

**Narrative Structure:
Teaching
"Once Upon a Time"**

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Narr Tx 1

The Plan

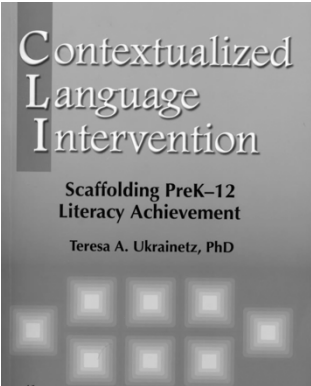
1. Why narratives matter
2. What a narrative is and is not
3. Three ways of looking at narrative
4. Teaching through literature
5. Pictography as a representation tool
6. Some treatment activities & procedures
7. A whole-part-whole tx framework
And some stories!

Narr Tx 2

**For More
Ideas and
Information**

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Pro-Ed or SuperDuper

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Narr Tx

Why Stories Matter

- Way of thinking
- Maintaining community
- Understanding people
- Teaching language and literacy through stories
- Bridge between orality and literacy
- The magic of story

*** The landscapes of action and of consciousness ***
(Bruner, 1986)

Narr Tx 4

**Narratives as a Bridge to Literacy
(Westby, 1985)**

<u>Oral Style</u>	<u>Literate Style</u>
Dialogic	Monologic
Known Audience	Presumed Audience
Casual	Formal
Gestures & Intonation	Punctuation
Exophoric	Endophoric
Implicit	Explicit
Contextualized	Decontextualized
Episodic & Specific	Generalized & Abstract

Narr Tx 5

Using Narratives in Tx

- As a goal or target of treatment
 - Narrative structure
 - Storytelling
 - Literature study
- As a context or vehicle for other tx goals
 - Vocabulary, grammar, verbal fluency
 - Phonemic awareness, spelling, reading comprehension
 - World knowledge...

Narr Tx 6

A narrative is... a story

Yesterday, I really messed up...
Once upon a time, a beautiful princess...

- A recapitulation of a past event
- Real or imaginary
- Told with speaker perspective
- With episodic organization

Narr Tx 7

A narrative is *not*...

- A narrative is not a script nor a procedure
 - X *Typically, people mess up when...*
 - X *The way you avoid messing up is...*
- A narrative is not just a commentary nor an annal...
 - X *He shoots, he scores...*
 - X *He did this, this, this, then that.*

Narr Tx 8

1. Episodic or Story Grammar Structure

Learning more about a familiar narrative analysis

Narr Tx 9

Story Grammar Analysis

- One type of episodic analysis
- How propositions related for *goal-directed problem-solution units*
- Describes an agent's goals, the efforts to achieve goals, and the outcomes
- Originally a description of mental schema for representing and retrieving events (Mandler & Johnson, 1977; Stein & Glenn, 1979)

Narr Tx 10

An Episode

Narrative = Setting + Episodes

Episode = Problem + something to show agent is trying to solve it + Solution

1. *The rock fell onto my leg* ⇒ *Then I was free* ?
2. *The rock fell onto my leg* ⇒ *I tried to push it off* ⇒ *Then I was free*
3. *I lost my earring* ⇒ *I was so upset* ⇒ *I never found it*

Narr Tx 11

Elements of an Episode

- [Setting = Person, Place, Time, Conditions]
- Complication or Problem = Initiating Event that needs to be resolved
- Motivating State = Emotional internal response to complication; feelings
- Plan = Cognitive internal response to complication; thoughts
- Attempt = Behavior to resolve complication
- Consequence or Resolution = Outcome of attempt to resolve complication
- Reaction = Emotional internal response to resolution; more feelings

Narr Tx 12

Story Grammar Elements Causally Linked

Complications cause motivating states
which cause plans
which cause attempts
which cause consequences
which cause reactions, which are the end of the story...
OR
consequences cause other complications which cause...
And so the story continues...stay tuned!

Narr Tx

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Story Grammar Elements Functionally Defined

I was so sad.

What part of story grammar is this?

- Setting?
- Complication?
- Motivating State?
- Reaction?

Narr Tx

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Level of Episodic Complexity

1. Incomplete - no ending to the episode
2. Abbreviated - no middle to the episode
3. Complete - 3 parts: complication + internal response or attempt + consequence
4. Complex - multiple attempts
5. Elaborated - a variety of motivations, plans, attempts, reactions...
6. Interactive - episodes from two perspectives

Narr Tx

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Episodic Structure - Which is Which?

- a. The rock fell onto my leg ⇒ I tried to push it off ⇒ I freed myself
- b. I lost my earring ⇒ I was so upset ⇒ I never found it
- c. The rock fell on my leg and trapped me ⇒ I wanted to get free ⇒ The end
- d. I lost my earring ⇒ I never found it
- e. I couldn't find my earrings ⇒ I searched all over my room. I looked in my sister's room. I looked in the mirror ⇒ I found them!
- f. I lost my earring ⇒ Oh well. I never liked it anyway.

