Narrative Structure: Teaching “Once Upon a Time”

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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 tx activities and procedures
7. A whole-part-whole tx framework
And some stories!

Contextualized Skill Intervention
• Context = how tx links to purposeful use; using simplified but whole communication events
  – Linked with the classroom
  – Through skills, topics, purposes, and activities
• Look for context links
  – Observe classroom; talk to teachers and students; look at academic standards; look at lessons, interactions, materials…
• Then engineered to systematically treat particular skills
  – Not just language enrichment

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 for effective sentences
3. Linking sentences into coherent, cohesive discourse unit
4. Communication in context: why story told and what audience needs to know for narrator’s purpose

Plus sufficient cognitive processing capacity for all 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., Bourdeau & Hedberg, 1999; Fey et al., 2004; Gillam & Johnston, 1992; Gillam & Carline, 1997; Liles, 1985, 1987; McFadden & Gillam, 1996; Newman & McGregor, 2006; Roth & Spekman, 1986; 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 show 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

A narrative is not...

• A narrative may be based on a mental script, but it is not a script nor a procedure
  X Typically, people mess up when...
  X The way you avoid messing up is...

• A narrative is more than an event commentary or a historical annal...
  X He shoots, he scores...
  X In 1932, he did this, this, this, then that

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

Why Tx Narrative Structure?

• How to put words and sentences together in an organized monologic discourse unit
  1. Episodic structure or story grammar
  2. Cohesion or how sentences link
  3. Expressive elaboration or story art
• Fits with SLP emphases
  – Developmental progression
  – Oral composition and sharing
  – All levels of language
  – Memory, knowledge, and metas
  – Teachable/learnable
  – Classroom and academics priorities
**Common Core State Standards (2010) for K-4 Narrative Structure**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>K</td>
<td>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.</td>
</tr>
<tr>
<td>GR 1</td>
<td>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.</td>
</tr>
<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>
<tr>
<td>GR 3</td>
<td>Write narratives to develop real or imagined events using effective technique, descriptive details, and clear event sequences. Introduce a situation and a character, use dialogue, actions, thoughts, and feelings to show character response, along with temporal words and closure.</td>
</tr>
<tr>
<td>GR 4</td>
<td>Write narratives like above with added aspects of a variety of transitional words and phrases, concrete and sensory details to convey experiences precisely, and a coherent conclusion.</td>
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</tbody>
</table>

**1. Episodic or Story Grammar Structure**
Learning more about a familiar narrative analysis

**1. 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)

**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

Each Story Grammar Element Causes the Next and the Next...

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!

Non-Episodic Elements

• Setting = Person, Place, Time, Conditions
• Actions or States = isolated emotional or cognitive states and physical actions; do not lead to other elements

Story Grammar Elements Functionally Defined

I was so sad.

What part of story grammar is this?
• Setting?
• Complication?
• Motivating State?
• Reaction?

Level of Episodic Complexity

1. Incomplete = no ending to episode
2. Abbreviated = no middle to episode
3. Basic = complication + motivation OR plan OR attempt + consequence
4. Complete = all elements
5. Complex = multiple attempts
6. Elaborated = motivations, plans, attempts, reactions...
7. Embedded = episode within a larger episode
8. Interactive = episodes from two perspectives

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.
Pre/Non-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.

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…

But…

- Elicitation tasks can affect performance:
  - Scenic pictures
  - Picture books
  - Writing
  - Inspiration

- Instruction can increase performance a lot:
  - Elaborated episodes can be taught in very structured tasks
    - In kindergarten (e.g., Petersen et al., 2010; Spencer & Slocum, 2010)
    - And to young children with autism (Petersen et al., 2014)

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? - 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.

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

The glue between the sentences

- 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
**Sentences into Discourse**

*Sally had guests coming to dinner.
Betty needed to go to the store.
Jamal did not have time.
The guests arrived.
Maya changed the menu plans.
The event was a success.*

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**Cohesive Devices**

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

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**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.

