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Chapter 5

Teaching Narrative Structure: Coherence, Cohesion, and Captivation

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Introduction

Language is used in organized units called *discourse.* The type of discourse to be addressed in this chapter is narrative. *Narrative* is the verbal recapitulation of past experiences (Labov, 1972) or the telling of "what happened" (Moffett, 1968, p. 121). The experiences reported may be real, imaginary, or somewhere in between.

Narrative is a complex but familiar discourse structure. Narrative can be employed in many ways within language intervention: as a direct goal of instruction, as a context for the development of general language and literacy skills, and as a familiar vehicle for the transmission of knowledge. In Chapter 2, narrative was presented as a context of intervention for semantic, syntactic, and pragmatic objectives (as well as narrative itself).

Intervention with narrative structure is presented from the contextualized skill perspective presented in Chapter 1. Explicit skills are systematically scaffolded in repeated opportunities within purposeful activities through students' literature and created stories. Interactive scaffolding occurs through the speech-language pathologist's (SLP's) talk during modeling, analysis, composition, revision, and story sharing. Pictography, a temporally ordered, quick-sketch method, is presented as a particularly useful structural scaffold for quick and easy visual representation of stories, supporting narrative recall and organization.

Intervention for the youngest children deals with extending young children's turns and gradually reducing scaffolding. Children move from a supportive, conversational context for storytelling into the more literate style of telling the story alone, as a monologue. For older students, three narrative structure analyses are presented: episodic structure (i.e., story grammar), cohesion, and story art. Instruction for all three approaches follows a general pattern of using children's literature as a model and source of inspiration, identifying target structures, then following story creation with a focus on the target structures.

The Narrative Genre

Narratives, or stories, are integral parts of our social interactions and our ways of conceptualizing the world. By having at its core the telling of experience (Deese, 1983), narrative encompasses much of our daily discourse. Narratives are used to report on, evaluate, and regulate activities, as well as to provide an implicit common organization of experience (McCabe, 1991) and feeling of emotional involvement and solidarity (Polanyi, 1989). Narrative is compelling because it provides an account not only of what happens to people, the "landscape

of action" (Bruner, 1986, p. 99), but what those involved in the action (and those telling it) know, think, or feel—the "landscape of consciousness" (p. 99).

Community is established and students are socialized through the daily flow of narratives. Narratives maintain the social history and historical knowledge base of the community (Bauman, 1986). Narrative discourse occurs in all societies, with variation that reflects the culture of its tellers (Au, 1980; Gee, 1989; Heath, 1983; Michaels, 1991; Minami, 2002), but also with certain universal characteristics (Deese, 1983; Mandler, Scribner, Cole, & DeForest, 1980). Topic-centered, chronological, and decontextualized recounts are most typical, but other narrative structures exist, such as the topic-associated, poetic, and contextualized style of some African Americans (Gee; Labov, 1972; Michaels) or the short, minimalist, and implicit style of some Japanese Americans (Minami).

The narrative is the earliest emerging monologic discourse form. It has aspects of both oral and literate styles of language, so can be an effective context in which to learn language skills and acquire knowledge (Westby, 1985). Not only do we talk in stories, but we think in them. Bruner (1986) describes the episodic organization of mind as a narrative mode of thought, predominant in young children, but basic to all human experience. Narrative organization may arise out of children's earliest concepts: generalized scripts reflecting the daily life events through which world knowledge is experienced (Nelson, 1991; Nelson, Engel, & Kyratzis, 1985). Decontextualization and abstraction of events gradually occur, but the primacy of the activity schema as an organizing framework continues. This means that children (and adults) often learn a concept as part of a meaningful event, and may continue to remember the concept as part of a generalized version of that event.

Narrative Structure Analyses

The structure of narrative discourse cannot be captured by any single analysis. Four ways of analyzing narratives are presented: (1) degree of independence, (2) story grammar, (3) cohesion, and (4) story art. Ways of analyzing and then facilitating each of these are presented.

Degree of Independence

The first approach to understanding narrative performance is considering the narrative as a single extended turn, and examining how children move toward

a single-speaker telling or monologue. In Western culture, young children do not typically tell stories independently. They are surrounded by the children and adults who support their tellings. Stories are social co-constructions rather than independent performances. For a literate style of narrative performance, children must learn to move toward being the single teller of a tale. Thus, young children's storytelling can be examined for the degree and nature of prompting required, in addition to the more conventional independent performance sampling and analysis.

For young children, imaginative narrative and dramatic play are intertwined. Children tell their own stories and co-construct stories within the play context (Galda & Pellegrini, 1988; Sachs, Goldman, & Chaillé, 1985). Wolf and Hicks (1989) report that children move among the perspectives of narrator (telling the story), stage-manager (discussing interpretations and directing actions), and actors (providing the dialogue of the story characters). Children learn to weave imaginative narratives around their own life, toys, storybook, and television experiences. Together, they plot narratives that will be enacted in their play. Paley (1990) captured many illuminating verbal interactions among young students in her kindergarten classes. An example of kindergartners' ability to co-construct a narrative is presented in Box 5.1. This group of students was playing at a sand table and discussing how to imaginatively (and therapeutically) deal with a problematic peer. They were able to create a single narrative by combining individual contributions into a greater whole.

Children also tell their stories, typically recounting recently experienced events, in the company of supportive, familiar adults who work towards maximizing the student's narrative performance. Parents initially scaffold these reports during conversation with prompting and questions, gradually reducing support as students gain competence in oral reporting (e.g., Eisenberg, 1985; McCabe & Peterson, 1991). During shared storybook reading, parents also scaffold children into greater participation (Snow, 1983; Sulzby & Teale, 1990; van Kleeck & Woude, 2003; see Chapter 9). The parental questions and comments that occur during story reading support increasingly extended turns, moving the child from a single-utterance contribution to several utterances within a turn, eventually leading to independent telling of a tale. The adults' turns also introduce the child to the categories of information that eventually are needed in his or her own imaginative narratives (e.g., event elaborations and character motivations, such as, "Then the frog jumped away, didn't he? Why do you think he did that?"). Arising out of the repeated readings of favorite books in early parent-child book reading, very young children will re-enact or pretend to read familiar stories before they can read conventionally (Sulzby, 1985; Sulzby & Zecker, 1991).

Box 5.1

Co-Constructed Narrative from a Group of Kindergartners

Arlene:	In five minutes, this tissue turns to magic. I wetted it. Is five minutes over yet?
Alex:	First we buried something in the sand and then it's all buried and that magic is helping us make it magical. The kind me and Simon made? First we buried something in the sand and then it's all buried and that magic is helping us make it magical.
Arlene:	To blast people?
Alex:	To blast Jason. To the sky. Because he keeps fighting us, even just me in the story room.
Arlene:	Tissue in the sand. He'll be blasted?
Alex:	To a million pieces.
Arlene:	The whole world forever.
Alex:	Let's lift up the whole sand. Help me. Superman can carry the whole school up and we'll all fall in the river.
Arlene:	But not us, right? But everyone else. But not our mom and dad. Only Jason?
Alex:	And Joseph. And Petey. Not Simon. Blast them to pieces in the helicopter. Put them here. This is the helicopter.
Arlene:	They'll blast to French fries and we'll eat them up. Not Samantha and Katie.
Alex:	I can't wait to do this. First we explode Jason.
Arlene:	Then we fix him up, right? Then he's our baby. Our new baby.
Alex:	Yeah, and I'm the superdad and you're the supermom.