Narr Tx

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Prior to Episodic Structure

- Preschoolers and some schoolage children lack episodic structure
- The narratives seem more like descriptions or lists than stories
- Even if they intend to "tell a story"

Narr Tx

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Pre-Episodic Sequences

- Description Sequence
 - thematic description; elements can be re-arranged
 - e.g., *There is a furry dog and there is a cat and they are at a lake, that's all.*
- Action Sequence
 - time element present; beginning, middle, end
 - e.g., *First, he jumped in the river, then he got out, then he dried himself and went home.*
- Reaction Sequence
 - causal links but *no* goal-oriented behaviors
 - e.g., *She drove fast on an icy road. She slid and went into the ditch.*

Narr Tx

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Some Developmental Expectations

1. Preschoolers are generally pre-episodic
2. Complete episodes achieved by 8 years of age
3. Filling in motivations and attempts to elaborate episodes takes longer

(Botvin & Sutton-Smith, 1977; Peterson & McCabe, 1983)

Narr Tx

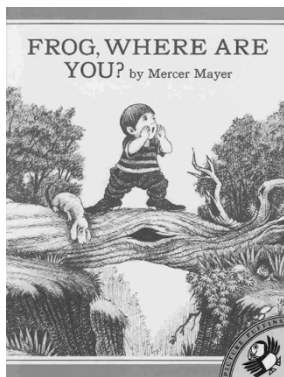
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But...

- Elicitation tasks can affect performance:
 - Scenic pictures
 - Picture books
 - Writing
 - Inspiration
- Instruction can affect performance:
 - Elaborated episodes can be taught in structured tasks even in kindergarten (e.g., Petersen et al., 2010; Spencer & Slocum, 2010)
 - Possible with support and effort, but may not generalize

Narr Tx

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Narr Tx

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A Boy, A Dog, A Frog, and A Friend

One day a boy and a dog and a frog and a friend were fishing.

The boy caught one fish.

The dog caught two.

and the frog caught none.

Narr Tx

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One Frog Too Many

Once there was a boy.

He loved to play in the pond right across from his house.

One day he was playing in the pond.

And he found a frog.

And he took it home and put it in his room and went to eat dinner.

He went back to his room.

And there were frogs jumping everywhere.

And he kept all the frogs.

Narr Tx

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Frog, Where are You? - 1

Once there was a boy, a dog, and a frog.

Once the frog left.

And he went into the forest.

And the boy kept looking for him.

And then finally the frog came out.

And they all went home.

Narr Tx

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Frog, Where are You? - 2

<i>A boy had a frog. The frog jumped off. He went into some trees. In a minute he was no longer in sight. The boy called and called for him. And then he saw that his frog had taken a scary path.</i>	<i>So he decided to take the scary path. So he took the scary path. And it was very, very creepy. Then he saw something jumping. He grabbed it. And it was his frog.</i>
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Narr Tx 25

Frog and a Friend

<i>There was a boy And he had a frog. Then he lost his frog. He looked downstairs. But he was not there. So he looked in his room. The window was opened.</i>	<i>So he went outside. He did not find him. So he looked by a pond. Then he heard a sound. So he went to a hollow log. He found two frogs.</i>
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Narr Tx 26

What to Look For in Episodic Analysis

1. Is there episodic structure to this story?
 - Look first for whether there is a complication that bothers someone in the story
2. If pre-episodic, how is the story organized?
3. If episodic, what is the most elaborated episode present?
4. What episodic elements are present in each episode?
5. What episodic elements are consistently missing?
6. Are the elements expressed explicitly or are you inferring a lot?

Narr Tx 27

2. Discourse Cohesion

The glue between the sentences

Narr Tx 28

Cohesion

- Ties spans of utterances together into a unified text
- Applies to any discourse unit, not just narrative
- Involves sentence structure and word choice, and relationship to preceding and succeeding utterances
- Sometimes overlaps with vocabulary (e.g., clear word choice) and grammar (e.g., conjunction cohesion)
- Serves to provide both clear communication and sophisticated composition

Narr Tx 29

Cohesive Devices

1. Conjunction cohesion
2. Lexical cohesion
3. Structural parallelism
4. Ellipsis
5. Reference cohesion

Narr Tx 30

Conjunctive Cohesion

- Additive (*and, also, additionally*)
- Temporal (*then, next, before*)
- Causal (*because, consequently, therefore*)
- Adversative (*but, however, although*)
- Same connectives as at the syntactic level, but link meaning across rather than within sentences

Narr Tx

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Lexical Cohesion

- Repeating a word across sentences
- Very basic unity (*frog - frog - frog*)
- Substitution cohesion involves providing synonyms (*frog - toad*) and taxonomic relations (*frog - amphibian*)

Narr Tx

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Parallel Structure Cohesion

- Parallel structures involves repeating the syntactic structure of a sentence
I have a lot to do: go to the store, go to the post office, and go to the office.
- Substitution and parallel structures are more a matter of narrative quality than clarity
- Parallel structures can be effective narrative art, but may also be monotonous or unsophisticated

