Occurrences--text frequency .189%; number of items 45; 18.07% of the types.

- about
- again
- Alexander
- another
- around
- as
- bridge
- bus
- Captain
- chase
- climb
- Eiffel
- follow
- from
- have (poss. v)
- here
- inside
- just
- knocks
- let
- Mister
- need
- night
- oh
- pack
- people
- race
- room
- sigh
- small
- stairs
- stuck
- subway
- suddenly
- sure
- tell
- this
- time
- tonight
- too
- toward
- tower
- walk
- whole
- yells

B. 3 Occurrences--text frequency .283%; number of items 21, 8.43% of the types.

- after
- away
- back
- box
- catch
- cry
- down
- into
- king
- one
- open
- opera
- over
- play
- put
- run
- sad(ly)
- so
- think
- very
- wait

C. 4 Occurrences--text frequency .377%; number of items 10; 4.01% of the types.

- come
- do (aux)
- flute
- get
- have (perf)
- hotel
- must
- off
- out
- take

D. 5 Occurrences--text frequency .471%; number of items 11; 4.42% of the types.

- at
- boats
- little
- Paris
- she
- shop
- that
- then
- train
- wear
- Zephir
F. 6 Occurrences—text frequency .566%; number of items 3; 1.20% of the types.
   for taxi three

G. 7 Occurrences—text frequency .66%; number of items 5; 2.0% of the types.
   Celeste family look on see

H. 8 Occurrences—text frequency .754%; number of items 2; .8% of the types.
   now up

I. 9 Occurrences—text frequency .849%; number of items 4; 1.6% of the types.
   Arthur can of shout

J. 10 Occurrences—text frequency .943%; number of items 1; .4% of the types.
   children

K. 11 Occurrences—text frequency 1.03%; number of items 4; 1.6% of the types.
   and not red you (all forms)

L. 12 Occurrences—text frequency 1.13%; number of items 1; .4% of the types.
   in

M. 13 Occurrences—text frequency 1.22%; number of items 3; 1.20% of the types.
   mustache will with

N. 14 Occurrences—text frequency 1.32%; number of items 2; .8% of the types.
   go it

O. 15 Occurrences—text frequency 1.415%; number of items 1; .4% of the types.
   all

P. 16 Occurrences—text frequency 1.5%; number of items 2; .8% of the types.
   say we
Q. 19 Occurrences--text frequency 1.79%; number of items 1; .4% of the types.
   to (all grammatical functions)

R. 20 Occurrences--text frequency 1.88%; number of items 2; .8% of the types.
   bag crown

S. 26 Occurrences--text frequency 2.45%; number of items 1; .4% of the types.
   man

T. 27 Occurrences--text frequency 2.54%; number of items 1; .4% of the types.
   I (all forms)

U. 30 Occurrences--text frequency 2.83%; number of items 1; .4% of the types.
   they (all forms)

V. 32 Occurrences--text frequency 3.02%; number of items 1; .4% of the types.
   a

W. 38 Occurrences--text frequency 3.58%; number of items 1; .4% of the types.
   Babar

X. 41 Occurrences--text frequency 3.867%; number of items 1; .4% of the types.
   he (all forms)

Y. 56 Occurrences--text frequency 5.28%; number of items 1; .4% of the types.
   be (all forms)

Z. 81 Occurrences--text frequency 7.64%; number of items 1; .4% of the types.
   the
III. Syntactic Analysis

A. Parsing into Major Constituents (Relationally Defined)

Legend

Constituent types: NPsub = subject noun phrase, V = verb, NPob = object noun phrase, NPio = indirect object noun phrase, A = adverbial, PN = predicate nominative, Adj = adjective.

( ) encloses indication of number of verbs in the sentence.

+ indicates position of line break; if it follows a constituent name without a space, the break occurs internally to that constituent.

<> indicates post-modifying phrase.

[] indicates the internal structure of the immediately preceding constituent.

-V indicates negated verb.

X after a sentence number indicates non-subject-initial sentence.

a after a sentence number indicates the sentence is an embedded quotation.

Q after a sentence number indicates the sentence is a quotation.

CC: introduces commentary on syntax, details of line-broken constituents.

1    NPsub V A +  (1)

2    NPsub V NPob +  (1)

3X   A V NPsub+  (1)

CC: NP--NP, NP + and NP; sentence introduces subject into discourse, subject in a long NP.

4X   A V NPsub+  (1)

CC: NP + and NP +; same structure and function as sentence 3.
NPsub + V NPob  (1)
NPsub V NPob A  (1)
A1 NPsub V A2  (1)
CC: A1 now marks change of scene for sentence.
NPsub V A  (1)
NPob V NPsub  (1)
CC: object is a quotation.
NPsub V NPob  (1)
NPsub V NPob  (1)
A1 NPsub V A2 + A3  (1)
CC: A1 now marks change of scene for sentence.
NPsub V NPob +  (1)
CC: the line break in the verb is as follows: waiting for.
NPsub V NPob A  (1)
NPsub V A  (1)
NPsub V NPio NPob  (1)
CC: direct object is a quotation.
V Adj A  (1)
NPsub V A  (1)
A NPsub + V NPob  (1)
CC: initial adverb in their hotel room.
A + NPsub V NPob  (1)
CC: preposed adverb allows important direct object, the little red one, to occur at the end of the sentence, in focus position.
19X NPob NPsub V + (1)
CC: object is a quotation.

19aQ V (1)
CC: imperative.

20XQ PN V NPsub (1)
CC: this is a questioned copular sentence.

21XQ NP +
CC: this sentence is a discourse fragment, answering the question in sentence #20.

22XQ NP (0)
CC: vocative (emphatic).

23Q NPsub -V PN + (1)

24XQ NP (0)
CC: sentence is practically an interjection.

25X NPob V NPsub + (1)
CC: object is a quotation.

25aQ NPsub V + (1)

26Q NPsub V + (1)

27X NPob V + NPsub (1)
CC: object is a quotation.

27aQ NPsub V1 NPob [NPsub V2 NPob [NPsub V3]] (3)

28XQ when NPsub V1 + NPob, NPsub V2 NPob A - NP (2)
CC: this sentence is similar to #18, where the preposed adverbial clause allows an important NP, a man with a moustache, to occur at the end of the sentence in focus position; however,
the structure "NPsub V1 NPob A when NPsub V2 NPob - NP"
would have done the trick as well.

29Q NPsub V NPob + (1)
30X NPob V NPsub + (1)
CC: object is a quotation.
30aQ NPsub V NPob (1)
31Q NPsub V NPob A + (1)
32X NPob V NPsub + (1)
CC: object is a quotation.
32aQ -V (1)
CC: imperative.
33Q NPsub V NPob + (1)
34Q NPsub V1 A till NPsub V2 + (2)
35X A1 A2 NPsub V1 <V2 + NPob> + (2)
CC: A1 is so, which only occurs sentence-initially. A2 is a directional adverb. The point of preposing it is not clear.
36X NPob + V NPsub (1)
CC: object is a quote.
36aQ NPsub V A + (1)
37Q NPsub + V A + (1)
38X A1 NPsub V A2 + (1)
CC: A1 is now, marks change of scene.
39 But NPsub -V + (1)
40X NPob + NPsub V (1)
CC: object is a quotation.
40aQ  V NPob A + (1)
CC: imperative.

41Q  V1 NPob V2 A + (1)
CC: Let's imperative?

42  NPsub V1 but NPsub V2 A + (2)
43  NPsub V <V> + (2)
44X  NPob + V NPsub (1)
CC: object is a quotation.

44aQ  NP, V NPob + (1)
CC: NP is a vocative.

45  NPsub V A + (1)
46  NPsub V A + (1)
47X  A NPsub V NPob + (1)
CC: object is a quote. Normal word order used here because of presence of preposed A. (A NPob NPsub V and A NPob V NPsub; but NPob V NPsub A and NPob NP sub V A would have been okay.)

47aQ  NP, V + (1)
CC: NP is a vocative.

48Q  A (0)
CC: practically an interjection.

49Q  NP + (0)
CC: practically an interjection.

50Q  NPsub V A1 A2 + (1)
51  NPsub V NPob+ (1)
CC: object is a quotation.
51aQ \( NP + V \) (1)
CC: vocative and imperative.

52Q \( V \, NPob + \) (1)
CC: imperative.

53Q \( V \, NPob \, A + \) (1)
CC: imperative.

54 \( NPsub \, -V + \) (1)

55X \( A1 \, NPsub \, V \, A2 + \) (1)
CC: \( A1 \) is so, must occur sentence-initially.

56X \( NPob \, NPsub \, V + \) (1)
CC: object is a quotation.

56aQ \( NPsub \, V \, NPob \) (1)

57Q \( NPsub \, V \, NPob + \) (1)

58 \( NPsub \, V \, A1 + A2 \, NPsub \, V \) (2)
CC: \( A2 \) is comparative, just as fast as.