From *The Boy Who Would Be a Helicopter: The Uses of Storytelling in the Classroom* (pp. 52–53), by V. G. Paley, 1990, Cambridge, MA: Harvard University Press.

The need for conversational support of narrative is determined by examining the frequency and nature of prompting. Ninio and Snow (1996) suggest three types of adult support: conversational, historical, and psychological. *Conversational support* involves help in selecting the incident, organizing the telling, providing needed details, and elaborating on the details. *Historical support* involves helping the child sort out what happened in the original event and which aspects of the event should be recounted for the story. Historical support is commonly needed, particularly when the original event was a long and busy one. The third type, *psychological support,* helps in telling a good story. A narrator is often not trying to report information (e.g., about scary dogs) so much as trying to have the listener understand his emotions (e.g., fear and courage). An adult may help show or even determine the child's emotional perspective. Box 5.2 presents an example that shows scaffolded support from all three directions. The child had been asked to recount a scary incident. The mother helped the child initiate the story and clarified various referents. She did most of the talking. But in the final turn, the child came out with a story segment of her own, related to the conversation but not directly contingent upon the mother's prompting. A contrasting example in Box 5.3 shows how scaffolding can be limited to only a few prompts. In this case, the mother assisted only in providing perspective on the event by explaining why it was funny.

The need for interactive support to manage monologic text is most relevant for preschool children. Elementary-age students are expected to tell

Box 5.2 Maternal Scaffolding of a Scary Event Story

Mom:	Have you been scared?
Child:	Mmhm.
Mom:	By whom?
Child:	By Matthew's dog.
Mom:	Oh Matthew [laughs]. Yeah, yeah. Little dog but small dog, but she didn't really know the dog. So yeah.
Child:	But I wasn't scared of the white dog that died.
Mom:	Yeah, yeah, the other one.

Box 5.2—*Continued*

Child:	Matthew had another dog and he was white. And he died.
Interviewer:	Oh.
Mom:	Yeah. But then uh...they...bought another one. That's the family...where I used to work.
Child:	And now he's black.
Mom:	The dog? Yeah. The little dog. Because they had a white one. He died, but then, she grew up with that dog.
Interviewer:	Oh.
Mom:	And then, uh, I mean, not grew up but...she was used to. But I used to work for them.
Child:	You know. One day uh Matthew told me, "Caroline, that's so big you're six," and I said, "No I'm five." Then um...then Matthew goes, "My um...Beverly, Beverly, she's six." She said, "No Matthew, she's still five!"

From *Pragmatic Development* (p. 181), by A. Ninio and C. E. Snow, 1996, Boulder, CO: Westview. © 1996 by Westview Press. Reprinted with permission.

Box 5.3

Psychological Scaffolding of a Funny Event Story

Child:	I saw something funny [one day]...yesterday when we were coming home? A truck with a board on the back? Carrying a tow truck? And a tow truck carrying a car.
Mom:	A tow truck, carrying a tow truck, carrying a car. And we thought that was really funny!
Child:	[laughs]
Mom:	[laughs] Huh? Because you usually just see a tow truck on (with) a car.

From *Pragmatic Development* (p. 184–185), by A. Ninio and C. E. Snow, 1996, Boulder, CO: Westview. © 1996 by Westview Press. Reprinted with permission.

narratives independently. However, assistance through interactive scaffolding is provided during the learning process. The SLP will give considerable assistance at early points in acquiring a narrative skill. The desired endpoint is independent production, but achieving that involves conscious strategic support and transfer of skills from adult to child.

Story Grammar Analysis

Story grammar analysis deals with episodic structure: how propositions (idea units, or, for simplicity, utterances) are related to form goal-directed, problem-solution units that describe a protagonist's motivations and goals, the efforts to achieve the goals, and the outcomes of such efforts. Story grammar originated as a description of the mental schema used for encoding, representing, and retrieving events (Mandler & Johnson, 1977; Stein & Glenn, 1979). Story grammar can be broadly divided into the pre-episodic narratives of young children and the episodic narratives of school-age students.

Pre-Episodic Organization

The narratives of preschoolers are not typically organized into episodes. There are three types of pre-episodic sequences:

- Descriptive sequences
- Action sequences
- Reaction sequences

The least sophisticated narrative is the *descriptive sequence* (Applebee, 1978; Peterson & McCabe, 1983; Sutton-Smith, 1986), which is a thematically united, or verse-united, collection of labels or statements about actions ("He is running") and states ("He is hungry"). A test of a descriptive sequence is that the statements can be reordered without significantly changing the text meaning. An illustration of a descriptive sequence is presented in the first of five stories in Box 5.4. These stories were created by second graders based on the cover and title of Mercer Mayer frog books in a study examining the effects of three types of narrative planning (McFadden, 1998). The first frog story, *A Boy, a Dog, a Frog and a Friend,* provides an example of a descriptive sequence. In that story, the boy, the dog, and the frog could have caught the fish in any order.

The *action sequence* is the next level of narrative complexity, but still pre-episodic. Action sequences show temporal relations between propositions

Box 5.4 Second-Grader Stories Based on the Covers of Mercer Mayer Frog Books

1. *A Boy, a Dog, a Frog and a Friend* (1971)—Descriptive Sequence

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.

2. *One Frog Too Many* (1975)—Action sequence

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.

3. *Frog, Where Are You?* (1969) Version A—Complete episode

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.

4. *Frog, Where Are You?* Version B—Complex episode

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.

5. *Frog, Where Are You?* Version C—Complex episode

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.

(Peterson & McCabe, 1983; Stein & Glenn, 1979). This chronology is demonstrated in the second frog story in Box 5.4 with the boy finding a frog, taking it home, the frog multiplying, and the boy keeping all the frogs. The statements could not be reordered without changing the meaning of the story. However, the propositions are not causally related to each other.

Causal relations appear with the highest level of pre-episodic sequence, called a *reactive sequence* (Peterson & McCabe, 1983; Stein & Glenn, 1979). Reactive sequences occur when the causality is automatic; there is no agent seeking to resolve the complication. For example, the statements, "The rock crushed the frog" and "So the frog died" are causally linked; the frog's death was caused by the rock. However, there is no goal-directed attempt to resolve the complication, which is the essential element of an episode. Peterson and McCabe suggested that children's frequent use of reactive sequences in personal narratives of frightening events was possibly due to their participation in events beyond their control, such as being in a car that almost crashed.