Narr Tx

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Ellipsis

- We don't talk in complete sentences
- Omission of an item retrievable from elsewhere in the text
May I go to the store? You may.
- Frequent in conversation
- Provides a colloquial tone to written composition
*A dog is a canine. So is a wolf.
A dog is a canine. A wolf is also a canine.*

Narr Tx

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* Reference Cohesion *

- Clearly cohesion, not grammar or vocabulary
- Can the listener/reader understand to whom the speaker/writer is referring?
- Includes pronouns (*Susan-she*), articles (*a/the, this/that*), and comparators (*better than*)
- Ambiguous pronoun use is undesirable, but common, especially in oral exchanges
- No set rules, must judge when a reasonable audience would become confused

Narr Tx


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What to Look For in Cohesion Analysis

1. Is the story clear or confusing?
2. Do the sentences connect with each other?
3. Are there helpful connecting words like *first, next, however*?
4. Is it clear to what characters the pronouns are referring?

Narr Tx

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3. Story Art

The magic of story

Narr Tx 37

Story Art Analysis

- How a narrative is crafted as a performance
 - Creative, literary, or sophisticated
AKA magic of story
- How personal perspective is transmitted to an audience
- How the emotional high point or climax is achieved

- No single well-recognized analysis of story art
- Will describe using elaborated expression analysis

Narr Tx 38

Telling a Story that Matters

- An 8-year-old girl provides a factual recount of the event. After being stung, she said she *“just went in the house and had to have something on it”*.

- A 5-year-old girl describes her response to the bee sting as, *“I screamed and I screamed and I cried and I cried”*. She then detailed how three adults had to carry her into the house to recover.
(Peterson & McCabe, 1983, p. 30)

Narr Tx 39

Measuring What Makes A Good Story

- One aspect?
- Ten aspects?
- Varies with the listener?

- Overall rating?
- Rating of several major aspects?
- Tallying of multiple individual elements?

Narr Tx 40

Holistic Ratings

1. *Weak*: Description or poorly organized, uncaptivating story
2. *Adequate*:
 - a. An event recount without a central climax
 - b. A bare-bones narrative, with no elaboration
 - c. A narrative without an ending
 - d. A confusing narrative with strong descriptive elements
3. *Good*: Captivating story that contained problems and resolutions, even with some organizational problems
4. *Strong*: Easily understood narrative with clear, integrated story line, elaboration, interesting word choices, & captivating features like climax, ending twist, or personal voice
(McFadden & Gillam, 1996)

Narr Tx 41

Holistic versus Discrete Analyses

- What does a holistic rating tell you?
- What analyses does it overlap with?
- What else do you need to know to determine +/- and plan tx?

Narr Tx 42

A Discrete Picture of Story Art -- Elaborated Expression Analysis

- Ukrainetz et al. (2009) in JSLHR
- Trying to get at the missed details of good storytelling
- The elaborated language of artful storytelling
- Beyond basic vocabulary, syntax, cohesion, and episodic structure
- List of elements organized into 3 categories of story parts with point scoring

The icing on the cake

Narr Tx 43

Elaborated Expression Categories and Elements

<p>1. Appendages (story signals)</p> <ul style="list-style-type: none"> - Introducer (<i>Once there was...</i>) - Abstract (<i>This story is about...</i>) - Theme (<i>He was late again</i>) - Coda (<i>And so he never again...</i>) - Ender (<i>The end</i>) 	<p>2. Orientations (setting plus)</p> <ul style="list-style-type: none"> - Character names (<i>Dave</i>) - Character roles & relations (<i>and his pet frog</i>) - Personality attributes (<i>who got in trouble a lot</i>) - External conditions (<i>one windy, cold day</i>)
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Narr Tx 44

The Infinite Category of Evaluations

3. Evaluations (emphasis)

- Modifiers (*a bit, quickly*)
- Phrases and expressions (*a wee bit, rather quickly*)
- Repetition (*very, very quickly, a long long time*)
- Direct dialogue (*Frog said "I am scared!"*)
- Internal state words (*sad, confused, relieved*)
- Plus sound effects, gestures...

Where are the evaluations concentrated in the story?
= Climax

Narr Tx 45

High Point Structure

Plus the climactic moment and story shape
Are you just confused?
Or is it ho-hum?
Or are you left hanging on the cliff?

- Disorganized
- Flat
- End-at-high-point
- Classic

Narr Tx 46

What to Look For in Story Art Analysis

1. Overall, is this entertaining, interesting, or captivating?
2. Does the story make sense and sound like a good story?
3. Specifically, are there appendages, orientations, and orientations?
4. Which elements are present and which are missing?
5. Which are used well and which need strengthening?

Narr Tx 47

Finding Cohesion and Art

Narr Tx 48

Frog, Where Are You?