59 \( NPsub \, V + \) (1)

60 \( NPsub \, V \, NPob + \) (1)

61 \( NPsub \, V \, NPio+ \) (1)

62 \( But \, NPsub \, -V \, NPob + \) (1)

63 \( NPsub \, V \, A + \) (1)

64 \( NPsub \, V \, A \) (1)

65 \( NPsub \, V + \) (1)

66 \( NPsub \, V \, NPob + \) (1)
CC: object is a quotation.

66aQ \( V, \, NP + \) (1)
CC: imperative.
67Q NPsub V NPob + (1)
68X But A1 NPsub V A2 + (1)
CC: A1 now marks change of scene.
69 NPsub V A + (1)
70X A NPsub V + (1)
CC: A marks change of scene.
71 NPsub V A + <V NPob> (1)
72X A + NPsub V NPob + (1)
CC: A suddenly marks a transition in narrative more than describing the nature of the action of seeing. Similar to sentence #99.
73 NPsub V Adj A + (1)
74X NPob NPsub V + (1)
CC: object is a quotation.
74aQ NPsub V <V NPob> (2)
75XQ But NP-S V NPob + (1)
CC: left dislocation? Semantically more like topicalization, but topic would be invisible/impossible in a main clause subject?
76X NPob V + NPsub (1)
CC: object is a quotation.
76aXQ A V NPsub (1)
CC: A is locative adverb there. *NPsub V A
77 NPsub V NPob + <V A> (2)
78 NPsub + V NPob NPio + (1)
79Q NP, NPsub V A + (1)
CC: NP is a vocative.
80X NPob + NPsub V A + (1)
80aQ Yes, NPsub V PN + (1)
81Q But NPsub V + [NPsub V PN] + (2)
82 NPsub V NPob A + (1)
83X NPob + V NPsub + (1)
CC: object is a quotation.
83aQ NPsub V [NPsub V PN] + (2)
84 NPsub V A + (1)
85 NPsub V NPob + (1)
CC: object is a quotation.
85aQ Interjection + (0)
86 NPsub V + (1)
87Q NPsub -V PN A + (1)
88X NPob V NPsub + (1)
CC: object is a quotation.
88aQ Interjection, V NPob (1)
CC: imperative?
89Q NPsub V NPob [NPsub V PN] + (2)
90 A NPsub V PN (1)
CC: time it is subject.
91 NPsub V PN + (1)
CC: time it is subject.
92 NPsub V NPob A + (1)
93 But NPsub -V + (1)
94 NPsub V A + (1)
95 NPsub V NPob A + (1)
96 NPsub V NPob A + (1)
97X But A V NPsub + (1)
CC: A how, moved by Q-Word Movement, triggering inversion of NPsub and V can.
98 NPsub V NPob [NPsub V A] + (2)
99X A1 NPsub V + A2 (1)
CC: A1 then is like suddenly in sentence #77: it marks a shift from scene setting to action.
100X NPob V NPsub + (1)
CC: object is a quotation.
100aXQ A NPsub V (1)
CC: A is locative adverb there. *NPsub V A
101Q NP + (0)
CC: reconstructed grammatical function of NP is subject.
102 NPsub V A + (1)
103 NPsub V NPob + A (1)
104X NPob V NPsub + (1)
CC: object is a quotation.
104aQ Adj (0)
CC: interjection? The force of the sentence is a command.
105Q NPsub V NPob + (1)
106Q NPsub V NPob + (1)
107 NPsub V A + (1)
108X NPob NPsub V + (1)
CC: object is a quotation.

108aQ V NPob (1)
CC: imperative.

109 NPsub V + but NPsub V A + (2)

110X But A NP (0)
CC: A now marks change of scene; fragment.

111 NPsub V + (1)

112 NPsub V (1)

113 NPsub -V + (1)

114 NPsub V + (1)

115 NP (0)
CC: interjection? NP is Poor Babar!

116 NPsub V A + (1)

117 NPsub V A + (1)

118X NPob+ V NPsub + (1)
CC: object is a quotation.

118aQ NPsub V NPob [NPsub V + NPob] + (2)

119X A NPsub V NPob [V and V] + (3)
CC: A is so and must occur sentence-initially: *NPsub V A;
    obligatory adverbial-raising with the verb begin.

120 NPsub V A + (1)

121 NPsub V A + (1)

122X A1 NPsub V NPob + A2 (1)
CC: A1 then is like suddenly in sentence #72.

123 NPsub V A + (1)
A  now marks change of scene.

CC: A now marks change of scene.

A  is an interjection.

CC: A is an interjection.

the gates at the bottom + of the stairs.

CC: the gates at the bottom + of the stairs.

object is a quotation.

CC: object is a quotation.

imperative.

CC: imperative.

A1 sadly is a manner adverb. Its function is that of a predicate adjective modifying the subject; but when the subject is a pronoun, it cannot have a prenominal adjective; thus, the adverb sadly is used.
NPsub V -NPob + (1)
NPsub V + (1)
And NPsub V + (1)
NPsub V NPob+ (1)
CC: the + NP; the object is a quotation.
NPsub V NPob+ A (1)
CC: the + NP.
A1 NPsub V NPob + and V A2 + (2)
CC: A1 then is a connective.
A + NPsub V NPob NPio + (1)
CC: A, Back in the hotel room, indicates a new background scene for immediately subsequent action.
NPsub + V + (1)
NPsub V NPob + (1)
NPsub V NPio NPob [V NPob] + (2)
CC: the object is indirect discourse (infinitival).
NPsub V NPob NPio
NPob-1/2 NPsub V NPob-1/2 + (1)
CC: object is a quotation.
Thank you but NPsub V + (1)
NPsub V -A + (1)
NPsub V A + (1)
NPsub V A + (1)
NPsub V1 NPob + V2 A + (2)
CC: first verb is perception verb with -ing complement; hundreds of + people.
149X NPob V NPsub + (1)
CC: object is a quotation.

149aQ Interjection, interjection (0)

150Q NPsub V NPob - + NP, -A + (1)
CC: -NP, NP- is appositive.

151Q NPsub -V A + (1)

152X A NP (0)
CC: A is then; marks shift to action; NP is Bang!

153 NPsub V NPob + (1)

154 NP + (0)
CC: NP functions as subject or predicate nominative.

155 NP + (0)
CC: NP functions a predicate nominative.

156 A NPsub V NPob + and NPsub V + NPob (2)
CC: the object in the second clause is a quote; A then is a connective as in sentence #139.

156aQ NPsub V NPob + (1)

157Q But NPsub -V NPob + (1)

158 NPsub V and V + NPob (2)
CC: object is a quotation.

158aQ NPsub V NPob + (1)

159Q But NPsub -V NPob + (1)

160 NPsub V V + PN (2)
CC: subject is time it.

161 NPsub V A ... + and NPsub V A + (2)
CC: A = Prep +NP; verb and complement the result of A-raising.
B. Transformations