Episodic Structure

Episodic organization is the central aspect of story grammar analysis. The first judgment in analyzing a story is deciding whether or not the story is episodic. If there is some evidence of a disequilibrium or complication that a character is seeking to resolve, then the story is episodic. If not, then the story fits one of the sequences described above. Once the initial determination of episodic structure is made, the variety of elements present and the type of episode formed are determined. A *complete episode* consists of three parts: a complication, some evidence of goal-directedness (such as an internal response or an attempt), plus a consequence. Other types of episodes have fewer or additional elements compared to a complete episode. Table 5.1 summarizes the elements that comprise episodes and Table 5.2 on page 206 shows the types of episodes that can be formed from these elements.

The story grammar elements are illustrated in the the third and fourth stories in Box 5.4 on page 203. The third story contains a setting statement and a complete episode consisting of a complication, an attempt, and a consequence. The fourth story contains a setting statement and a complex episode consisting of a complication, three attempts, a plan, a reaction, and a consequence. Stories can contain multiple complications, such as both losing one's frog and getting lost searching for the frog.

Interactive episodes involve two characters operating in goal-directed ways. This author limits interactive episodes to those in which the character attempts to resolve complications in opposing ways (i.e., good guy–bad guy). Interactive episodes are complicated, because one character's resolution to the complication is the other character's problem.

Not all statements in a story have an episodic role. Statements that have no causal relation to preceding or following statements can only be considered

Table 5.1 **Elements of Episodic Structure**

Episodic Element	Description
Setting	Characters, surroundings, and habitual states and actions
Complication	Event that initiates agent state or action
Motivating State	Feeling or cognition resulting from the complication and leading to an attempt; also called internal response
Attempts	Actions resulting from motivating state and leading to consequence
Consequence	Outcome of successful or unsuccessful attempts
Reaction	Feeling or cognition resulting from prior condition but not motivating further plans or attempts

Source: Peterson & McCabe (1983)

states or actions that add descriptive elements or move the action along. For example, in the fourth story in Box 5.4 (see page 203), the statement "In a minute, he was no longer in sight" elaborates on how fast the frog disappeared, which adds quality to the narrative, but is not a story grammar element.

Classifying a statement as a particular episodic element requires analysis of the role of the statement in the narrative. Statements cannot be evaluated in isolation. In the fourth frog story of Box 5.4 on page 203, "very, very creepy" is a reaction, because it results from the prior statements, but it does not lead to any subsequent statements. In another story, "very, very creepy" could be a motivating state to seek another route or it could be a setting statement about the forest. In the second story, *One Frog Too Many,* the boy's frog turns into "frogs jumping everywhere." While this might be of concern to the unstated mother, it was not a concern for the boy. Thus, there is no complication in this story, and the story is not considered episodic. For a statement to be considered a complication, it must result in a feeling, a plan, an attempt, or a consequence.

Table 5.2 **Story Grammar Episode Types**

Structure	Description
Incomplete Episode	Complication + motivating state or attempt
Abbreviated Episode	Complication + consequence
Complete Episode	Complication + motivating state or attempt + consequence
Complex Episode	Multiple attempts to resolve a complication or multiple complete episodes
Interactive Episode	Two or more characters with opposing complications and consequences

Source: Peterson & McCabe (1983)

An event without such evidence cannot be called a complication. As a result, the second story has a series of states and actions, but it is only an action sequence.

Story grammar analysis can be difficult when students lack explicitness. In the fifth frog story of Box 5.4 (see page 203), *Frog, Where Are You?* an explicit statement that one of the two frogs the boy had found was his pet frog would more clearly show the resolution of the complication. As it is, we guess that this finding resolves the complication. In a story about an ant attack, *The Revenge* (see Box 5.5), the attack is implied as a complication for the people by the clearly undesirable consequences affecting protectors (parents, teachers, and doctors) and the detailed description of the attack and its results, but the lack of explicit evidence such as a motivating state (being upset) or a plan (trying to kill the ants) makes this story only an abbreviated episode.

Written Class Assignment Story from a Second-Grader

Box 5.5

The Revenge

One day the ants had to wear dresses. But they didn't wear it. They wanted revenge anyway. They bit Miss Mackie. They bit Sidney. They bit Doug. They bit Harry. And they bit Mrs. Foxworth. And they almost died. And almost the whole school got it. The school doctor almost got sick. Their moms and dads almost got sick from their kids. The whole school got sick. They almost died because the whole school was sick. Everyone threw up because they were so sick.

NOTE: Spelling corrected

Finally, utterances can sometimes be viewed in more than one way, especially where there are two agents operating in the story. In *The Revenge,* the ant attack is both an attempt by the ants to redress the insult and an unresolved complication for the people. This dual perspective is an interactive episode that engages logical reasoning to sort out.

Development

Descriptive sequences and action sequences are typical of preschooler productions (Applebee, 1978; Botvin & Sutton-Smith, 1977; Peterson & McCabe, 1983). Stories containing causal relations and problems with efforts at resolution emerge around kindergarten and are clearly established by 8 years of age (Botvin & Sutton-Smith; Peterson & McCabe). Elements that continue to develop in frequency and variety after 8 years of age are internal responses, attempts, and consequences (Peterson & McCabe). The frequency with which complete and embedded episodes occur in stories and personal narratives continues to increase through the age of 14 (Roth & Spekman, 1986).

One difficulty in specifying a developmental order is that elicitation context can affect the story produced. A second grader can produce both a descriptive sequence in response to an unappealing picture and a complete episode in response to an intriguing story starter. For example, for 6 to 10 year-old students, Schneider (1996) found that picture sequences resulted in the least story grammar information and the greatest extraneous information, but the most fluent productions. Stories retold without pictures resulted in the most accurately reproduced narratives. Merritt and Liles (1989) reported that stories

generated through a simple request to tell a story were longer, but episodically less well-formed, than stories generated in response to a picture.

In addition, modality can affect complexity. Written narratives lag in comparison to spoken language (Freedman, 1987). Freedman reported that only half of the 5th grade students in his study achieved the level of plot development that all of the 7 year-olds in the Botvin and Sutton-Smith (1977) study had achieved orally. The development of written narration continues throughout the school years, with the percentage of stories that include at least one episode increasing through the 12th grade.

Cohesion of the Tale

Cohesion is the method by which one sentence is related to another through sentence structure and word choice (Halliday & Hasan, 1976). Cohesion unites sentences into a text. Cohesion is not specific to narrative, but rather is present in all discourse. It starts with the earliest conversations and develops throughout the school years.

Cohesion can be *exophoric,* meaning the referent is outside the text (e.g., "Put that here") or *endophoric,* with the meaning fully retrievable from inside the text (e.g., "Put the box on the table beside the door"). Cohesive devices include conjunctive cohesion, pronominal reference, lexical and structural parallelism, and ellipsis.