*A boy had a frog.
The frog jumped off.
He went into some trees.
In a minute he was no longer in sight.
The boy called and called for him.
And then he saw that his frog had took a scary path.
So he decided to take the scary path.
So he took the scary path.
And it was very, very creepy.
Then he saw something jumping.
He grabbed it.
And it was his frog.*

Narr Tx

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Frog and a Friend

<i>There was a boy</i>	<i>So he went outside.</i>
<i>And he had a frog.</i>	<i>He did not find him.</i>
<i>Then he lost his frog.</i>	<i>So he looked by a pond.</i>
<i>He looked downstairs.</i>	<i>Then he heard a sound.</i>
<i>But he was not there.</i>	<i>So he went to a hollow</i>
<i>So he looked in his room.</i>	<i>log.</i>
<i>The window was opened.</i>	<i>He found two frogs.</i>

Narr Tx

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The Revenge

*One day the ants had to wered tras.
But they didn't were it.
They won'ted revenge any way.
They bet Miss Mackle.
They bet Sidny.
They bet Doug.
They bet Harry.
And they bet Mrs. Foxworth.
And they amost died.
And omost the ol scaol got it.
The school doctor omost got sik.
Ther moms and dads omost got sik vrom ther kids.
The hol school got sike.
They omost dyed because the hol school was sike.
Averyone tru up becose they were so sik.*

8yr old

Narr Tx

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Alien Story

*One beautiful foggy Tuesday morning Michael and Sonia they were brother and sister.
So they woke up.
And they decided to go for a walk.
Since it was summer they loved the nice breeze and the weather.
So they decided to go out to a forest just to watch and sit down and talk and enjoy the weather.
And then they **hear** some noises.
They **hear** people talking.
They **hear** things moving.
So they **go** out.*

Narr Tx

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Alien Cont' d.

*And they **go** behind a bush.
And they **look**.
And they **can't** believe their eyes.
They **see** what they think is a spaceship and aliens walking out
...
But then she stopped and thought what happens if they're bad.
What happens if something does happen to me?
...
They both went home and forgot about the whole thing.
But every single day they went back into the forest to check if the alien/s were still there.*

11yr old

Narr Tx

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Teaching Narrative Structure

Narr Tx

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Evidence³-based Intervention

E³BP = Combine (1) best available research evidence, (2) clinical craft, and (3) client preference to guide practice (Dollaghan, 2007)

- Research in narrative intervention “is at an emerging stage of evidence” (Petersen, 2011, p. 209)
- Part of challenge is the many ways of using narratives as target and context of intervention

Narr Tx 55

Narrative Research

- Petersen (2011) syst review of controlled grp tx studies for ch with lang impair = 9 studies with mod to large effect sizes across vocab, grammar, & narrative structure
- Other narrative research reviews show small corpus with similar results: Cirrin & Gillam (2008); Hoffman (2009)
- Will embed in presentation mention of research studies on specific features

Narr Tx 56

Quality Indicators of Care

- Can also consider research evidence for quality indicators of care in addition to specific treatment skills, procedures, and activities
- Provide treatment that is
 - Explicit, intensive, and supportive (Torgesen et al., 2004, Berninger et al., 2003)
 - Intensive, focuses attention, presents multiple trials, vary task complexity systematically, and reward progress” (Gillam et al., 2001; Gillam et al., 2008)

Narr Tx 57

Key Elements of Quality Intervention

- Attention & engagement
- Repeated opportunities for skill learning
- Intensity of instruction
- Systematic support of targeted skills
- Explicit skill focus

Narr Tx 58

Narrative Intervention

- Skills taught in Context through
- Whole-Part-Whole Framework
 1. Whole - Children’s Literature & Telling Stories
 2. Tool - Pictography
 3. Part - Focused Skill Activities
 4. Whole-Part-Whole: Treatment Units

Narr Tx 59

Before We Continue, Other Tx Ideas...

- See Petersen & Spencer’s narrative tx
- Model stories that repeatedly present vocabulary, grammar, and story grammar structure
- With pictures, icons, and pictographic notes for teaching narrative retell and generation
- In repeated cycle of scaffolded retell and generation
- See Petersen et al. (2010) and Spencer & Slocum (2010)

Narr Tx 60

Narratives for Language RTI

- Petersen & Spencer's *Story Champs* Narrative Program
- For dynamic assessment in tx or in RTI Tier II
- Test-teach-test model
- Pre/post score sheet and scripted brief instruction for story grammar structure
- No individualized tx goals
- Check on amount of change and support to id children needing language intervention
- see <http://www.languagedynamicsgroup.com/research.html>

Narr Tx 61

Story Grammar Marker

- Commercially-produced story grammar icons
- Braidy, the story braid: beads on a string with a head to represent episodic elements
- With workbooks and instructor manuals
- Appears to be a useful source of materials and activities
- at <http://www.mindwingconcepts.com>

Narr Tx 62

1. Children's Literature

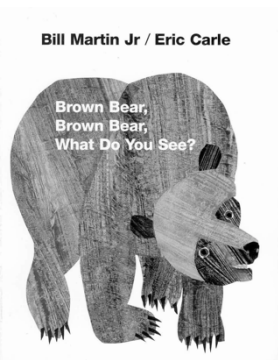
Narr Tx 63

Why Storybooks?