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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*)

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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

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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.*
**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 *first, 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**

- 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

**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*)

**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?
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 with clear, integrated story line, elaboration, interesting word choices, & captivating features like climax, ending twist, or personal voice

(McFadden & Gillam, 1996)

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?

A Discrete Picture of Story Art -- Elaborated Expression Analysis

• Ukrainetz et al. (2005), Ukrainetz and Gillam (2009)
• 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

Elaborated Expression Categories and Elements

1. Appendages (story signals)
   – Introducer (Once there was…)
   – 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>Flat</th>
<th>End-at-high-point</th>
<th>Classic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Are you just confused?</td>
<td>Is the story ho-hum?</td>
<td>Are you left hanging on the cliff?</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?

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.
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.
So he went outside.
He did not find him.
Then he heard a sound.
He went to a hollow log.
He found two frogs.

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 almost died.
And almost the ol school got it.
The school doctor almost got sikk.
The moms and dads almost got sikk vom ther kids.
The hol school got sikk.
They almost diied because the hol school was sikk.
Everyone tru up becose they were so sikk.

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 heard some noises.
They heard people talking.
They heard things moving.
So they went out.
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

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

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
  – 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)

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

Key Elements of Quality Intervention: RISE+
• 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

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**The Whole – A Customized Narrative**

Once, When it was bedtime, Joseph was playing a video game with his sister in her bedroom. When Joseph’s mom saw him, she told him to go to sleep in his bedroom because it was late. When he heard his mom, he was sad because he wanted to play the game with his sister in her bedroom because they were having fun. Joseph thought about what to do. He needed an idea. Joseph decided to ask his mom if he could finish the game then go to his bedroom. Joseph thought “When I ask my mom, she might let me finish the game with my sister.” This was Joseph’s plan. So, Joseph said “Mom, when I finish the game with my sister can I go to my bedroom because we are playing together?” Joseph’s mom said “When you finish the game you can go to bed because you are playing together, but remember, When you finish the game you have to go to bed because it is late.” When Joseph and his sister finished playing the game, he went to bed because he listened to his mom. He was happy because he did what his mom asked.


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**Other Tx Ideas…Petersen & Spencer’s “Story Champs”**

- Pre/post score sheet and scripted brief instruction
- Sets of equivalent customized grade-leveled stories
- Repeatedly present particular vocabulary, grammar, and episodic structure
- With pictures, story grammar icons, and pictography
- In repeated cycle of scaffolded retell and generation
- For RTI tiers, tx, or dynamic assessment


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**Other Tx Ideas + Story Grammar Icons**

Petersen & Spencer Story Grammar Icons for Story Champs
http://www.languagedynamicsgroup.com

Mindwing Concepts
Story Grammar markers
http://www.mindwingconcepts.com

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Mind Wing Story Grammar Chart
http://www.mindwingconcepts.com

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1. Children’s Literature
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 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”

- Narrative structure bx goals:
  - Monologic sequential recount
  - Cohesive temporal connectors
- Action sequence from getting up in morning through to going to bed
- Cohesion through parallel structure of “I can”
- Story line for adding problem-motivation-resolution episodes

- Multiple short complete episodes on requesting permission for shelter
- Pronoun cohesion
- Illustrations structurally scaffold elements of episodes
- Wet words, conditional verbs, and peer interactions other possible bx targets

- 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 imagination through wordless aspect

- 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

- modern Inuit girl who lies to mother and must deal with promise to Quallupilluit 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 problem
- Culturally-aware story and illustrations
Other Books with Episode with Multiple Attempts to Solve

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

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

Other Books with Multiple Basic & Elaborated Episodes

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

But not Tell Me a Story Mama (Johnson, 1989)?