Conjunctive Cohesion

Conjunctive cohesion involves conjunctions and adverbials. According to Halliday and Hasan (1976), they can be additive *(and),* adversative *(but),* temporal *(finally),* causative *(therefore),* or continuative *(anyway).* The fifth frog story in Box 5.4 on page 207 demonstrates multiple *so* conjunctions and *The Revenge,* in Box 5.5 on page 211, provides *but* and *because.* These words link subsequent actions with prior actions in causal and adversative relationships.

Connectives at the discourse level are the same connectives that occur at the syntactic level, but they link meaning across, rather than within, sentences. This cross-sentence link is not a clear distinction in practice, particularly when compound utterances are divided for T-units ("She wants a dog. And I want a cat").

T-units or *C-units* are grammatically based ways of dividing discourse into sentences. A terminal- or T-unit consists of one independent clause and any dependent constituents, including clauses and phrases (Hunt, 1965). Clauses

connected by a coordinating conjunction (e.g., *and, but, or)* are divided into separate T-units when the subject is repeated (e.g., "Sam went to the store/And he bought an apple"). Communication- or C-units (Loban, 1976) have the same rules, but were developed for oral discourse and include elliptical utterances (e.g., "Me too"). Both are particularly helpful for language that lacks pauses in oral delivery or punctuation in print delivery.

Conjunctive cohesion can be considered basic or sophisticated (Ukrainetz, 2001). Basic cohesion (e.g., *or, but, because)* will be the most common level addressed for students with language impairments. However, middle school students who show control of these basic connectives but are still underperforming compared to their peers may benefit from increasing the sophistication of their cohesion. For these students, appropriate use of adverbials (e.g., *although, instead, however, consequently, nevertheless)* can be introduced. Teaching the meaning and use of these words will be more challenging, but will clearly increase the sophistication of the student's work.

Pronominal Reference

Pronominal reference involves the relations between pronouns and their referents (e.g., *girl–she, report–it).* An *anaphoric referent* (e.g., *Sally)* precedes the pronoun (e.g., *her),* such as in the sentence "Sally reached for her coat." Less typically used cataphoric reference employs the referent following the pronoun, as in the sentence "Her name was Sally."

Pronominal reference falls within a larger grouping called reference cohesion, along with articles *(a, the),* and demonstratives *(this, that).* Of all the types of cohesion, pronomial reference is likely the most easily identified and taught. In addition, pronominal reference is a frequent form within the character actions and intentions focus of narrative (Bruner, 1986).

Cohesive usage of pronouns differs distinctly from syntactic usage. In syntactic usage, correctness of the pronoun can be clearly established, regardless of appropriateness or clarity (e.g., the referent is a girl and the word will be used in the subject position, so *she* is the correct pronoun choice). In contrast, for cohesive usage, judgments are made about relative appropriateness and clarity of pronoun choice (e.g., can it easily be determined to whom *she* refers?). Cohesive use of a pronoun must always have a retrievable reference. In the frog stories in Box 5.4 on page 203, *boy/he* and *frog/it* are used appropriately. In *The Revenge* story presented in Box 5.5 on page 207, *they* is confusingly applied because there are groups of both ants and people.

There are distinctly different standards for pronominal reference in informal oral and formal written contexts. In oral language, reference cohesion can be exophoric (e.g., pointing to the person). Cohesion can also be vague. It is not uncommon for competent adults in conversation to say, "She talked to her about the girl," or to use the pronoun *it* with several possible referents present. Oral contexts often involve common background knowledge of the participants, paralinguistic cues, and the acceptance of greater ambiguity, which allow a wider latitude in pronoun use. In written language, pronominal reference must be endophoric (i.e., retrievable from within the text and usually preceding the pronoun). There are no rules on how many times a pronoun can be used before the referent should be repeated, but the guideline is to judge when a reasonable audience would become confused based on the context of expression (e.g., oral or written, informal or formal, familiar or absent audience).

Lexical and Structural Parallelism

Lexical parallelism involves repeating a word, such as the repeated use of *frog* in the frog stories. This is the simplest way to cohere sentences and occurs in most narratives. Parallelism can also involve substituting synonyms. Lexical substitution involves the provision of related words *(frog–toad, frog–amphibian),* which none of the Box 5.4 samples (see page 203) contained. Students do not typically provide substitutions spontaneously (Crowhurst, 1987) and need explicit guidance and an adequate vocabulary to do so.

Parallel structures involve repeating a syntactic structure. The same words can be used or the similarity can derive from the syntactic form, such as the verb tense or the predicate structure. *The Revenge* story in Box 5.5 on page 207 displays strong parallelism. The repeated statements of "They bit X and almost + verb" provide unity to the story and help spoken language flow. In poems, parallel structures provide repeated opportunities to practice a particular syntactic structure in a short, authentic discourse unit. The poem in Box 5.6 demonstrates the cohesion of using a parallel structure.

Substitution and parallel structures add more to narrative quality than to clarity. Frogs can be described using only the label *frog,* and be understood. If *amphibians, creatures,* and *pets* are substituted, the report provides more shades of meaning and is more interesting. Parallel structures can be effective narrative (or poetic) art, but may also be considered monotonous or unsophisticated.

Box 5.6

Poem Demonstrating Cohesion through Repeated Parallel Structure

If I Were a Bug

If I were a butterfly, I would flutter in the air.
If I were a caterpillar, I would crawl in the leaves.
If I were a spider, I would spin a sticky web.
If I were a bumblee, I would hum in the flowers.
If I were a fly, I would buzz in your ear.
Bzzz, bzzz, bzzz.

Ellipsis

Finally, ellipsis, or zero substitution, involves the omission of an item retrievable from elsewhere in the text (e.g., "May I go to the store? You may"). Ellipsis results in incomplete sentences, which are fully appropriate and desirable; continual use of complete sentences would result in a stilted and redundant manner of communication. Ellipsis can be seen in the first story in Box 5.4 on page 203, in which the boy caught one fish and the dog caught two (fish). Appropriate ellipsis depends on context. Ellipsis occurs more frequently in conversation than in narrative. Informal narratives for a familiar audience involve more ellipsis than formal narratives. Written narratives are likely to involve more expansion and explicitness. There are typically few examples of ellipsis in student stories (Crowhurst, 1987). Instruction would focus on when and how to omit or include parts of sentences.

Development

Developmentally, students move from exophoric to endophoric reference (Crowhurst, 1991; Pellegrini, Galda, & Rubin, 1984). The development of discourse cohesion parallels the order of logical relations found in sentence development, moving from additive, to temporal, to causal logical relations. By eight years of age, students can generally provide clear and cohesive narratives (Pellegrini et al., 1984), but sophistication in the use of cohesion continues to develop through adolescence (Bennett-Kastor, 1984; Crowhurst; Klecan-Aker & Hedrick, 1985; Liles, 1985). Changes involve increases in the frequency and variety of forms and the distance between cohesive ties as well as further reductions in ambiguity. Cohesion continues to be a challenge into

the college years (Crowhurst, 1987; Neuner, 1987) because of the high standards for clear endophoric reference within formal written language.