- Reading and guided discussion of storybooks with follow-up activities → better story retelling, emergent reading, book concepts, and story comprehension (Morrow, O' Connor, & Smith 1990)
- Stories often contain multiple examples of target skill
- No need to "level" books for spoken sharing
- Storybooks present types of story grammar structure
- Cohesion is present in all stories but some are good examples of particular cohesive devices
- The many ways of story art lead to "the pleasure of a good book"

Narr Tx 64

Bill Martin Jr / Eric Carle



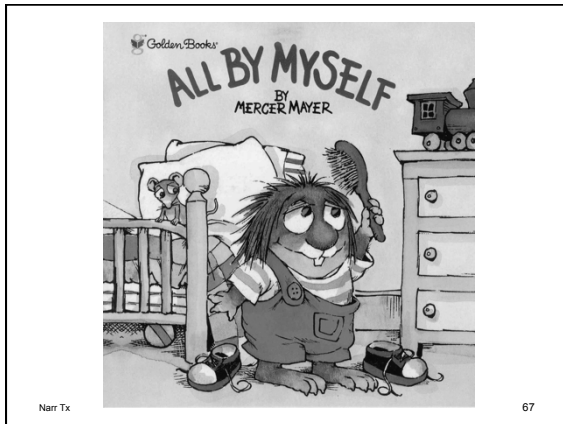
Brown Bear,
Brown Bear,
What Do You See?

Narr Tx 65

Brown Bear, Brown Bear

- Description sequences of patterned seeing
- Story art in patterned sentences, simple observations, bold illustrations, and circular thematic line
- Cohesion primarily in terms of parallel structures and lexical repetition
- Patterning and verse allow young children to manage extended story turns

Narr Tx 66



Narr Tx

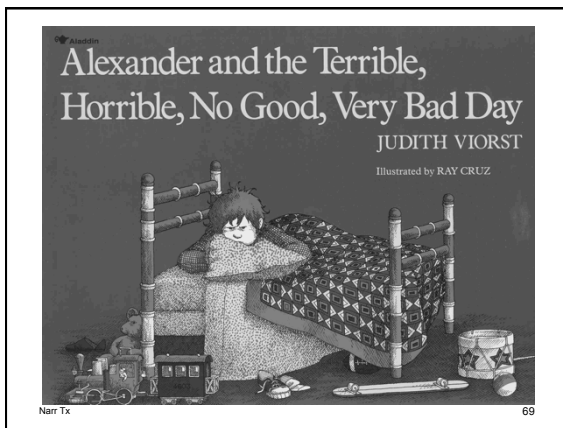
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All By Myself

- *All By Myself* is an action sequence from getting up in the morning through to going to bed at night
- Cohesion mainly through the parallel structure of “I can.” Add cohesive temporal connectors for a clearer action sequence

Narr Tx

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Narr Tx

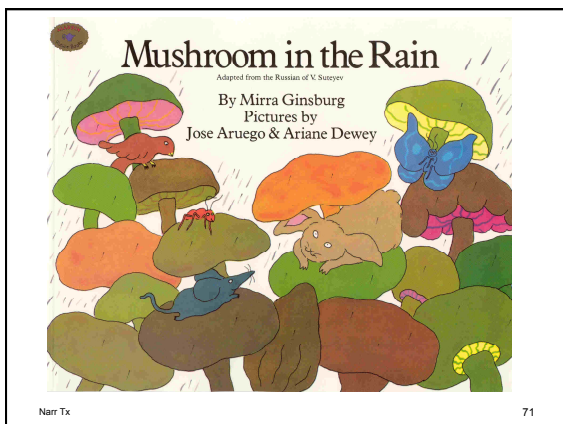
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Alexander and the Terrible, Horrible, No Good, Very Bad Day

- Repeated reactive sequence and some incomplete episodes:
 - The trials and tribulations of one very bad day
 - Reactions and internal motivations, but no solutions
- Story art:
 - The long compound sentences
 - Short parallel sentences
 - Refrain “terrible, horrible, no good, very bad” day
 - Thoughts of Australia

Narr Tx

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Narr Tx

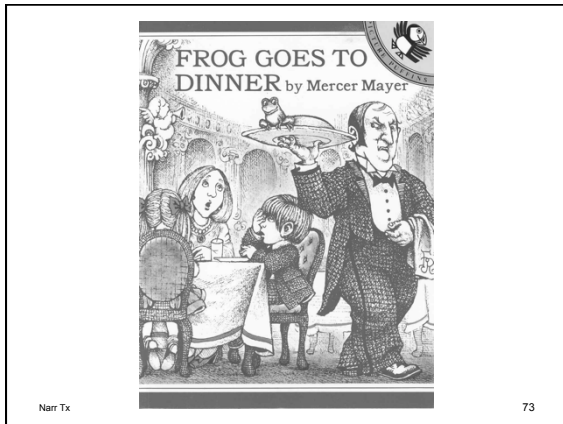
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Mushroom in the Rain