3 Dir. adv-preposing, S-V inversion,
   Appositive NP
4 Dir. adv-preposing, S-V inversion,
   cf. 3
5 ?Conjunction reduction? (subject NP)
7 Adv-preposing
9 Quote-inversion, S-V inversion
11 Adv-preposing
14 ?Conjunction reduction? (subject NP)
15 ?Imperative formation? (subject of quote deleted)
17 Adv-preposing
18 Adv-preposing
19 Quote-inversion
20 WhQ-movement, S-V inversion
21 General ellipsis
22 Vocative NP
24 Fragment, not desentential
25 Quote-inversion, S-V inversion, contraction
27 Quote-inversion, S-V inversion
28 Adv-preposing,
   Appositive NP
30 Quote-inversion, S-V inversion
32 Imperative formation (Subject of quote deleted),
   Do-support,
   Quote-inversion, S-V inversion, contraction
34 VP-deletion (>do), contraction
35 Dir. adv-preposing, equi (subject of gerund),
   ?Who + have > with?
36 Quote-inversion, S-V inversion
37 What is the source of [to Paris]?
38 Adv-preposing
39 ?Who + have > with?, VP-deletion
40 Imperative formation (subject of quote deleted),
   Quote-inversion
41 Contraction
   What is the syntactic source of [let's]?
43 Equi (subject of infinitive)
44 Imperative formation (subject of quote deleted)
45 Not clear whether this is syntactic ellipsis;
   probably not
47 ?Adv-preposing? (suddenly), imperative formation,
   (subject of quote deleted)
48 Fragment, or afterthought? Not clear whether this
   is a case of syntactic ellipsis
49 Fragment, but probably not desentential
50 Notice this [with NP] not derived from [who + have]
51 Q-float, imperative formation (subject of quote deleted)
52 Imperative formation (subject of quote deleted)
53 Imperative formation (subject of quote deleted)
54 Do-support
55 Probably not syntactic ellipsis
Quote-inversion, contraction
Contraction
Comparative deletion (or VP-deletion)
?Who + have > with?
Do-support
Imperative formation (subject of quote)
Adv-preposing
Adv-preposing
Equi (subject of infinitive), For-deletion
Adv-preposing
?Equi? (subject of gerund)
Equi (subject of infinitive), ?For-deletion?, Quote-inversion, contraction
?left-dislocation?
Probably a nondesentential fragment instead
?Dir? adv-preposing, quote inversion, S-V inversion, contraction
?Who + be deletion?
?A-raising? (looks), ?VP-deletion? (does or looks)
Quote-inversion
?that-deletion?, ?Who + have > with?
?that-deletion?, quote-inversion, S-V inversion, contraction
Quote-inversion, S-V inversion
[excuse us] is probably not an imperative syntactically
89  ?that-deletion?
90  Adv-preposing
93  Contraction
97  WhQ-movement, S-V inversion, VP deletion
98  ?that-deletion?
99  Adv-preposing
100  ?Dir? adv-preposing, quote-inversion, S-V inversion
101  ?Who + have > with?
103  Note [in his hand] not derived from a relative clause
104  Quote-inversion, S-V inversion
   What is the syntax of [quick]?
105  Contraction
106  Contraction
108  Imperative formation (subject of quote deleted), Quote-inversion, Q-float
   [ones] probably not derived
110  Adv-preposing
   Probably not desentential syntactically
112  Participial adjective, not a passive
113  Contraction
115  Probably not desentential
118  ?that-deletion?, quote-inversion, S-V inversion, contraction
122  Adv-preposing, ?Who + have > with?
126  Adv-preposing, ?Who + have > with?
127 Not clear whether this is sentential ellipsis
128 Q-float, equi (subject of gerund), imperative formation
(subject of quote deleted)
129 ?Left-truncation?
130 ?Left-truncation?
131 ?Wh + be deletion?
132 Imperative formation (subject of quote deleted),
Quote-inversion, S-V inversion
134 Adv-preposing
138 Contraction
139 Adv-preposing, conjunction reduction (VP), contraction
140 Adv-preposing
141 Niching (already)
143 Equi (subject of infinitive)
144 Quote-splitting, contraction
147 Passive,
May be Particpial adjective instead
148 Wh + be deletion
149 Quote-inversion, S-V inversion
150 Appositive NP
Note [without NP] not derived from [Who + not + have]
151 Contraction
152 ?Adv-preposing?,
Note that it's ungrammatical with [now] final,
[Bang] probably not desentential
C. Oral-Written Differences

1. General Comments

This story is written in a style that is very close to oral English (by which we mean the form of English used in everyday conversation between people of more-or-less equal social standing). This is true not only for the direct quotations, but to a great extent for the narrative itself as well. We therefore concentrate here on pointing out those places where it deviates from oral style.

The narrative present tense form is used throughout. It is not obvious whether or not this will be familiar to the beginning reader. The reader will probably have encountered it before in oral descriptions of pictures, but the details of usage in oral mode are different from those of this story. The most obvious difference is that in conversation one is more likely to use the present progressive to describe events portrayed in pictures; thus, instead of the narrative present in sentence 5, one is more likely to say:

5' (in this picture...) Queen Celeste and King Babar are packing their crowns.
We do not mean by this to imply that the author intends all or any of the text to be interpreted as descriptions of the pictures, though this does seem to be the case in the opening scene. The point is that the tense usage in this story is one that is not common in spoken English, and beginning readers who have not been read to a great deal may not be familiar with it.

The use of fragments is fairly frequent in this text, both in quotations and in narrative. It is a mark of a natural oral style, and seems to occur mostly at points of excitement, where its use may in fact be effective for conveying a sense of excitement.

There is a lot of direct quotation in BABAR. Some of the oral-written syntactic properties of these quotations deserve comment. In oral mode, direct quotation is rare. Instead, one finds indirect quotation usually, at least in the speech of adults. When it does occur, it occurs with "says" (or a recent innovation, "goes"), not with the manner-specifying verbs of saying ("yell," shout," etc.). Even when it occurs with "says" it does not often occur with Quote-inversion, that is, with the direct quote preceding the verb of saying as in sentence 9. And even rarer in oral (standard American) English is the occurrence of Subject-verb inversion with quotation, which occurs in sentence 9 and very frequently elsewhere in BABAR. The resulting surface structure ("S," Verb Subject) is clearly a construction that is a mark of written, not oral English, especially where the verb is a manner-specifying verb of saying.
2. Comments by Sentence

2 For some American dialects, everybody is more natural oral style than everyone. This is probably of no importance.

3 Note that this is exactly what one would say if one were just describing the contents of the picture to a child.

5 Here is a case where the use of narrative present in BABAR and oral English differ.

15 As opposed to the quote construction found in sentence 9, this is a sentence that could perfectly well occur in oral English.

26 The use of all these NP fragments in the quotes is an accurate reflection of oral English, and in fact, probably works well to convey the agitated state of Celeste and Babar.

31 The use of must epistemically (as in sentence 29) is found both in oral and written. The use of must in the obligation sense (as in sentence 31), on the other hand, is marginal in some varieties of oral English, where it is usually replaced by have to. But even in these dialects there is probably passive recognition of this use of must.

47 The use of sentence-initial suddenly may be a mark of written narrative style.

54 The lack of contraction (does not instead of doesn't) here and elsewhere in BABAR is unnatural, the mark of an academic, nearly pedantic written style that is frequently found in children's materials. The reason for this quirk is not clear to us.

93 The contraction here (can't) is very natural. Why is it avoided elsewhere in this story? For example, many cases of is, not, and
will as they appear here would be reduced to -'s, -n't, and -'ll in spontaneous oral English, even in the speech of the prissiest pedant.

98 The use of fears instead of is afraid here is a mark of written style.

118 The I guess... here is a highly oral construction.

128 The instance of the gerundive adverbial clause has a written flavor.

134 Preposed sadly is probably a mark of written style.

135 For some American dialects, Neg-incorporated forms occur only preverbally in oral style; Babar doesn't say anything would be used here.

140 The preposed adverb here has a slightly written flavor.

143 A rare (in BABAR) instance of indirect quotation. Why so rare?

144 Quote-niching like this, where the verb of saying and its subject are inserted in the middle of the quotation sentence, is a written characteristic.

147 Many Americans, perhaps most, would say lit here.

161 Head of the King instead of the King's head here sounds odd.

IV. Analysis of Text-Level Properties

A. Text Structure

1. Intermediate-Level Plot-Structural Analysis

Legend

Parenthesized numbers preceding content summary refer to sentence numbers.
Parenthesized numbers preceded by ## refer to page numbers.
Introduction

I. Preparations for the trip (##2-3)
   A. (1-4) Introduce characters.
   B. (5-6) Establish Babar as a king and set up importance of crown (motif).

Loss of the Crown

II. Arrival in Paris; loss of the crown (##4-9)
   A. (7-9) The Babar family arrives in Paris. (##4)
   B. (11-16) Getting to the hotel.
      1. (11-12) They get a taxi. [Accompanying illustration shows a porter picking up two red bags (actually one is still on the ground). He is standing between Arthur and a man in an overcoat who has a bushy mustache.] (##6)
      2. (13-16) Arrival at the hotel. (##8)

III. Discovery of the loss (##10-13)
   A. (17-26) Discovery of the loss. (##10-11)
   B. (27-29) Zephir's explanation of how the loss occurred. (##12)
   C. (30-31) Motif: importance of the crown. (##13)
   D. (32-34) Celeste's plan to recover the crown. (##13)

Search for the Crown

IV. [Episode One] The Eiffel Tower (##14-17)
   A. (35-39) They go to see if the man with the mustache, whom Zephir described as probably having Babar's bag, is in/at the Eiffel Tower. He is not, (##14-17)
   B. (40-41) but the children spot the bateaux mouches and ask to go for a ride. (##17)

V. [Episode Two] The boat ride and the first chase (##18-27)
   A. (42-45) The family gets on the boat. (##18-19)
   B. (46-50) Zephir spots a man with a mustache and a red bag. (##20)
   C. (51-54) The children beg the captain, in vain, to stop the boat and let them off. (##21-23)
   D. (55-57) Arthur dives off to catch up with the mustache-man.
   E. (58-70) He climbs out of the river and calls after the man, only to see him board a bus and disappear down the street. (##24-27)
VI. [Episode Three] In the park (##28-35)
A. (71-73) Arthur is reunited with the family. (##28)
B. (74-75) He announces his failure to recover the bag. (##28-29)
C. (76-79) Alexander spots another man with a red bag like Babar's. (##30-31)
D. (80-86) The family watches the man and finally, deliberately confronts him, (##32-35)
E. (87-89) only to discover he is not the man they seek. (##35)

VII. [Episode Four] A taxi ride (##36-43)
A. (90-92) Lunchtime has arrived and Babar takes the family to a sidewalk restaurant. (##36)
B. (93-98) Motif: importance of the crown to Babar. (##37)
C. (99-103) Arthur spots a man who he thinks has Babar's crown getting into a red taxi. (##38-39)
D. (104-106) Babar decides to give chase. (##39)
E. (107-109) They get into two taxis to follow him, (##40-41)
F. (110-113) but get stuck at a red light (##42-43)
G. (114-116) and [motif:] lose their chance of catching up with the taxi, and the crown. (##43)

VIII. [Episode Five] The market (##44-51)
A. (117-121) Arrived at the market. (##44-45)
1. (117-118) Babar, abandoning hope of recovering his crown, takes the family to an open air market,
2. (119-121) where the children run about and play.
B. (122-128) They chase after another man with a red bag. (##46-49)
1. (122) They spot another man with a red bag (##46-49)
2. (123-126) and rush after him, knocking over merchandise, (##46-47)
3. (127) down the subway (##48-49)
4. (128) asking him to stop. (##48-49)
C. (129-132) But they can't catch him. (##50-51)
1. (129-132) They are not quick enough.
2. (133) He gets on the departing train.