Story Art

Analyses of degree of independence, story grammar, and cohesion focus on the transmission of information within narrative. However, skillful narrators care about more than making sense; they strive to achieve feelings such as humor, suspense, mystery, and emotional involvement (Kernan, 1977; McFadden & Gillam, 1996). Story art focuses on what makes a story special, sophisticated, or appealing (Ukrainetz, Justice, et al., in press). The examination of this expressive function is story art analysis. Story art analysis is directed at distinguishing casual or minimal expression ("I was scared") from elaborated or artful expression of perspective ("Terrified, I shook like a leaf"). It also examines how the narrator uses these artful expressions to build the story toward its climax.

Story Art Analysis

Story art analysis is based on high point analysis. High point analysis was originally developed to examine how narrator perspective is transmitted to an audience and how the emotional high point or climax is achieved for personal narratives (Kernan, 1977; Labov, 1972; Labov & Waletsky, 1967; Peterson & McCabe, 1983). The version presented here considers these factors, but more in terms of how a narrative is crafted as an artful performance.

High point analysis captures the difference between an informational narrative versus a narrative where the event and the story matter. Peterson and McCabe (1983) illustrate this difference with two students' stories about bee stings. One eight-year-old girl provided a factual recount of the event. After being stung, she said she, "just went in the house and had to have something on it" (p. 30). In contrast, a five-year-old girl described her response to the bee sting as, "I screamed and I screamed and I cried and I cried" (p. 30). She then detailed how three adults had to carry her into the house to recover. The second story has a clear climactic moment with considerable evaluative language that displays the narrator's view of the event.

In high point analysis, a fully formed narrative has six components: opening appendage, orientation, complicating action, evaluation, resolution, and closing appendage (Labov, 1972; Peterson & McCabe, 1983). Complicating actions and resolutions form the informational body of the story. They overlap with the complications and consequences of story grammar, so are not a focus of this analysis. Table 5.3 presents three of the

Table 5.3

Story Art Elements

Category	Element	Example
Appendage	Introducer	*Once there was*
	Abstract	*This story is about a very bad day.* *The Lost Frog*
	Theme	*This was turning out to be a bad day.*
	Coda	*To this day, he always remembers to tell the boy when he leaves for an adventure.*
	Ender	*The end.*
Orientation	Character names	*Joe, Froggie*
	Character relations and roles	*the mother, his pet, the teacher*
	Ongoing external conditions	*It rained all day long.* *He was left all alone.*
	Personality attributes	*He loved adventure.* *He was always late.*
Evaluation	Modifiers	*quickly, so, almost, consequently*
	Phrases and expressions	*woke up on the wrong side of the bed, rather a lot, as fast as he could*
	Repetition	*very very fast, he looked and looked and looked*
	Direct dialogue	*He thought, "I am so in trouble!"* *He yelled, "I've been looking everywhere for you!"*
	Internal state words	*decided, thought, concluded, discouraged, angry, tired*

Sources: Labov (1972); Peterson & McCabe (1983); Ukrainetz, Justice, et al. (in press)

components that can be examined for artful aspects: appendages, orientations, and evaluations. *Appendages* are statements that introduce, comment on, and conclude the story. They include: (1) *abstracts,* which suggest what the story will be about; (2) *themes,* which are restatements of the main idea during the story; and (3) *codas,* which provide a lesson learned or bring the listener back to the present. *Orientations* provide background information on the habitual actions and nature of the characters or on external conditions. They are generally clustered at the beginning of the narrative. Successful orientations invite the listener to care about the characters and understand their critical characteristics. *Evaluations* are a large category of verbal and nonverbal elements that contribute to the art of story and the effective transmittal of listener perspective. While evaluations can appear anywhere in the narrative, they are generally concentrated after the complication, stopping the action to build interest and suspense towards an emotional high point (Labov; Peterson & McCabe). There can be many evaluations of many types in a narrative.

Story art analysis focuses on the elements that provide expressive elaboration, resulting in a more literary, creative, or sophisticated story. For example, "The end" is more literary than "That's all," "He stared back silently like a cat" is more creative than "He didn't answer," and "A mere slip of a girl" is more sophisticated than "a little girl." Story art analysis examines whether story grammar or cohesion elements go beyond the minimum. For example, basic setting information of character, place, and time is not considered particularly artful. Of more interest are character names, relations, and personality features. A connective such as *consequently* is more sophisticated than *because.* Complications may be present, but it is the placement of evaluative elements in a concentration around the complication that makes the moment climactic in a story. Thus, story art adds a dimension to episodic and cohesive analyses, showing how students go beyond reporting information to make their stories special.

Not all stories show clear climactic moments. Stories that would be considered description sequences or chronological sequences do not have climaxes. The student may build toward a climax, but end the story there, leaving the audience hanging. Preferably, the narrator will resolve the story with a satisfying ending that may include a coda about the lesson learned.

Looking for Story Art

The stories in Box 5.4 on page 203 can be examined for narrative art. None of the frog stories provide elaborated appendages or orientations. The narrators do not forewarn us about the point of the story or tell us the moral of the story.

They also give little orientation information. However, there are some story art elements.

The first two stories have no high points; they simply describe and list events. In the first story, the appendage "One day..." cued the listener that the narrator intended this to be a story, despite its lack of evaluative elements and a high point. In the second story, the orientation is better developed compared to the other stories, with a statement about the boy's love of playing in the pond.

The third story is short but shows clear story art. A lengthy search for the frog is implied with two well-chosen evaluations: *kept looking* and *finally.* In this story, the complication is developed with three lines that contain details about where the frog went and how fast he disappeared. The high point is the search. To transmit the atmosphere surrounding the boy's determined and frightening search, the narrator uses descriptive words *(creepy, scary, grab),* repeated words *(called and called; very, very),* and parallel structures *(taking a scary path).* The search is minimally resolved by finding the frog, but there is a lack of denouement. A more effective story would elaborate on how the boy felt, how he and the frog made it back home, and what the boy learned from this event. In contrast to the third story, the fifth frog story is longer and has more sophisticated story grammar structure, but is less artful. The search could be called the high point because it is an extended search. However, there is no heart to this story. It reads like a factual reporting of the search, rather than a desperate seeking for a beloved pet.

Another example of concentrations of evaluations is found in *The Revenge* in Box 5.5 on page 207. The high point is a combination of the attack and the effects of the attack. The repetition of the biting statements prolong this action-building part of the story. The effects are emphasized by listing everyone who got sick or almost sick, even people of power and responsibility, such as the doctor and parents. This artful use of evaluations brings the audience to the high point with everyone almost dying.

