Why Narratives?

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

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

Everything in a Story

1. The world: scripts and specific understandings
2. Words and grammar needed to construct effective sentences
3. How to link those sentences into a coherent, cohesive discourse whole
4. How communication operates in context: why this story is being told and what an audience needs to know to achieve the narrator’s purpose

Plus sufficient cognitive processing capacity to manage all these demands simultaneously

Narratives and School Success

- Focused, elaborated talk about experiences ➔ larger vocabularies and longer, more complex, and informative narratives (e.g., Peterson & al., 1999; McCabe & Peterson, 1991)
- Narrative structure and quality deficits in ch w/ language and learning disorders (e.g., Boudeau & Hedberg, 1999; Fey et al., 2004; Gillam & Johnston, 1992; Gillam & Carlile, 1997; Liles, 1985, 1987; McFadden & Gillam, 1996; Newman & McGregor, 2006; Roth & Spekman, 1980; Ukrainetz & Gillam, 2009)
- Language in narrative tasks better predictor of persistent LI and future academic difficulties than in word and sentence tasks (e.g., Bishop & Edmundson, 1987; Fazio et al., 1996; Wetherell et al., 2007)
- Narratives reveal capacity limitations of ch w/ LI: poor content but grammatical adequacy or elaborated content but grammatical errors (Colozzo et al., 2011)

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

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...

Oral (and written) language skill with a developmental pattern involving print and literacy, part of school curriculum, and fun to teach!

Common Core State Standards (2010) for K-4 Narrative Structure

K: Use a combination of drawing, dictating, and writing to narrate a single event or several loosely-linked events, in the order in which the events occurred, and provide a reaction to what happened.

http://www.corestandards.org/
### Narrative Intervention: Teaching “Once Upon a Time”

**Friday, March 28, 10:00am-1:00pm**

Teresa A. Ukrainetz, Ph.D.
University of Wyoming

<table>
<thead>
<tr>
<th>GR 1</th>
<th>Write narratives which recount two or more sequenced events, with some details regarding what happened, temporal words to signal event order, and some sense of closure.</th>
</tr>
</thead>
<tbody>
<tr>
<td>GR 2</td>
<td>Write narratives which recount a well-elaborated event or short sequence of events, with details of actions, thoughts, and feelings; and temporal words and closure.</td>
</tr>
</tbody>
</table>

### 1. Story Grammar Analysis
- goal-directed problem-solution units
- 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)

### 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

### Elements of an Episode
1. Complication or Problem = Initiating Event that needs to be resolved
2. Motivating State = Emotional response to complication; feelings
3. Plan = Cognitive response to complication; thoughts
4. Attempt = Behavior to resolve complication
5. Consequence or Resolution = Outcome of attempt to resolve complication
6. Reaction = Emotional response to resolution; more feelings

### Level of Episodic Complexity
1. Incomplete - no ending to the episode
2. Abbreviated - no middle to the episode
3. Basic - 3 elements: complication + internal response or attempt + consequence
4. Complete – all 6 episodic elements
5. Complex - multiple attempts
6. Elaborated - a variety of motivations, plans, attempts, reactions...
7. Embedded - An episode within a larger episode
8. Interactive - episodes from two perspectives

### Pre/Non-Episodic Sequences
- Description Sequence
  - e.g., There is a furry dog and there is a cat and they are at a lake, that’s all.
- Action Sequence
  - First, he jumped in the river, then he got out, then he dried himself and went home.
- Reaction Sequence
  - e.g., She drove fast on an icy road. She slid and went into the ditch.
Some Developmental Expectations

With school experiences:
1. Preschoolers are generally pre-episodic
2. Basic episodes in kindergarten
3. Complete episodes by 8 years of age
4. Continue to elaborate episodes with motivations and attempts and link episodes in later grades
5. Analysis of episodic structure in literature into high school

BUT...

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.

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.

Frog, Where are You? - 2

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.

Frog and a Friend

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.
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.