- Multiple short complete episodes on requesting permission for shelter
- Pronoun cohesion
- Wet words, conditional verbs, and peer interactions are possible targets for intervention

Narr Tx

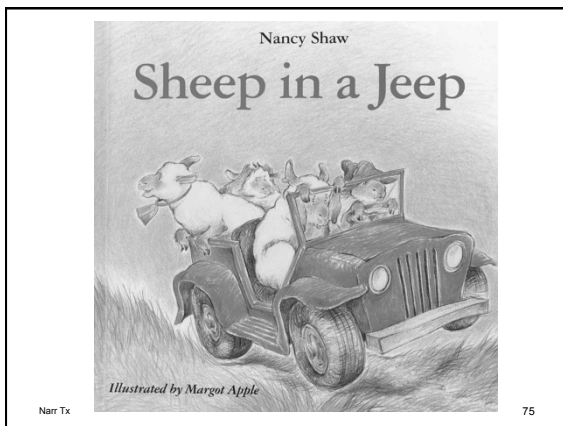
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Frog Goes to Dinner

- Repeated attempts to solve a problem, in both stories
- vocabulary dealing with instruments, food, clothing, and facial expressions
- Story art through humorous happenings
- Detailed pictures allow many possibilities
- Scope for the imagination through wordless aspect

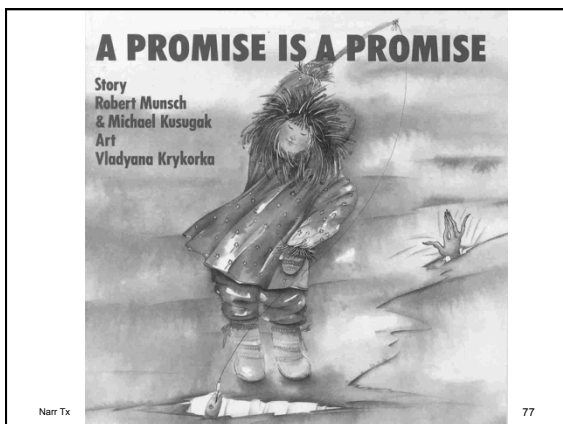
Narr Tx 74



Sheep in a Jeep

- Verse story about the misadventures of six sheep in a jeep
- Complex episode: Three conjoined accidents and multiple attempts to solve
- Simple discourse, easy to see the episodes
- Narrative art: rhyming lines and humor

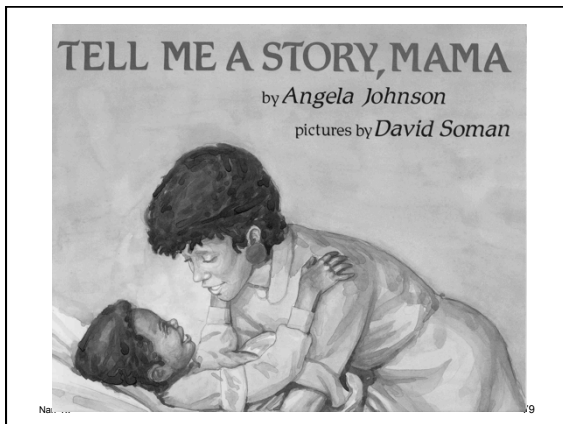
Narr Tx 76



A Promise is a Promise

- A riveting story about a modern Inuit girl who lies to her mother and then must deal with a promise told to the fearsome Quallupilluit who live under the sea ice
- Series of episodes with multiple attempts to solve embedded in larger problem of the lie
- Story art in descriptive language, refrain, and tension around the problem

Narr Tx 78



Mama, Tell Me a Story

- Topic association style:
 - One topic generates another
 - Often co-constructed
 - A common understanding of events and characters with a brief reference stimulating a flood of memories

2. Pictography

A Story Notation Strategy

Pictographic Planning for Scary Visitor Story

Purpose of Pictography

- Quick, easy, flexible, temporary preservation of story content
- Because:
 - Stories and procedures are long and complex
- And:
 - Recording is difficult to view
 - Writing is slow & difficult
 - Drawing is slow & limited

Format

- Stickwriting
- Quick and easy
- 3- 6 event clusters
- Left to right
- Directional arrows
- Top to bottom
- Period

Attractive Features

- Low-tech, no cost
- Independent child use
- Quick and easy to learn and use
- Inclusive, pull-out, individual, & group
- Wide age range
- Flexible applications

Narr Tx

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Student Pictography for Frog in a Restaurant Story



Narr Tx

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Teaching Pictography

- Incidental modeling in small groups as stories are composed
- More formal pictography lesson in a classroom setting
- “Quick and easy”
- Temporal representation
- Critical element representation
- Event chunking (then, next, but...)