Mama, Tell Me a Story

- Topic association style:
  - One topic generates another; often co-constructed
  - Common understanding of events and characters with brief references stimulating flood of memories
- Associated with African-American storytelling but commonly present in informal reminiscing among familiares cross-culturally
- Negatively viewed structure in early grades; valued as creative later
- In Tx: Use as foundation for episodic sequential structure -- or enjoy and appreciate

2. Pictography

A Story Notation Strategy
Narrative Intervention

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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

Critical elements of “stickwriting”
1. Quick and easy
2. Just enough to remember
• 3-6 event clusters
• Temporal representation
• Left to right
• Directional arrows
• Top to bottom
• Period

Format & 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

Student Pictography for Frog in a Restaurant Story

A Pictography Lesson

• Incidental modeling in small groups as stories are composed
• More formal pictography lesson in a classroom setting
  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

Teaching Story Structure: Writing

1. Use pictography as a rough draft
2. Use sharing time as revising time
3. Make revising changes to pictography
4. Translate pictography into cooperative writing
5. Edit cooperative writing
6. Illustrate good copy
7. Publish and share

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

Moving into Written Plans

3. Focused Skill Activities

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

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 story and make events repeated and predictable
  – Action Sequence: beginning, middle, end
    First the ant, then the other animals, then the sun came out.
  – 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
  – Shared child pictography

3b. FocusedTx 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>
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<tbody>
<tr>
<td>Setting</td>
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<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 3</td>
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<td>Outcome</td>
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<td>Reaction</td>
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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

- An essential element of cohesion is clear reference
- The important aspect is not whether the correct pronoun was used (morphosyntax)
  NOT: He pushing him’s bike.
  NOT: Sally combed her hair himself.
- But whether the pronoun clearly referred to a prior or upcoming entity (cohesion)
  The two boys had bikes. He pushed his bike. He said bye to him.

Cohesion Lesson

- Audio or writing preservation
- Writing process and mini-lesson as it occurs
- Or specific pre-planned cohesion instruction
- Identify problematic device in student writing or speaking
  1. Discuss purpose with student
  2. Identify device in literature
  3. Identify and improve device in SLP writing or speaking
  4. Improve use in student writing or speaking

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.

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...

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

Classic Story Plot Shape

- Suspenseful stories, Campfire stories...
- Classic story shape, like a hill
  - 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
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

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Keep a Focus – Starting a Story

- *Today, we are going to practice story beginnings. We are going to make up good beginnings for each story*

Curiosity Almost Killed the Frog (TITLE)

Once there was a boy who had a pet frog. His frog was always curious (PERSONALITY). The boy was afraid that this curiosity would get the frog in trouble. He was right, one day curiosity almost killed his frog (THEME).

---

Another Artful Focus – Building Tension

- Tension is built through the search by making the boy progressively more concerned and frustrated
- Using known vocabulary more effectively
- **WORD REPS**
  - repeating modifiers: he was very very scared
  - repeating verbs: he ran faster and faster
- **EXPRESSIONS**
  - Expanded phrases by combining known words: even more worried, very scared,
  - Similes: when knocked over a cliff by a deer, the boy is tossed in the air like X: a rag, like a toy, like a leaf

---

The End of a Good Story

- More than the solution to the complication

1. Find frog (consequence in story grammar)
2. Express relief (reaction element in story grammar)
3. CODA (something extra and artful)
   - Moral to the tale: Both the boy and his frog learned that curiosity is okay – but tell your friends where you are going.

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Tracking Opps for Tx Targets

<table>
<thead>
<tr>
<th>Activity</th>
<th>Storybook</th>
<th>SLF Story</th>
<th>Student Story</th>
<th>Story Sharing</th>
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</thead>
<tbody>
<tr>
<td>Purpose</td>
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- **Appendage**: Title, Theme, Coda
- **Orientation**: Personality
- **Evaluation**: Reciprocation, Expression

Check each time a student identifies, discusses, or uses a targeted story art element.

Amount of support:
- 1 = independent;
- 2 = a response prompt;
- 3 = multiple prompts.
Narrative Intervention

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

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...)

Teaching Story Structure

*** Story grammar, cohesion, & story art
Lecture, SLP, peers as models

Primarily oral modality
RISE+
Whole & Part
Contextualized skill tx
Share stories and have fun!
***

Narrative References


Natrona County School District
Casper, WY August, 2016