What to Look For in Episodic Analysis

1. Is there a complication that bothers someone in the story?
2. If no, then is this pre-episodic story organized descriptively or chronologically?
3. If yes, then what is the best episode present— incomplete, abbreviated, complete, or elaborated?
4. Which episodic elements (e.g., motivating state, plan, attempt) are present?
5. Are the elements expressed explicitly or are you inferring a lot?
2. Discourse 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
- Development continues into college and beyond, depending on speaking and writing demands

Cohesive Devices

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

* 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

What to Look For in Cohesion Analysis

1. Does the story hang together clearly?
2. Are there helpful connecting words like next, however?
3. Is it clear to which characters the pronouns are referring?
4. Can reference be made clearer by changing more pronouns to nouns?
5. Are the incomplete sentences appropriate ellipses?

3. Story Art Analysis

- AKA magic of story
- Audience
- How the emotional high point or climax is achieved
- No single well-recognized analysis of story art
- Will describe using elaborated expression analysis

Elaborated Expression Categories and Elements

1. Appendages (story signals)
   - Introducer
   - Abstract (This story is about…)
   - Theme (He was late again)
   - Coda (And so he never again…)
   - Ender (The end)

2. Orientations (setting plus)
   - Character names (Dave)
   - Character roles & relations (and his pet frog)
   - Personality attributes (who got in trouble a lot)
   - External conditions (one windy, cold day)
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 exaggeration, sound effects, gestures...

Where are the evaluations concentrated in the story?
= Climax

High Point Structure

Plus the climactic moment and story shape

<table>
<thead>
<tr>
<th>Disorganized</th>
<th>Are you just confused?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flat</td>
<td>Is the story ho-hum?</td>
</tr>
<tr>
<td>End-at-high-point</td>
<td>Are you left hanging on the cliff?</td>
</tr>
<tr>
<td>Classic</td>
<td>Does the story build to a climax then resolve in a satisfying way?</td>
</tr>
</tbody>
</table>

What to Look For in Story Art Analysis

1. Overall, does this sound like a story and is it enjoyable?
2. Are there appendages, orientations, and evaluations?
3. Which elements are present and which are missing?
4. Which are used well and which need strengthening?
5. Which of the weaker elements would be simple to teach?

Narrative Tx Research

- Petersen (2011) syst review of controlled grp tx studies for ch with lang impair = 9 studies with moderate-large effect sizes for vocab, grammar, & narrative structure
- Similar results for Cirrin & Gillam (2008) and Hoffman (2009)
- For older students, story grammar analysis tx improves reading comprehension (e.g., Crabtree et al., 2010)
- Gillam, Gillam & Reece (2012)
- 16 6-9yr LIs randomly assigned to CLI vs DLI
- CLI = narrative, literature-based tx
- DLI = discrete skill, games tx
- CLI > DLI on story grammar and syntax on CELF & TNL

Quality Indicators of Care

- BUT small sample sizes, limited experimental control, and considerable variation in procedures and materials
- ALSO look for quality indicators of care in addition to specific treatment skills, procedures, and activities
- Provide treatment that is
  - Intensive, focuses attention, presents multiple trials, vary task complexity systematically, and reward progress” (Gillam et al., 2001; Gillam et al., 2008)
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Key Elements of Quality Intervention

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

Plus the learner factor: attention, motivation, and engagement

Whole-Part-Whole Framework

- 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

Other Tx Ideas + Story Grammar Icons

1. Children’s Literature
   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 shared reading
- 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”

Episode with Multiple Attempts to Solve

- Frog Where are You? (Mayer, 1969)
- The Little Red Hen (Miller, 1954/1982)
- Cuddly Dudley (Alborough, 1993)
- Arthur’s Tooth (Brown, 1985)
- Stephanie’s Ponytail (Munsch & Marchenko, 1996)
- Click, Clack, Moo: Cows That Type (Cronin & Lewin, 2000)

And the Frog stories (Mercer Mayer, 1960s & 70s)