Narr Tx

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A Pictography Lesson

1. Story prediction from picture vs. pictography
2. Discuss quick & easy, not-art, just-enough, key element, spatial representation
3. Dictate sequence, student retells
4. Show place as a drafting tool in composition process
5. Model longer pictographic story
6. Students plan thematic story using pictography

Narr Tx

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A Narrative and Procedure Teaching Tool

- Coherent sequential retelling
- Content revision and extension
- Facilitating a content focus
- Complex story structure
- Word insertions
- Sentential-level limitations

Narr Tx

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Empirical Basis

- Ukrainetz, T.A. (1998). Stickwriting stories: A quick and easy narrative representation strategy. *LSHSS*, 29, 197-20.
 - various quantitative and descriptive evidence
- McFadden, T.U. (1998). The immediate effects of pictographic representation on children’s narratives. *Child Lang Learning & Teaching*, 14(1), 51-6.
 - 2nd gr, repeated measures experimental
 - pictog > writing or drawing
 - length and quality

Narr Tx

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Teaching Story Structure: Writing

- Use pictography as a rough draft
- Use sharing time as revising time
- Make revising changes to pictography
- Translate pictography into cooperative writing
- Edit cooperative writing
- Illustrate good copy
- Publish and share

Narr Tx 91

Applications

- Modeling
- Dramatic scripts
- Story recall and comprehension
- Drafts in the composition process
- Cooperative composition
- Moving into written plans

Narr Tx 92

Complex Story Planning

Narr Tx 93

Moving into Written Plans

Narr Tx 94

3. Focused Skill Activities

- a. Telling Stories
- b. Story grammar
- c. Cohesion
- d. Story art

Narr Tx 95

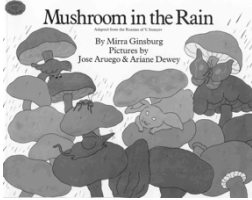
a. Telling Stories

- Sequencing an event
- Beginning, middle, end
- From description to action sequences
- From shared to independent storytelling

Narr Tx 96

Helping Young Children Tell Stories

- Simplify the story and make it repeated and predictable
- Action Sequence: beginning, middle, end
First the ant, then the other animals, then the sun came out.
- Complete Episode: model 3 parts repeatedly
He was so wet, he asked to get under the mushroom, the others squeezed over and let him in.



Narr Tx 97

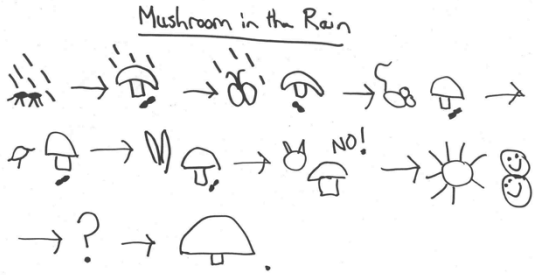
Then Child Retells with Pictography

- For young children (preK-K), performance with implicit structure
- Clinician pictography
- Shared child pictography for young children

Narr Tx 98

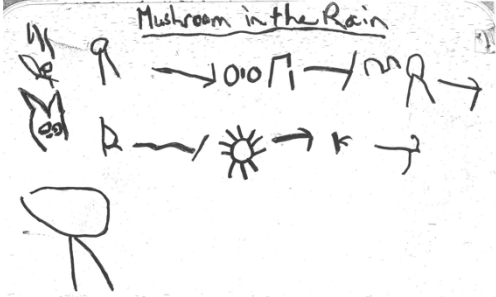
Pictography for Mushroom Story

Mushroom in the Rain



Narr Tx 99

Preschooler Mushroom Retell



Narr Tx 100

b. Story Grammar Instruction

- Base objectives on a developmental sequence
- Move children from pre-episodic to episodic structure
- Move children from basic to elaborated episodes
- Terminology and analysis of story grammar

Narr Tx 101

The Basic Approach

- Children's literature or the SLP's oral stories as models and inspiration
- Analyze episodic structure in stories
- Create parallel stories with pictography
- Turn into oral performance or written compositions

Narr Tx 102

Teaching Story Grammar: Analysis

1. Brainstorm and web parts of a story
2. Story grammar prediction from book cover
3. Read story and stop at intervals to fill in the chart
4. Review the chart after the story

Narr Tx 103

Story Grammar Analysis Chart

Structure	Predict	Episode 1	Episode 2	Episode 3
Setting				
Complication				
Internal Response				
Attempt				
Attempt				
Attempt				
Outcome				
Reaction				

Narr Tx 104

Teaching Story Grammar: Creation

- Motivation and mood from bookreading
- Thematic story based on the book
- Requirement to provide target story structure
- Pictography as the planning tool
- Cooperative groups
- Oral sharing of stories

Narr Tx 105

Teaching Story Structure: Telling or Writing

- Use pictography as a rough draft
- Use sharing time as revising time
- Make revising changes to pictography and episodic structure
- Orally present from pictography
- Translate pictography into writing
- Review performance on episodic structure