IX. Interlude: Getting ready to go to the opera (##52-57)
A. (134-139) Sad and tired, they return to the hotel to prepare to go to the opera. (##52-53)
B. (140-142) The children asleep, Babar and Celeste dress to go out. (##54-55)
C. (143-151) Motif: importance of the crown.
   1. (143-145) Babar's refusal to accept Celeste's invitation to wear her crown points up the importance to him of his own crown, (##54-55)
   2. (146-151) as do his remarks on arrival at the opera house to the effect that as a king he shouldn't be seen in public without a crown. (##56-57)

Recovery of the Crown

IX. Recovery of the crown (##58-63)

   A. (152-155) A man with a mustache and a bag bumps into Babar. (##58-59)
   B. (156-159) They open their bags and return each other's belongings. [Text does not say Babar has brought the red bag with the flute with him to the opera, or anywhere else he goes, but the illustration shows it in his hand here, and in the chase scenes.] (##60-61)
   C. (160-161) Everyone is satisfied. (##62-63)

2. Highest-Level Plot Summary

   This summary of the plot of BABAR is at the highest (that is, least detailed) possible level of structure. Letters in angled brackets identify plot summary statements. Roman numerals in curly brackets refer to headings in the more detailed outline of the plot in the previous section.

      <A> King packs crown {I}
      <B> King loses crown {II-III}
      <C> King looks for crown {IV-VII}
      <D> King finds crown (and every one lives happily ever after) {IX} or {VIII-IX}

3. Story Grammar Analysis

   Although BABAR reads like a relatively coherent text, if not a tightly structured one, there are many parts of the story which violate the type of structure described in the story grammar. First, the character
introduction is not placed in the very first location of the story. According to the grammar, lines 3, 4, and 5 should occur before all others. Second, several characters are introduced who do not play significant roles in the remainder of the story. Furthermore, when the characters are introduced, they are not fully differentiated from one another. Therefore, in recalling the initial portion of the story two things should occur. First, most experimental subjects should reorder the story statements so that the character introductions occur before the main goal of the story: to go to Paris. Second, because most of the characters do not play major roles in any goal attainment and because their functions or reasons for being included in the instruction are ambiguous, the names of the children should not be remembered. Furthermore, readers may substitute "family" for all characters, except the king and queen.

An important problem in the first episode of this story is that although the activity of packing is part of the activity of going to a city, packing a crown is not. There is no reason given in the initial section as to why packing the crown should be mentioned. In fact, the importance of the crown does not become apparent until Babar unpacks his bag and notices that his crown is missing. Also, the reason for the crown being packed is never made clear and appears to be irrelevant. The events which appear to be central to the goal of going to Paris for a visit are the general act of packing, riding on a train, and arriving in Paris. These are the statements which should be the most frequently recalled. The packing of the crown may either be 1) forgotten, 2) recalled
in a position more closely associated with the discovery that the crown is missing, or 3) recalled by adding new information as to the importance of Babar's wearing a crown.

The order of events in the first episode of the story does not conform to a well-formed sequence; we would predict many changes in the temporal organization of the episode in recall such that the setting would be stated first, the goal second, the actions of going to the city third, and the arrival fourth. The statement by Babar, "I will show you everything," should be classified as a goal statement and should be recalled as occurring before the family gets on the train.

The events beginning with the taxi ride to the hotel and ending with the assignment to a room can be classified as the second episode. However, this episode plays a minor role in the story and can be readily classified as part of the plan to visit Paris. Both children and adults may recall only that the family went to a hotel and got a room.

Although the visit to Paris is the family's main goal, the remainder of the story does not concern the attainment of this goal. In fact, the story is interrupted by the loss of Babar's crown and the search to find the crown becomes the major focus of the story. The only clue the reader is given to the circumstances surrounding the loss of the crown is that Zephir, the monkey, saw a man standing beside the taxi, and infers that the man must have taken Babar's bag by mistake. A plan is then generated to look all over Paris for the crown. The first subgoal is to look up in the Eiffel Tower, because all visitors go there. The subgoal represents the initiation of a script-like sequence. That is, in generating a plan to solve the problem of the missing crown, one of the characters draws
on general world knowledge of where visitors might go when they get to Paris. Thus, the structure of the story up to this point bears some familiarity to an adult-like script or representation of a plan of what to do when something is lost in a city. However, for the young child who has limited knowledge of the structure of cities and even less knowledge of Paris and the Eiffel Tower or why a visitor would want to go there, this subgoal may be meaningless and not well recalled.

The subgoals in most of the episodes in the remainder of the story (e.g., seeing the Mustache-man on the bridge, seeing him get on the bus, mistaking a second man for the Mustache-man, the Mustache-man getting into a taxi) are not directly related to one another; there are no real causal connections among episodes, and the story involves chance appearances of the mustached man and the chase which follows. Thus, after the journey to the Eiffel Tower, there is no episode that is really planful in nature. The protagonists simply react to a series of external events in their desire to obtain Babar's crown. The ending of the story is also somewhat disorganized. Babar finally retrieves his lost crown at the opera house where he accidently bumps into the Mustache-man. They exchange suitcases and Babar finally retrieves his crown. However, the story never tells the reader why Babar takes his suitcase to the opera house nor why the Mustache-man is carrying his suitcase to the opera house. Additionally, a visit to the opera house is probably an unfamiliar experience to most young children, and the story does not provide the reader with information about what happens at an opera house.
In predicting how elementary school children would recall this story, all of the above violations of a story schema must be considered. The content of several episodes may be unfamiliar, the sequence of many of the episodes have no strong causal connections, and some crucial semantic content in the ending is unfamiliar. Thus, the recall of the story might consist of three episodes: 1) going to Paris and losing the crown; 2) chasing a Mustache-man all over Paris and not finding him; 3) going to the opera (or a big ball) and finding the Mustache-man and crown. All of the remainder of the story information would probably be deleted from recall. If any more of the episodes are recalled, there should be great inconsistencies in the order of mention, simply because of the loosely connected scenario.

Adult recall of this story should be similar to the pattern found in elementary school children. However, the middle portion of the story (chasing the Mustache-man all over Paris) would probably contain more elaboration. Adults have a richer knowledge base for the type of activities, type of transportation, etc., that can exist in a city. Therefore, their ability to recall the middle section of the story should increase. However, even in adult recall, the more nonrelated episodes should be completely omitted from recall and the temporal ordering of the remaining episodes may well be inconsistent with the text material.

B. Text-Connective Inferences

Legend

/ Precedes a statement of inferences that must be made in order to understand the contribution of the sentence to the text.
1. The Babar family is going to Paris.
2. Everyone is packing bags.
   /2. (Everyone = everyone in the Babar family.) The reason they are packing is because they are going to go on a trip. Therefore, (they are not yet on the way), going to in 1 means 'going to go to.'
3. Here are the children--Pom, Flora, and Alexander.
4. Here are cousin Arthur and his friend Zephir, the monkey.
   /3, 4. Here refers to the illustration.
5. Queen Celeste and King Babar pack their crowns.
   /5. The crowns are important to the king and queen.
6. Babar puts his crown in a little red bag.
7. Now the Babar family is on the train.
   /7. Now refers to the illustration, marks change of scene.
   The Babar family has gotten on a train in order to go to Paris. The train is going to Paris.
8. The train is coming into Paris.

/8. is coming refers to the illustration.


/9. Everything = everything that is interesting to visitors to Paris. Babar will not do this until after they get off the train.

10. "You will love Paris."

/5

/6

11. Now they are off the train with all their bags.

/11. Now refers to illustration, marks change of scene.

They got off the train.

12. The Babar family is waiting for a taxi.

/7

/8

13. The taxi takes them to their hotel.

/13. They got a taxi. They intended for the taxi to take them to their hotel.