Development

Story art shows some developmental progression. For personal narratives, Peterson and McCabe (1983) found that preschoolers tend to produce confused or chronological plot patterns. Five-year-olds favored ending at the high point. This pattern dropped in frequency but continued to be a noticeable pattern to nine years of age. By seven years of age, half of the students in Peterson and McCabe's study could tell personal narratives with the components of a classic plot. Students as young as three could provide orienting information,

but the detail, variety, and tailoring to audience needs developed to the oldest age sampled, nine years. Likewise, appendages and evaluations were present from the earliest ages, but increased in frequency and variety to at least nine years of age (Peterson & McCabe; Umiker-Sebeok, 1979). Sophistication in personal storytelling continues to develop into adolescence and adulthood (Kernan, 1977; Labov, 1972).

Picture-based fictional narratives are a more common elicitation context in school. For picture sequence narratives from the Test of Narrative Language (Gillam & Pearson, 2004), Ukrainetz, Justice, et al. (in press) examined the use of appendages, orientations, and evaluations in almost 300 students, 5 to 12 years of age. Appendage use was lowest in both presence and frequency, and did not change with age. Orientations showed small increases with age. Evaluations were most frequent and showed the greatest age changes. The largest changes in presence and frequency were observed between 5 and 9 years of age.

Story art is more of a holistic evaluation than a discrete item judgment. Box 5.7 on page 217 provides an example of a "typical" narrative for each of 3 age groups for picture-based narratives. These narratives demonstrate the mean length and percent of appendages, orientations, and evaluations for each of 5–6 years, 7–9 years, and 10–12 years. In sum, the picture-based imaginative narratives of younger students tend to be of static images, chronological progressions without a story sense, or progressions with evaluative elements dispersed throughout. The appendages and orientations tend to be minimal. Students over 7 years of age commonly had stories with high points, but satisfactory resolutions were infrequent. Interesting word choices and character dialogue were frequently present. Sometimes, these students provided story titles, abstracts, and codas.

It should be noted that story art can sometimes occur in unexpected ways. For example, stories are usually told in past tense. Present tense or tense mixing is typically an indicator of linguistic immaturity or discourse control difficulties. In addition, long or complex sentences are often assumed to be better. However present tense and short, active sentences can be used strategically to amplify exciting parts of the story, as demonstrated in this excerpt from an 11 year-old's narrative:

> 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

Box 5.7 Narratives Illustrating Expressive Elaboration from Three Age Groups

5–6 Years

Once there was a little boy. He was sleeping in his bed. And he went to go eat his breakfast and accidentally took the string out of his shoe and accidentally broke. And then he tried to go to school with the bus. But the bus leaved already. And he had to walk to school. And then the teacher said he was late.

7–9 Years

One morning Bob woke up. And it was twenty after seven. And he was running late for school. And he started pouring a bowl of cereal. And he wasn't paying attention. And he spilled some milk. So he started to clean it up. And then he said I just can't have breakfast this morning. And he went and got dressed. He accidentally tore his shoelace. So he got some tape and taped it. When he got his backpack and ran to the school bus stop he missed the school bus. So he had to run all the way to school. Her teacher got mad at him because he was late. She was wondering if he would come. The end.

10–12 Years

One morning a kid woke up. And his name was Todd. He got up and he looked at his clock and it turned out he was almost late for school. And so he got out of bed. And got dressed hurriedly. And he went into the kitchen. This is where he poured his favorite cereal was out. So he had to do his least favorite which is crunchymunchys. And while he was looking at the clock worrying about time he poured milk all over his cereal. After he got dressed he started to tie his shoe. And the shoelace snapped. After a long time of trying to repair the shoelace he decided to give up. He put on his backpack ran outside and discovered his school bus had raced ahead of him. After a long and treacherous time of walking to school the teacher said he was late. And he had to spend the recess inside.

From "The Development of Expressive Elaboration in Fictional Narratives," by T. A. Ukrainetz et al., in press, *The Journal of Speech, Language, and Hearing Research.*

> 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. And they **go** behind a bush. And they **look**. And they **can't believe** their eyes... (Ukrainetz, Eisenberg, Justice, & Kaderavek, in press)

Appealing stories, which can be created in many ways, can occur at any age. In general, there is a gradually increasing sense of story and expressive sophistication, which may peak at about 10 years of age for picture-based narratives, but continue to develop for personal anecdotes outside of a school context. Attention will now turn to assisting students in developing more complex narrative structure from story art and other perspectives.

Books and Notations for Improving Narrative Structure

Two foundational tools are provided here for teaching narrative structure. The first tool is children's literature. It is used as a model, a context, and a source of inspiration for the lessons to follow. The other tool is pictography, a way of temporarily representing chronological story events for recall, revision, and retelling.

Narrative Structure through Children's Literature

Story structure and other language skills are readily and enjoyably taught through children's literature (Strong & Hoggan North, 1996; Ukrainetz & Trujillo, 1999; van Dongen & Westby, 1986). Reading and guided discussion of storybooks with follow-up activities leads to better story retelling, emergent reading, book concepts, and story comprehension (Morrow, O'Connor, & Smith 1990). Storybooks abound that exemplify types of story grammar structure, from action sequences to complex episodes. Stories often contain multiple examples of the story grammar structure, allowing repeated opportunities for discussion and analysis. Cohesion is present in all stories. Some are good examples of particular cohesive devices. Children's literature is worthwhile just for the pleasure of story. Across words and pictures, in myriad ways, good books exemplify the ways of story art.

Books should be selected for the combination of the narrative structure to be taught and the appeal of the story. There is no need to select literature based on reading level when it will be shared orally. Reading aloud allows young

students to enjoy books beyond their independent reading level. Conversely, illustrated books with a minimum of text can be used for complex and sophisticated narrative structure intervention with older students.

A description of books that employ repeated examples of particular episodic structures, narrative art, and cohesion follows. The books are ordered from simplest to most sophisticated story grammar structure. The simplest levels can be used as starting points for the students to increase the story grammar complexity of the tale told by adding a complication, an attempt, or a resolution. A bibliography of children's books cited in this chapter is provided as an Appendix (see page 246).

Thematic Sequence

Two classic, patterned storybooks that exemplify thematic or descriptive sequences are *Goodnight Moon* (Brown, 1975) and *Brown Bear, Brown Bear, What Do You See?* (Carle, 1995). The first story consists of a series of good night wishes to items in the room and in the sky. The thematic unity occurs through the repetitive goodnight wishes and the verse element. *Brown Bear, Brown Bear, What Do You See?* involves one animal seeing the next animal, until the animals see the teacher who sees the students, who see the animals, and the circle is completed. Its melodic line, patterned sentences, simple observations, bold illustrations, and circular thematic line are entrancing. Cohesion is present in both these stories primarily in terms of parallel structures and lexical repetition.

These two stories are clearly not episodic narratives. They do not even fit the definition of a narrative and would not be used as a model of narrative structure. However, they reflect how young children tell their earliest stories and they evidence narrative art. The patterning and verse allow young children to manage extended story turns.