Narr Tx 106

c. Teaching Cohesion - Clear Reference

- An essential element of cohesion is clear reference
- The important aspect is not whether the correct pronoun was used (morphosyntax)
- But whether the pronoun clearly referred to a prior or upcoming entity (cohesion)

Narr Tx 107

Teaching Cohesion

- Audiotape and writing preservation
- Pictography will need word insertions
- Writing process and mini-lesson as it occurs
- Specific pre-planned cohesion instruction

Narr Tx 108

Cohesion Lesson

- Identify problematic device in student writing or speaking
- Discuss purpose with student
- Identify device in literature
- Identify and improve device in SLP writing or speaking
- Improve use in student writing or speaking

Narr Tx

109

Reference Cohesion with *Mushroom in the Rain*

- *One day an ant was caught in the rain. "Where can I hide?" he wondered. He saw a tiny mushroom ... But the rain came down harder and harder.*

We just read about an ant. Here the author says "ant" to let us know who the first character is. Then the author uses the pronoun "he." How many times does the author use "he"? Is 4 times okay? Is this confusing?

Narr Tx

110

Improving Pronoun Reference

There once was an owl who tried to make a home in a hole in a tree. It couldn't fit. It was too big. So it asked it to make the hole bigger. It tried, but it couldn't. So it asked it to help. It tried to help, but it was in a hurry. It needed a hole to lay its eggs. Then they came along. It asked them to help. He stood on his shoulders. He reached up high with his pocket knife. He dug out more space in the hole. He peered in and thought that was a comfy, safe spot for his new friend...

Narr Tx

111

d. Teaching Story Art

Narr Tx

112

The Pleasure of a Good Book

- Starts with children's literature
- Choose a focus, don't try to teach all the good stuff
- At the outset
 - Pointing out the title
 - How the story grabs your interest from the beginning...
- As the story is read
 - Word choices, Word repetitions
 - Parallel structures, Sentence structure
 - Dialogue...

Narr Tx

113

Building a High Point

- Suspenseful stories, Campfire stories...
 - A gradual buildup to the climax
 - How descriptive words and repetitions help build excitement (*He was very very scared. He was terrified...*)
 - A clear resolution that brings together the story elements & allows everyone to breathe again
 - Story voice intonation and exclamatory dialogue add tension

Narr Tx

114

Creating Artful Stories

- Building onto basic stories
- *Frog Where Are You*
- Pictography for overall event structure
- Selective pictures in advance for ideas & inspiration
- Words notated on each picture or pictographic event

Narr Tx 115

Keep a Focus – Starting a Story

- “Today, we are going to practice story beginnings. In this group, we have 4 stories that we have made. We are going to make up good beginnings for each story: (1) a title, (2) something about the feelings about the boy and the dog, and (3) a personality feature for the frog.”

Curiosity Almost Killed the Frog
Once there was a boy who truly loved his little frog. His frog was a curious fellow and the boy feared that someday, this curiosity would get the frog in trouble...”

Narr Tx 116

Another Artful Focus – Building Tension

- Tension is built through the search by making the boy progressively more concerned and frustrated
- Word repetitions: *he was very very scared, he ran faster and faster*
- Expanded phrases: *even more worried, thought he would never find his frog*
- Metaphors: when knocked over a cliff by a deer, the boy is *tossed in the air like a rag, like a toy, like a leaf,...*


Narr Tx 117

The End of a Good Story

- More than the solution to the complication

1. Find frog
2. Express relief
3. Coda
 - Moral to the tale: *Both the boy and his frog learned that curiosity is okay – but tell your friends where you are going.*

Narr Tx 118



4. Literature-based Treatment Units

Whole - Part - Whole
for
Context + Skill Intervention
ARISE

Narr Tx 119

Literature-based Treatment Units

- 4-8 weeks around a central theme and piece of literature
- Multiple activities targeting skills required for significant life activity
- Thematic unity across activities
- Whole-part-whole structure
- An explicit skill handover focus within each activity
- Repeated opportunities within and across activities

Narr Tx 120

Benefits of Themes

- Planning time
- Structure
- Coherence
- Activity mix
- Facilitates ARISE

Side-note: Thematic instruction → knowledge, vocabulary, and comprehension → students to handle more difficult texts, → improved kn, v, & c → raising SATs → @!

Adams, M.J. (2010-11). Advancing our students' language and literacy: The challenge of complex texts. *American Educator*, Winter, 3-11, 53.

Narr Tx

121

Mushroom in the Rain Intervention Unit

- Whole-part-whole
 - Start with a storybook for introduction of skills
 - Middle are focused activities on each skill
 - End with a story creation for integration of skills
- Objectives
 - Narrative structure - a complete episode
 - Vocabulary - wet and its variants
 - Cohesion - pronoun reference
 - Pragmatics - persistent requesting
 - Syntax - conditional verbs (could, may, should, can't, must...)

Narr Tx

122

Teaching Story Structure

* * *

Literature, SLP, peers as models
Primarily oral modality
ARISE
Share stories and have fun!

* * *

Narr Tx

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Narr Tx

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Narr Tx

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Narr Tx

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