15. Babar tells the porter, "Be careful with that little red bag.

16. My crown is in it."

/9

/10

17. In their hotel room, Celeste opens all the bags.

/17. Celeste and the children have gone up to their room.
18. Last of all, she opens the little red one.
19. "Look!" she cries.
20. "What is this?
21. A flute!
/21. It is a flute.
22. Babar!
/22. (Babar has also gone up to their room.)
23. This is not your bag!
##11
24. "My crown!
25. It's lost!" cries Babar.
26. "My crown is gone."
/24-26. Babar is distressed. He has no idea where his crown is.
##12
28. "When we were waiting for the taxi, I saw a man beside us--a man with a mustache.
29. He must have taken your bag."
##13
30. "I need my crown!" says Babar.
31. "I must wear it tonight!"
32. "Don't worry," says Celeste.
33. "We'll find that Mustache-man.
/33. Celeste believes that Zephir's hypothesis is correct.
34. We'll look all over Paris till we do."
35. So out they go, looking for the man with Babar's bag.
36. "He may be up in the Eiffel Tower," says Celeste.
37. "All visitors to Paris go up there."
/36, 37. Celeste thinks the man with Babar's bag may be a visitor to Paris.

38. Now they are up in the Eiffel Tower.
/38. Now refers to the illustration, change of scene. The family has acted on Celeste's hunch and gone to the Eiffel Tower to look for the man with Babar's bag.
39. But the man with Babar's bag is not.
40. "Look at the boats down there!" the children shout.
/40. The children see some boats.
41. "Let's go for a ride!"

42. Babar is sad, but he goes along.
/42. A sad person/elephant might not want to go for a boat ride.
43. A boat is ready to take off.
/43. They have arrived at the boat dock. A boat refers to one of the boats they want to take a ride on.
44. "Captain, wait for us!" shout the children.
45. They climb aboard.
/45. The captain did wait and allowed the children to board.
46. The boat is going toward a bridge.

/46. *is going* refers to the illustration.

47. Suddenly Zephir shouts, "Babar, look!

48. Up on the bridge!

49. The Mustache-man!

50. He is there with your bag!"

/47-50. Zephir sees a man with a mustache who he thinks has Babar's bag.

51. The children all shout, "Captain, stop!

52. Stop the boat!

53. Let us off!"

/51-53. The children want the captain to stop the boat so they can get off and see if the man on the bridge has Babar's bag.

54. The boat does not stop.

/54. The captain does not stop the boat.

55. So Arthur dives off.

/55. Because Arthur wants to get off and talk to the man on the bridge.

56. "I'll catch him," he cries.

57. "I'll catch that Mustache-man!"
58. Arthur climbs out of the water just as fast as he can.

/58. Arthur has to get out of the water in order to get up on the bridge.

59. He is all wet.

/59. Because he has been in the water.

60. He sees the man with the bag.

/60. (The man with the bag is still there on the bridge.)

61. Arthur calls to him.

/61. In order to get his attention.

62. But the man does not hear him.

63. He is walking away.

/63. Because he does not hear Arthur and/or does not know Arthur wants to talk to him.

64. Arthur runs after him.

65. He waves.

/64, 65. In order to try to get his attention.

66. He yells, "Come back, Mister!"

/66. In order to tell him why he wants to talk to him.

67. You have Babar's crown!"

68. But now the man is on a bus.

/68. Now refers to illustration, change of scene. The man got on the bus.
69. The bus goes down the street.

70. Now the Mustache-man is gone.

/70. Because he was on the bus that went down the street.

##28

71. Arthur is standing in the sun to dry his clothes.

/71. Refers to illustration. He is doing this because they were wet and uncomfortable from his impromptu swim in the river.

72. Suddenly he sees the whole family.

73. They come running toward him.

/73. (They have gotten off the boat.) They were worried about him and hope he has got Babar's crown.

74. "I'm so glad to see you," he says.

75. "But the red bag--it got away!!"

/75. He knows they want to know if he retrieved the red bag.

##29

##30


/76. Alexander sees another red bag.

77. He points to a man sitting on a chair.

/77. Alexander believes that the bag belongs to the man.

78. The man is giving crumbs to the birds.

79. "Papa, that bag looks just like yours!"

/79. He says it because he thinks it may be Babar's bag.
80. "Yes, it may be my crown bag," Babar says.
81. "But we must be sure it is the man with the mustache."
   /81. It refers to the man feeding the birds, whom Alexander pointed to.
82. They watch the man a long time.
   /82. In order to see if he has a mustache and is the Mustache-man Zephir saw at the train station.
83. "I'm sure it's the Mustache-man," says Zephir.
   /83. The Mustache-man refers to the man with the mustache Zephir saw at the train station.
84. The Babar family circles around him.
   /84. In order to see if he has a mustache and is the Mustache-man Zephir saw at the train station.
85. Babar says "Ahem!"
   /85. In order to get him to look up so that he can see if he has a mustache and is the Mustache-man Zephir saw at the train station.
86. The man looks up.
87. He is not the Mustache-man at all!
   /87. (He does not have a mustache.)

89. "We thought you were someone else."

90. Now it is noon.

91. It is time for lunch.

92. Babar takes them to a sidewalk restaurant.

93. But Babar can't eat.

94. He is thinking about his crown.

95. He needs it tonight.

96. He must wear it to the opera.

97. But how can he?

98. He fears his crown is gone forever.

95-98. This is what he is thinking.
Then Arthur jumps up from the table.
"There he is!" yells Arthur.
Arthur is excited.
"The man with your crown."
Arthur sees a man who he thinks has Babar's crown.

The man is getting into a red taxi.
He has a little red bag in his hand.
"Quick!" shouts Babar.
"We'll chase him!
We'll catch him!"
Babar sees him and agrees with Alexander's assessment.

The Babar family is in two taxis.
The Babar family plan to follow him by taxi. They get into two taxis because they won't fit into one taxi.
"Follow that red one!" they all shout.
They are shouting to the taxi drivers. That red one refers to the red taxi in 102.
A policeman whistles, but they race right past him.
He whistles as a sign to the drivers to stop. Drivers are supposed to stop when policemen whistle to them.
110. But now a red light!

111. They have to stop.

112. They are stuck.

113. They can't move.

114. The red taxi is gone.

115. Poor Babar!

116. The crown is lost again.

117. They get out in front of a market.

118. "I guess we'll have to forget about my crown," sighs Babar.

119. So the children begin to run and play.

120. They race around.

121. They hide behind boxes.

122. Racing around is a kind of running.

123. Hiding behind boxes is a kind of playing.
Then they see another man with a small red bag. All the children rush after him.

The children think the man must have Babar's crown.

Arthur knocks over a box of apples. (They are still at the market.)

Now the whole Babar family chases the man with the bag. The adults have figured out what the children think and believe they may be right.

Down the stairs of the subway! (The man goes down the stairs) of the subway.

They all follow him, shouting, "Stop, please, Mr. Mustache!"

They go down the subway stairs too. They want him to stop so they can see if he has the crown.

Too late!

They are not fast enough.

Stuck again!

They get stopped again.

The gates at the bottom of the stairs snap shut.

This is what stopped them.
132. "Bring back my crown!" shouts Babar.
/132. Babar thinks the man may be able to hear him.
133. But the man gets on a train, and the train goes away.
/133. The man probably does not hear Babar, or does not realize Babar is addressing him.

134. Sadly they come up from the subway.
/134. They are sad because they fear they have lost the crown again.
135. Babar says nothing.
136. He is very, very sad.
137. And the children are very tired.

138. Celeste says, "We'll put the children to bed in the hotel."
/138. Because she realizes the children are tired.
139. Then we'll leave them and go to the opera."

140. Back in their hotel room, they say good night to the children.
/140. They go back to the hotel.
141. The three littlest ones are already half asleep.

142.Celeste has put on her best dress.
/142. Because people get dressed up to go to the opera, and they are going to the opera. Babar must have assented to her plan in 139.
143. She tells Babar to wear her crown.
/143. Because she thinks it may help him feel dressed up,
      since his own crown is still missing.
144. "Thank you," he says, "but it's too small."
/144. He is refusing her offer.
145. "I will go with no crown at all."

##56

146. They arrive at the big opera house.
/146. They have left the hotel and gone to the opera.
147. It is all lighted up.
148. They see hundreds of people going inside.
/148. _Inside_ means 'into the opera house.'

##57

149. "Oh, my," sighs Babar.
150. "All those people will see me--Me, the king--without a
      crown!
151. I just can't go in there!"
/149-151. Babar is embarrassed to be seen without his crown at a
      place where people are expected to be dressed up.

##58

152. Then, BANG!
153. A man bumps into Babar.
/153. The bumping made the BANG in 152.
154. A man with a bag!
/154. (The man who bumped into Babar has a bag.)
155. The Mustache-man!

/155. (He is the Mustache-man; he has a mustache.)