Action Sequence

All by Myself (Mayer, 1983) details the independent accomplishments of a little furry fellow. The actions are organized from getting up in the morning through going to bed at night. The chronological format, without complications or causal relations, represents an action sequence. Adding cohesive temporal connectors would make this more clearly an action sequence. Cohesion is contributed mainly through the parallel structure of "I can." This would be a good model for the first step in narrative structure development. Generating temporal connectors to improve the story could be the next step in refining action sequence and cohesion structure.

The Berenstain Bears Go to School (Berenstain & Berenstain, 1978) has a more developed story structure. It is still basically an action sequence, recounting the steps prior to and during Sister Bear's first day of kindergarten. However, it has more description, feelings, and thoughts than *All by Myself.* There are even moments of abbreviated episodic structure (complication plus resolution) such as when Sister Bear comforts her nervous seatmate on the school bus. This story would be a step up from *All by Myself,* while still presenting a series of primarily temporally linked actions.

Incomplete Episode

Alexander and the Terrible, Horrible, No Good, Very Bad Day (Viorst, 1972) details the trials and tribulations of one very bad day. This story is basically a repeated reactive sequence in which bad things keep happening without character control, but some episodic relations are apparent. Alexander has reactions (leading nowhere), internal motivations (leading to protests), and some futile attempts to solve the problems that are bigger than the six-year-old. A next step might be problem solving better solutions to his situation, moving the incomplete to complete episodes.

In terms of narrative art, *Alexander* uses many evaluative techniques, but no climactic high point. The long, compound sentences emphasize the number of bad things that happen within one breath. Short, parallel sentences, with Alexander's lot last also emphasize his plight. The refrain "terrible, horrible, no good, very bad" day and thoughts of Australia unite the story. The seemingly mundane events are those that matter very much to a child.

Complete Episode

Gregory, the Terrible Eater (Sharmat, 1980) presents two linked complete episodes. Gregory the goat prefers foods his parents consider unhealthy (complication). The worried parents take him to the doctor who says to introduce healthy foods gradually (motivating state). The parents do so (attempt). Gregory learns to enjoy the supposed healthy goat diet of cans, tires, and glass (consequence). But he starts to eat too much (next complication). His parents worry about his overconsumption (motivating state). They fill his room with items from the dump and let him eat to his heart's content (attempt). Gregory gets ill. When he recovers, he still wants goat food, but in reasonable amounts (consequence).

This book's appeal comes from the reversal of the notions of edibility and healthy food, placed in the familiar issue of parents frustrated with a picky eater.The densely packed lists of "healthy" and "bad" foods shows the

narrator's focus on edibility and eating consequences. The juxtaposition of *picky* and *terrible* versus *I want what I like, good* versus *revolting, goat* versus *pig,* emphasizes the issue.

Mushroom in the Rain (Ginsburg, 1974) provides multiple complete episodes. An ant takes shelter under a mushroom. Then a series of creatures seek to hide under a mushroom. This demonstrates an attempt to resolve complications, with a repeated, simple-episode pattern. In addition to structure, synonyms for *wet,* conditional verbs, and peer interactions are possible targets for intervention. This book can also provide a lesson in reference cohesion. The many characters necessitate clear pronoun reference. How does one select *he* or *she* and who is referred to by *they?* A lesson is demonstrated later in this chapter. Other lessons based on this story were presented in Chapter 2.

Multiple Attempts

Mercer Mayer wordless picture books are ideal for language intervention. The small, detailed, black-and-white drawings make the stories suitable for older students. *Frog Goes to Dinner* (Mayer, 1974) is an example of repeated attempts to solve a problem, with hilarious consequences. In addition to narrative structure, this particular book presents many vocabulary opportunities dealing with instruments, food, clothing, and facial expressions.

Frog, Where Are You? (Mayer, 1969) has probably been studied more than any other children's story. Berman and Slobin (1994) and Berman (2004) are two volumes almost entirely dedicated to cross-linguistic narrative studies of this book. *Frog Where Are You?* is a single episode with multiple attempts to solve the problem of the frog's disappearance and entertaining outcomes of each attempt. Narrative art options are open with these wordless books. A simple story opener or an abstract and detailed orientation can be taught. A few internal state words or many feeling and cognition words can be modeled. An example is presented later in this chapter.

The Legend of the Lady Slipper (Lunge-Larsen & Preus, 1999), a storybook retelling of an Ojibwe tale, is another example of multiple complications with multiple attempts to resolve. However, its main strength is in the story art. The story, along with its multiple layers of climax, imagery, and word choice, is detailed in a story art lesson later in this chapter.

Multiple Complications

Sheep in a Jeep (Shaw, 1986) is a popular verse story that details the misadventures of six sheep in a jeep. The sheep have three accidents with the jeep, each

of which necessitates multiple attempts to solve the problem. The story is sparse, so the complication and attempts are easy to identify. This structure can be charted. This could be a model for a parallel humorous story on other critters dealing with troubles with motor-powered vehicles, or without the verse element. In addition, the rhyme and alliteration provide a context for teaching phonemic awareness (see Chapter 10).

A Promise Is a Promise (Munsch & Kusugak, 1988) is an entrancing story about a Canadian Inuit girl's promises to her mother and sea monsters called Qualupilluit. Allusha's attempts to extricate herself from her promise to the Qualupilluit and from the subsidiary complications that arise provide multiple episodes with multiple attempts to solve problems. A story grammar lesson is presented on *A Promise Is a Promise* later in this chapter. Contrary to Western style, as the problem develops, the dialogue diminishes, with the characters doing more thinking and acting than talking. In addition, the solution comes from the family, rather from an individual heroic figure. This story tells universal tales about boogeymen, promises, and the wisdom of parents.

Alternate Episodic Structure

Not all good stories follow episodic structure. Western stories are typically *topic-centered,* with a chronologically ordered flow of events. In an alternate structure, called *topic-associated,* one topic generates another. An element in one topic will stimulate a memory of another topic. This storytelling is often co-constructed, without a clear narrator and audience (e.g, "Do you remember when...?" "Yeah, I remember that day..."). While this organization of storytelling has been associated with African-American storytelling (e.g., Michaels, 1991), it also can occur in informal conversational storytelling among participants familiar with the event (Westby, 1985).

Tell Me a Story, Mama (Johnson, 1989) is an example of topic-associated story structure. In this lovely story, a young girl and her mother move through reminiscences of the mother's childhood. They have a common understanding of the events and characters and need only refer to them briefly to stimulate a flood of memories. They share in the telling, strengthening their bonds of family history and emotional closeness. This alternate structure is not used in literate discourse in the school years, and so would not be a target for intervention. However, it can be appreciated as an alternate way of storytelling suitable for informal contexts.