Multiple Basic & Elaborated Episodes

- The Three Billy Goats Gruff (Stevens, 1987)
- The Mitten (Brett, 1989)
- Sheep in a Jeep (Shaw, 1986)
- Mushroom in the Rain (Ginsburg, 1974)
- Trouble with Trolls (Brett, 1992)
- The True Story of the Three Little Pigs (Scieszka & Smith, 1996)
- A Promise is a Promise (Munsch & Kusugak, 1988)
- Legend of the Lady Slipper (Lunge-Larsen et al., 1999)
- Tops and Bottoms (Stevens, 1995)

But not Tell Me a Story Mama (Johnson, 1989)?
2. Pictography: A Story Notation Strategy

Format & Features
- Call it Stickwriting
- Quick and easy
- 3-6 event clusters
- Left to right
- Directional arrows
- Top to bottom
- Period
- Low-tech, no cost
- Independent child use
- Quick and easy to learn and use
- Inclusive, pull-out, individual, & group
- Wide age range
- Flexible applications

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

Empirical Basis
  - various quantitative and descriptive evidence
  - 2nd gr, repeated measures experimental
  - pictog > writing or drawing
  - length and quality

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

Complex Story Planning
3a. Focused Tx on Telling a Story By Yourself
- Sequencing an event
- Beginning, middle, end
- From description to action sequences
- From shared to independent storytelling

Helping Preschoolers Tell Stories
- Goal: Extended story turn with sequential organization & implicit basic episode
- Simplify the story and make it repeated and predictable
  - Action Sequence: beginning, middle, end
    - Basic Episode: model 3 parts repeatedly
      - He was so wet, he asked to get under the mushroom, the others squeezed over and let him in.
- Retells:
  - Clinician pictography with children retelling
  - Then shared child pictography for young children

3b. Focused Tx on Episodic Structure
- 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

The Basic Approach
- Children’s literature or the SLP’s oral stories as models and inspiration
- Analyze episodic structure in stories
  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
- Create parallel stories with pictography
- Review and revise for episodic structure
- Turn into oral performance or written compositions

Story Grammar Analysis Chart

<table>
<thead>
<tr>
<th>Element</th>
<th>Predict</th>
<th>Episode 1</th>
<th>Episode 2</th>
<th>Episode 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Setting</td>
<td></td>
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<tr>
<td>Complication</td>
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<td>Motivation</td>
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<td>Plan</td>
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<td>Attempt 1</td>
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<td>Attempt 2</td>
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<td>Attempt 3</td>
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<tr>
<td>Outcome</td>
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<tr>
<td>Reaction</td>
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</tbody>
</table>

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
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

3c. Focused Tx on Cohesion - Clear Reference

- 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)

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

Reference Cohesion with Mushroom in the Rain

“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?

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 dug out more space in the hole. He peered in and thought that was a comfy, safe spot for his new friend...

3d. Focused Tx on Story Art: The Pleasure of a Good Book

- Starts with children’s literature
- 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...
- But then choose a focus, don’t try to teach all the good stuff
The Basic Approach to Artful Story-making

- Building onto basic stories
- *Frog Where Are You*
- Pictography for overall event structure
- Or a few illustrations for a picture sequence
- Or a previously created story
- Words notated on each picture or pictographic event
- Choose a few techniques to improve story art

Four Story Art Skills

- We have 4 frog stories that we have made. We can make these stories better by improving the beginning, the middle, and the end

1. Beg: A title that gives the main idea or theme of the story (and repeating that idea in the story: theme)
2. Beg: Something about the character: personality feature
3. Mid: Repeating and combining words at the exciting part of the story: climax
4. End: A story ending about what the characters learned: coda

4. Literature-based Treatment Units

- 4-8 weeks around piece of literature
- Thematic unity across activities for knowledge & vocabulary
- Whole-part-whole structure for contextualized use and focused practice
- Repeated opportunities within and across activities

Mushroom in the Rain Tx 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...)

Narrative References