##59

##60

##61

156. Then they open their bags, and Babar says, "I can wear a crown.

157. But I can't wear a flute."

/156-157. He means that he wants a/his crown, and has no use for the flute he has been carrying in the red bag he got by mistake, thinking it was his.

158. The Mustache-man smiles and says, "I can play a flute.

159. But I can't play a crown."

/158-159. He means that he wants a/his flute, but has no use for the crown he has been carrying in the red bag he picked up by mistake, thinking it was his own.

##62

##63

160. It turns out to be a great night after all.

161. The crown is on the head of the king... ...and the flute is under the Mustache-man's mustache.

/161. Babar got his crown back; and the Mustache-man got his flute back; (he is the flutist in the orchestra) at the opera.
V. Illustrations and Layout

A. Illustration Analysis

1. Summary of Illustrations/Text Relations Analysis

   This text of 161 sentences was translated into 149 content statements. Dividing the sum of the percentages of content statements retrievable from the illustrations (69.85) by the number of content statements (149) yields an average retrievability of 47%.

2. Analysis of Relations Between Text and Illustrations

   Legend

   Numbers refer to sentence numbers subsumed in content statement.

   ## precedes page numbers of page spread on which the illustration occurs.

   D after a sentence number indicates that the sentence must be construed as a description or elaboration of accompanying illustration.

   ( ) in a content statement indicates that this part of the content statement is available to the reader only by inference from the illustration.

   [ ] in a content statement indicates that this portion of the content statement had to be inferred from the text.

   < > in a content statement indicates that enclosed material is paraphrased from this text. This happens largely in three situations:

   1. Text contains direct discourse.
   2. Text is phrased with direct reference to illustrations.
   3. Text is elliptical or fragmentary.

   { } in a content statement which is partially retrievable from the illustrations indicates the portion of the statement which is retrievable.
The Babar family is going to Paris. %0

Everyone is packing bags. %100

There are children—Pom, Flora, and Alexander. %50

There is a cousin named Arthur and his friend Zephir the monkey. %25

Queen Celeste and King Babar pack their crowns. %100

Babar puts his crown in a little red bag. %100

The Babar family gets on the train. %100

The train is coming into Paris. %0

He predicts that they will love Paris. %0

[They get off the train with all their bags.] %100

The Babar family is waiting for a taxi. %0

There is a taxi in the illustration, but nothing to indicate that they are waiting for it.

They get in a taxi. %0

The taxi takes them to their hotel. %50

There is about 1/15 of a taxi shown at the right edge. Celeste is shown at the right edge. Celeste
is shown entering the doorway of a stereotypical Paris hotel. A man different from the taxi-driver, presumably a porter, is carrying a red bag. If a child knows hotels, he may be able to retrieve this. If not, it should indicate to him what hotels are.

14 Celeste and the children walk inside. %100
15-16 [Babar warns the porter to be careful with the bag because it contains his crown.] %100

##10-11

17 [<They go> to their hotel room.] %100
17.5 Celeste opens all the bags. %0
18 She opens the little red one. %100
19-21 She discovers {a flute} in it. %25
CC: It is not obvious that the flute was in the bag, or that it did not belong there.
24-26 <<Babar is very upset> because his crown is gone.> %0

##12-13

27 [{Zephir says} he thinks he knows what happened.] %25
CC: The monkey's mouth is open and his arm outstretched, as if he is explaining something.
28-29 [A man with a mustache who was with them waiting for a taxi must have taken it.] %0
30 [Babar says he needs his crown] %0
31 [<because> he has to wear it that night.] %0
32 [Celeste tells him not to worry.] %0
33 [She says they'll find the Mustache-man.] %0
34 [She says they'll look all over Paris till they do.] %0

##14-15

35 [{They go out} to look for the man with Babar's bag.] %50
36 [{Celeste says} he may be in {the Eiffel Tower}] %67

CC: Celeste is pointing at the Eiffel Tower. Since we do not very often gesture without talking, she is probably talking and probably talking about the Eiffel Tower.

37 [<because> all visitors go there.] %0

##16-17

38D They <climb> up the Eiffel Tower. %100
39 But the man with the bag is not there. %0

CC: Strictly speaking, you could get this inference only if you knew that they were looking for a/the man with a bag, and it is unlikely you would if you interpreted only the illustrations.

40 The children see {the boats below} %33

CC: It is questionable whether even that much is retrievable. The boats are not very salient.

41 [and ask to go for a ride.] %0

##18-19

42 Babar is sad. %0
42.5 But he goes with them (to the boats). %100
43  (A boat is ready) to take off. %50
CC: A boat is at the pier.
44  [The children ask the captain to wait for them.] %0
45  They climb aboard. %0
CC: Actually, only Zephir is aboard, with Pom or Alexander on the steps.

##20-21

46  The boat is going toward a bridge. %100
47-50  [Suddently {Zephir} shouts {to} Babar that {the Mustache-man, with Babar's bag, is up on the bridge}.] %75
CC: Zephir is pointing, and all the elephants are looking, at a mustachioed man with a red bag on the bridge, but Zephir's mouth is not open. The Mustache-man is not very salient, being one inch by one half inch in overall dimensions.
51-53  [The children ask the captain to stop the boat and let them off.] % (?)

##22-23

54  The boat does not stop. %0
55  So Arthur dives off. %100
56-57  [He swears that he'll catch the Mustache-man.] %0

##24-25

58  {Arthur climbs out of the water} just as fast as he can. %75
CC: Arthur is shown climbing, but there is no indication of hurrying.
59 He is all wet. %100
60 He sees the {man with the bag}. %50
CC: Arthur does not appear to be looking at the man with the bag.
61 Arthur calls to him. %0
62 But the man does not hear him. %0
63D {He} is walk{ing away}. %75
CC: Actually, he appears to be about to board a bus. He is lifting the bag in a way that a man who was just standing there would not.

##26-27
64 Arthur runs after him. %100
65 {He} wave{s}. %50
CC: Arthur's trunk is fully extended, and raised about ten degrees above horizontal, but there is no indication of any repeated motion such as one expects in a wave.
66 [He yells to him to come back.] %0
67 [He tells him he has Babar's crown.] %0
68D But now the man is on a bus. %100
69D The bus is going down the street. %100
70 Now the Mustache-man is gone. %100

##28-29
71D {Arthur is standing) in the sun to dry his clothes. %33
CC: It is not clear that he is in the sun--there are no
shadows anywhere in the book—or that his clothes are drying.

72 Suddenly he sees the whole family. %100
73 They come running toward him. %100
74 [He says he is glad to see them.] %0
   CC: Arthur's mouth is closed; perhaps there is a slight smile on it.
75 [He tells them that the red bag got away.] %0

##30-31

76 [{Alexander shouts} to indicate {another red bag}.] %75
   CC: A small elephant's mouth is open.
77 {He points} to a man sitting on a chair. %50
   CC: One of the small elephant's arms is extended toward the scene of a man feeding birds, with a red bag next to him. It is not clear exactly what he is pointing to; it could be just the birds.
78 The man is giving crumbs to the birds. %100
79 [{Alexander tells Babar} that the bag looks just like his.] %33
   CC: It is not obvious from this illustration alone that Alexander is talking about the bag, rather than, say, the birds. But this might be inferred if the picture-reader has noticed that the bag figures in so many (3) previous illustrations, and has inferred that therefore it must be important.
80 Babar admits that it may be his bag. %0
81 He cautions that they must be sure it is the Mustache-man. %0
82 {They watch} the man a long time. %50
CC: All the elephants are behind trees, their faces directed towards the center of the book, so it is not evident that they are watching the man.
83 Zephir says he is sure it is the Mustache-man. %0

84 The Babar family circles round him. %100
85 Babar says, 'Ahem.' %0
86 The man looks up. %100
87 He is not the Mustache-man at all. %100
CC: To count this, it must be assumed that the 'reader' has inferred by now that they are looking for a mustachioed man.
88 [Babar apologizes.] %0
89 [Babar admits mistaken identity.] %0

90D Now it is noon. %0
91D It is time for lunch. %0
92 Babar takes [the family] to a sidewalk restaurant. %67
CC: This is percentage is perhaps generous. Only one table, a rather large one, is shown outside, with an awning with RESTAURANT written on it. What
would a nonreading child who does not know about sidewalk restaurants make of this? Might he assume they were having a picnic?

But {Babar} c[an't eat]. %28

CC: It is not obvious why Babar is not eating. His knife is laid across his plate, so one could infer that he has already eaten.

(He is thinking) about his crown. %50

CC: Babar's brow is wrinkled.

[He needs to wear it to the opera tonight.] %0

[He wonders how he can.] %0

He fears his crown is gone forever. %0

##38-39

Then Arthur jumps up from the table. %100

[[Arthur] yells {that <he sees> the man} with Babar's crown.] %88

CC: Arthur's mouth is open, but Babar and Celeste are pointing, just like Arthur, at a man with a bag who is getting into a taxi. It is not evident that the man has the crown.

The man is getting into a red taxi. %100

He has a little red bag in his hand. %100

[Babar proposes to chase and catch him.] %0

##40-41

The Babar family <gets> in<to> two taxis. %100
[They shout <to the drivers> to {follow the red one}.] %33
CC: No one appears to be shouting. Only the right rear fender of the red taxi is visible.

A policeman whistles. %0

But they race right past him. %88
CC: There is no indication that the policeman is whistling, thus, no indication that they should not race by. Actually, there is no indication of their relative speed.

But now <the Babar family comes to> a red light. %100

They have to stop. %100

They are stuck. They cannot move. %100
CC: The two sentences are counted as one content statement because they are nearly equivalent and/or a consequence of the first.

The red taxi is gone. %100
CC: Perhaps this is a generous evaluation. The taxi is not shown; if the picture-reader knows about traffic, he will probably infer that the red taxi has gotten away.

[This is unfortunate for] poor Babar. %0

His crown is lost again. %100
CC: This would be retrievable if the picture-reader had inferred that the red bag they are chasing is thought to contain Babar's crown.
They get out in front of a market. %100

[Babar decides to forget about his crown.] %0

<So> the children begin to run and play. %100

They race around. %0

CC: Arthur and Zephir are running, but toward the market from the taxi.

They hide behind boxes. %100

CC: Actually, only Flora and one of her brothers are hiding behind boxes.

Then {they see} another {man with a small red bag}. %100

CC: A hand with a bag and a man's foot are seen at the extreme right. The elephants are looking in this direction and scrambling this way.

All the children rush after him. %100

Arthur knocks over a box of apples. %100

Zephir knocks over a box of fish. %100

Now the whole family chases the man with the bag. %100

<He goes> {down the stairs} of the subway. %88

CC: You would not know they were subway stairs unless you knew (1) how to read METRO, and (2) that the metro is the subway, or believed (3) that stairs from the sidewalk can only lead to a subway.
They all follow him.  

CC: They are never shown actually going down the stairs, but on the next page they are shown at the entrance to the trains. However, no stairs are shown, and you would not know they had gone into the subway unless you were familiar with the Paris subways. On the other hand, the man is shown getting into what could be recognized as a subway train, so perhaps you could infer that they followed him into the subway.

[They shout to him to stop.]  

CC: No one's mouth is open.

[It is] too late.  

[They are] stuck again.  

CC: Perhaps 129-130 should be counted as a single statement like 112-113.

{The gates} at the bottom of the stairs snap {shut}.  

CC: No stairs are shown. There is no indication of motion by the gate.

[Babar shouts <to the man> to bring back his crown.]  

But the man gets on a train  

and the train goes away.  

Sadly {they come up} from the subway.  

Babar says nothing.
He is very, very sad. %100
And the children are very tired. %0

CC: The only possible indication of tiredness is that two of the children's trunks are drooping like Babar's.

[Celeste announces that the children will be put to bed at the hotel] %0
[and that the adults will leave them to go to the opera.] %0

 Cuando llegan {back in their hotel room,} they say good night to the children. %50

The three littlest ones are already half asleep. %100

CC: Actually, one is asleep, one awake, and one half-asleep.

(Celeste has put on her) best {dress}. %88

CC: It is a sleeveless dress, an evening dress, and Celeste is wearing pearls. We cannot be certain it is her best dress.

[[She tells Babar} to wear her crown.] %33

CC: She seems to be having some sort of conversation with him.

[Babar thanks her] %0

[but declines, saying it's too small.] %0

CC: Babar seems to be having some sort of anguished conversation with Celeste.

They arrive at the opera house. %50
CC: The opera house is on the page adjacent to the page picturing Babar and Celeste. It is not clear that Babar and Celeste have arrived there.

147 It is all lighted up. %0

CC: There are windows shown, but they are not bright in contrast to the rest of the building.

148 {They see} hundreds of {people going inside}. %88

149 <Babar is distressed> %100

150 <that> [all those people will see him--a king--without a crown]. %80

151 [He says he can't go in.] %0

##58-59

152-155 [Then a man with a mustache and a bag bumps into Babar.] %100

##60-61

156 They open their bags. %100

156.5 Babar says [that he can wear a crown]. % (?)

157 [but he can't wear {a flute}]. %33

CC: Neither Babar's mouth nor the Mustache-man's is open, but they are holding up the flute and the crown, and appear to be having a satisfying conversation.

158 The Mustache-man smiles %100

158.5 [and says he can play a flute] %0

159 [but he can't play {a crown}]. %33
It turns out to be a great night after all.

The crown is on the head of the king and the flute is under the Mustache-man's mustache.

CC: Babar's crown is very salient because of the brightness of its color, but the Mustache-man is not very salient.

B. Analysis of the Layout

1. Illustrations, Graphics, Etc.

a. Pre-Text

Text is preceded by two title pages. The first has the title in large graphic lettering (i.e., drawn, not type-set) and an illustration picturing Babar and the family walking along; no background. At the bottom of the page are the name of the author and the publisher. The second contains only the title, in graphic.

b. Text

There is a color illustration on every page. Each illustration covers two facing pages, in all but two cases (see below) edge-to-edge.

c. Post-Text

None.

2. Text Layout

Text is placed in blocks, at the top or bottom of the page, in open spaces in the illustration (usually on a white area of the illustration, in two cases blue). In two cases (pp. 51-52, 62-63) the illustration
ends above the bottom edge, leaving a blank margin where text is placed. There is no paragraph indentation or any other kind of indenting. The text is double-spaced, left justified, right unjustified. The number of words per line varies from two to nine, with most lines containing fewer than eight words. The type face is rather large—about seven characters per inch. The number of text lines per page varies from two to seven. It may be worthy of note that the longest page (seven lines) occurs at the climax, where Babar recovers his crown. Some pages (17 of 61) contain only illustration, without text.

3. Analysis of Sentences Interrupted by Line Ends

Legend

Unprefixed numbers refer to sentence numbers.

All syntactic category symbols are standard, except: ApposNP, which means appositive NP, and X, which means X occurs in a direct quotation.

+ symbolizes typographical end-of-line.

/ stands for run-on, i.e., the end of the sentence does not coincide with the end-of-line.

Depth n is the depth of structure (in nodes) at which end-of-line occurs. Diff n is the analyst's impressionistic judgment of the difficulty of the end-of-line break, on a scale of one to seven, with seven indicating the most difficulty. Approximately 30% of the sentences are broken by line ends. Average syntactic depth of line breaks is 1.17.
3 [{Adv Copula NP}--{NP NP + (and NP)}] / (Depth 1; Diff 2)
4 [Adv Copula {NP + {NP, NP}}] (Depth 1; Diff 1)
5 [NP + VP] / (Depth 0; Diff 3)
6 [NP {V + NP PrepP}] (Depth 1; Diff 6)
9 ["S," + V NP] / (Depth 0; Diff 4)
11 [Adv {S + PrepP}] (Depth 1; Diff 3)
12 [NP AUX {V + PrepP}] (Depth 1; Diff 4)
15 [NP {V NP + "S"}] (Depth 1; Diff 2)
17 [Adv {NP + VP}] / (Depth 1; Diff 5)
18 [Adv + S] (Depth 0; Diff 3)
27 ["S" V + NP] / (Depth 0; Diff 6)
28 [{Conj {NP AUX {V {Prep + NP}}}} {S-- + ApposNP}"] (Depth 4,1; Diff 6, 2)
35 [S {V {Prep + NP}}] (Depth 2; Diff 4)
36 ["S" + V NP] / (Depth 0; Diff 3)
37 ["Q {N + PrepP}} VP] (Depth 2; Diff 5)
40 ["S" + NP V] (Depth 0; Diff 3)
44 ["S" + V NP] / (Depth 0; Diff 3)
51 [NP {V "[NP + V]"}] / (Depth 2; Diff 3)
58 [NP {V PrepP + Adv}] (Depth 1; Diff 3)
71 [NP AUX {V PrepP + Adv}] / (Depth 1; Diff 4)
72 [Adv + S] (Depth 0; Diff 4)
76 ["S" V + NP] / (Depth 0; Diff 4)
77 [NP {V {Prep {NP + VP}}}}] / (Depth 3; Diff 3)
78 [NP + Aux VP] (Depth 0; Diff 3)
80 ["S" + NP V] / (Depth 0; Diff 3)
Line-End Analysis of Sentences Containing Direct Quotations

Legend

Same as in Section 3.
a. List of Broken Quotes

9 "I will show you everything," + says Babar. /
10 "You will love Paris."
15 Babar tells the porter, + "Be careful with that little red bag.
16 My crown is in it."
19 "Look!" she cries.
20 "What is this? /
21 A flute!
22 Babar! /
23 This is not your bag!"
24 "My crown! /
25 It's lost!" cries Babar.
26 "My crown is gone!"
27 "I think I know what happened," says + Zephir. /
28 "When we were waiting for + the taxi, I saw a man beside us--
   + a man with a mustache.
29 He must have taken your bag."
30 "I need my crown!" says Babar.
31 "I must wear it tonight!"
32 "Don't worry," says Celeste.
33 "We'll find that Mustache-man.
34 We'll look all over Paris till we do."
36 "He may be up in the Eiffel Tower," + says Celeste. /
37 "All visitors + to Paris go up there."
40 "Look at the boats down there!" + the children shout.
41 "Let's go for a ride!"
"Captain, wait for us!" + shout the children. / Suddenly Zephir shouts, "Babar, look! Up on the bridge! / The Mustache-man! He is there with your bag!" The children all shout, "Captain, + stop! / Stop the boat! Let us off!" "I'll catch him," he cries. "I'll catch that Mustache-man!" He yells, "Come back, Mister! You have Babar's crown!" "I'm so glad to see you," he says. "But the red bag--it got away!" "There's another red bag," shouts + Alexander. / "Papa, that bag looks just like yours!" "Yes, it may be my crown bag," + Babar says. / "But we must be sure + it is the man with the mustache." "I'm sure it's the Mustache-man," + says Zephir. "Oh, excuse us," says Babar. "We thought you were someone else." "There he is!" yells Arthur. "The man with your crown." "Quick!" shouts Babar. "We'll chase him! / We'll catch him!"
"I guess we'll have to forget about my crown," sighs Babar. They all follow him, shouting "Stop, please, Mr. Mustache!"

Celeste says, "We'll put the children to bed in the hotel. Then we'll leave them and go to the opera."

"Thank you," he says, "but it's too small. I will go with no crown at all."

"Oh, my," sighs Babar. All those people will see me-- ME, the king--without a crown! I just can't go there!"

Then they open their bags, and Babar says, "I can wear a crown. But I can't wear a flute.

The Mustache-man smiles and says, "I can play a flute. But I can't play a crown."

b. Parsing of Quote Breaks

9-10 [("S," + V Subj.) ("S.")]
15-16 [(Subj V 10, + "S. + S.")]
19-23 [("S!") Subj V.) + ("S? NP! + NP! S!!")]
24-26 [("NP! S!!" V Subj.) + ("S!!")]
27-29 [("S," V + Subj.) ("{...Prep + ObjPrep} C1-- + NP. + S.")]
30-31 [("S!!" V Subj.) + ("S!!")]
32-34 [("S," V Subj.) + ("S. + S.")]
36-37 [("S," + V Subj.) ("{NP + PrepP VP}.")]
40-41 [("S!!" + Subj V.) + ("S!!")]
44 [("NP, S!!" + V Subj.)]
47-50 [(Adv Subj V, "S! + PrepP! NP! + S!!")]

c. Speaker Changes in Adjacent Lines

23-24 (separated by page break)
26-27 (separated by page break)
29-30 (separated by page break)
31-32 (separate lines)
50-51 (speaker change presignalled)
75-76 (separated by full textless page)
79-80 (separated by full textless page)
157-158 (speaker change presignalled)
Appendix: Annotated Text of Babar Loses His Crown

Legend:

## number marks the beginning of page with that number.
##PH number marks the beginning of nth paragraph.
+ marks points where a line end occurs within a sentence.
/ marks run-on sentences; i.e., where the end of the sentence does not coincide with the end of the line.
>> marks point where a page end occurs within a sentence.

##1
##2
1 The Babar family is going to Paris.
2 Everyone is packing bags.
3 Here are the children--Pom, Flora + and Alexander. /
4 Here are cousin Arthur + and his friend Zephir, the monkey.
##3
5 Queen Celeste and King Babar + pack their crowns. /
6 Babar puts + his crown in a little red bag.
##4
7 Now the Babar Family is on the train.
8 The train is coming into Paris.
9 "I will show you everything," + says Babar. /
10 "You will love Paris."
##5
##6
11 Now they are off the train + with all their bags.
12 The Babar family is waiting + for a taxi.
##7
##8
13 The taxi takes them to their hotel.
14 Celeste and the children walk inside.
15 Babar tells the porter, + "Be careful with that little red bag.
16 My crown is in it."
In their hotel room, Celeste opens all the bags. Last of all, she opens the little red one. "Look!" she cries. "What is this? A flute! Babar! This is not your bag!"

"My crown! It's lost!" cries Babar. "My crown is gone!"

"I think I know what happened," says Zephir. "When we were waiting for the taxi, I saw a man beside us-- a man with a mustache. He must have taken your bag."

"I need my crown!" says Babar. "I must wear it tonight!"

"Don't worry," says Celeste. "We'll find that Mustache-man. We'll look all over Paris till we do."

So out they go, looking for the man with Babar's bag. "He may be up in the Eiffel Tower," says Celeste. "All visitors to Paris go up there."

Now they are up in the Eiffel Tower. But the man with Babar's bag is not. "Look at the boats down there!" the children shout.
"Let's go for a ride!"

Babar is sad, but he goes along.
A boat is ready to take off.
"Captain, wait for us!" + shout the children. /
They climb aboard.

The boat is going toward a bridge.
Suddenly Zephir shouts, "Babar, look!
Up on the bridge! /
The Mustache-man!
He is there with your bag!"

The children all shout, "Captain, + stop! /
Stop the boat!
Let us off!!"

The boat does not stop.
So Arthur dives off.
"I'll catch him," he cries.
"I'll catch that Mustache-man!"

Arthur climbs out of the water + just as fast as he can.
He is all wet.
He sees the man with the bag.

Arthur calls to him.
But the man does not hear him.
He is walking away.

Arthur runs after him. /
He waves.
66 He yells, "Come back, Mister!
67 You have Babar's crown!"
##27
68 But now the man is on a bus.
69 The bus goes down the street.
70 Now the Mustache-man is gone.
##28
71 Arthur is standing in the sun + to dry his clothes. /
72 Suddenly + he sees the whole family.
73 They come running toward him.
74 "I'm so glad to see you," he says.
75 "But the red bag--it got away!"
##29
##30
76 "There's another red bag," shouts + Alexander. /
77 He points to a man + sitting on a chair. /
78 The man + is giving crumbs to the birds.
79 "Papa, that bag looks just like yours!"
##31
##32
80 "Yes, it may be my crown bag," + Babar says. /
81 "But we must be sure + it is the man with the mustache."
##33
82 They watch the man a long time.
83 "I'm sure it's the Mustache-man," + says Zephir.
##34
##35
84 The Babar family circles around him.
85 Babar says, "Ahem!"
86 The man looks up.
87 He is not the Mustache-man at all!
88 "Oh, excuse us," says Babar.
89 "We thought you were someone else."
Now it is noon. It is time for lunch. Babar takes them to a sidewalk restaurant.

But Babar can't eat. He is thinking about his crown. He needs it tonight. He must wear it to the opera. But how can he? He fears his crown is gone forever.

Then Arthur jumps up from the table. "There he is!" yells Arthur. "The man with your crown."

The man is getting into a red taxi. He has a little red bag in his hand. "Quick!" shouts Babar. "We'll chase him! We'll catch him!"

The Babar family is in two taxis. "Follow that red one!" they all shout. A policeman whistles, but they race right past him.

But now a red light! They have to stop. They are stuck. They can't move. The red taxi is gone.
Poor Babar! / His crown is lost again.

They get out in front of a market.
"I guess we'll have to forget about my crown," sighs Babar.
So the children begin to run and play.
They race around.
They hide behind boxes.

Then they see another man with a small red bag.
All the children rush after him.
Arthur knocks over a box of apples.
Zephir knocks over a box of fish.

Now the whole Babar family chases the man with the bag.
Down the stairs of the subway!"
They all follow him, shouting, "Stop, please, Mr. Mustache!"

Too late! /
Stuck again!
The gates at the bottom of the stairs snap shut.

"Bring back my crown!" shouts Babar.
But the man gets on a train, and the train goes away.

Sadly they come up from the subway.
Babar says nothing.
He is very, very sad.
And the children are very tired.

Celeste says, "We'll put the children to bed in the hotel."
Then we'll leave them and go to the opera."

Back in their hotel room, they say good night to the children. The three littlest ones are already half asleep.

Celeste has put on her best dress. She tells Babar to wear her crown. "Thank you," he says, "but it's too small. I will go with no crown at all."

They arrive at the big opera house. It is all lighted up. They see hundreds of people going inside.

"Oh, my," sighs Babar. "All those people will see me-- ME, the king--without a crown! I just can't go in there!"

Then, BANG! A man bumps into Babar. A man with a bag! The Mustache-man!

Then they open their bags, and Babar says, "I can wear a crown. But I can't wear a flute."

The Mustache-man smiles and says, "I can play a flute. But I can't play a crown."

It turns out to be a great night after all. The crown is on the head of the King... ...and the flute is under the Mustache-man's mustache.
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