Pictography: A Narrative Representation Tool

Stories are long and multifaceted, and the spoken word is a transitory event. The SLP needs a way of representing stories with structural support that aids memory, reflection, revision, and sharing.

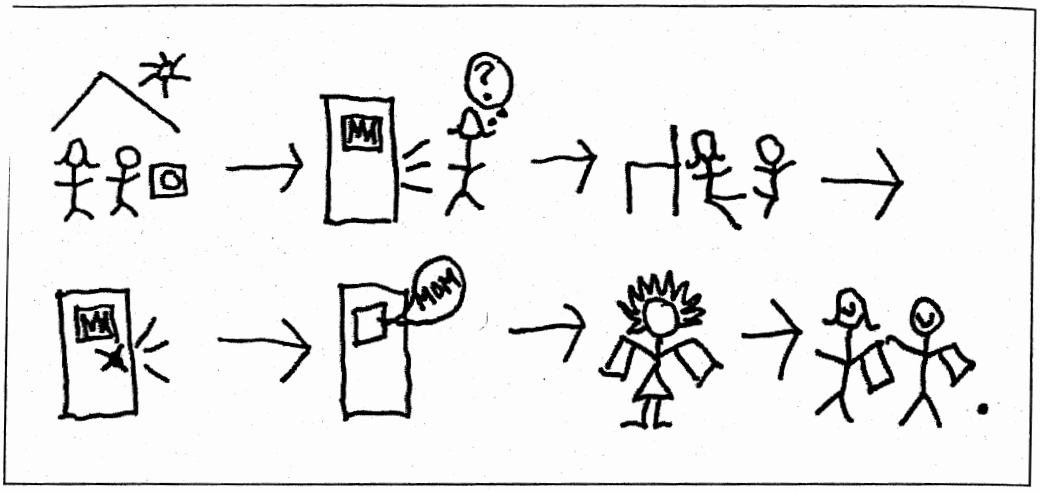
An obvious method of representation is writing. Unfortunately, writing is painfully slow for many students with language-learning disabilities. Text production fully occupies their mental resources and they may be challenged to even read their own work. Revision, if it occurs at all, deals with only the mechanics of writing (Butler-Nalin, 1984; Flower & Hayes, 1980). Story content and organization are forgotten. The dynamic and pleasurable interchange of narrative creation grinds to a halt under the demand to write.

Drawing is an alternative to writing. In the early grades, drawing is often recommended as a prewriting strategy. It stimulates story ideas and provides visual reminders of story details (Calkins, 1986; Myers, 1983). However, beyond the first grade, drawing has limited utility within the composition process. Static, detailed images do not lend themselves to temporal or causal organization. As well, the aesthetic involvement distracts the author from the task of narrative composition.

An alternative to drawing and writing is a notation that employs aspects of both. *Pictography*, or picture writing, does not represent words directly. Rather, it represents ideas and events that can also be carried in language (Gelb, 1952). Such a representation system requires only a handful of scenes to represent a narrative. Pictography is composed of simple, schematic sketches, organized in a left-to-right, chronologically based layout. Figure 5.1 on page 224 illustrates a pictographic representation. Pictography combines the ease of simple drawings with some of the representational ability of writing. Pictography falls within the general domain of graphic organizers, which present information in words, phrases, or occasionally pictures, using schematic networks that emphasize the relationship among concepts (Pehrsson & Denner, 1988). Pictography differs from other graphic organizers in that the representation is primarily pictorial, and the focus is on representing the chronology of events rather than concept analysis.

Pictography provides memory and organizational support for stories, allowing recall and discussion of oral narratives and early drafts of written narratives or procedural exposition. As a low-technology tool that students can use independently, pictography has applications both as a structural support for language development and as an ongoing compensatory strategy within the classroom (McFadden, 1998; Ukrainetz, 1998).

Figure 5.1 **Clinician's Pictographic Planning—Scary Visitor**



From "Stickwriting Stories: A Quick and Easy Narrative Representation Strategy," by T. A. Ukrainetz, 1998, *Language, Speech, and Hearing Services in Schools, 29,* p. 199. © 1998 by the American Speech-Language-Hearing Association. Adapted with permission.

Facilitating Sequence and Content

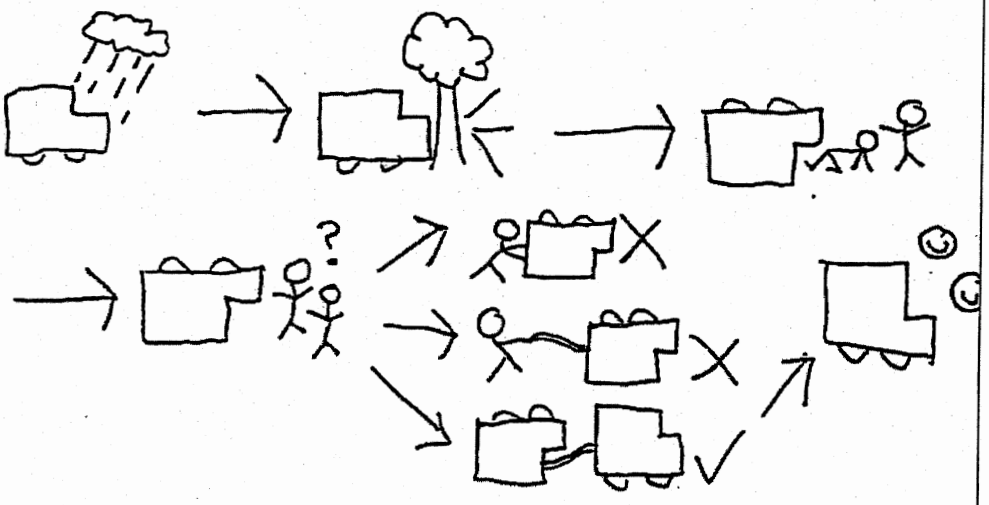
Pictography has powerful effects on temporal organization and quality of discourse. The multiple scenes and arrows clearly suggest movement through time. Students who employ primarily description sequences move into action sequences with the aid of pictography (McFadden, 1998; Ukrainetz, 1998). Pictography, lacking the complications of print, also allows greater attention to idea production. Students' stories are longer, better quality, and are drafted faster. This advantage is most apparent for students with the greatest difficulty writing.

Teaching Pictography

Pictography, or picture writing, is easily taught to students, who often call it "stickwriting," reflecting the stick figure people inhabiting the pictures. Pictography can consist of as few as three scenes (beginning, middle, and end), or as many as a dozen. The pictography is organized left-to-right and top-to-bottom, to make it similar to writing. Movement through time is represented with arrows between each action scene. Complex episodic structure can be graphically represented as shown in Figure 5.2. This story, about the solution to an overturned truck, emphasizes the multiple attempts to solve and the outcomes of each.

Figure 5.2 **Clinician's Pictographic Planning—Truck**

In this story, a truck is flipped over. There are two unsuccessful attempts and one successful attempt to right the truck.



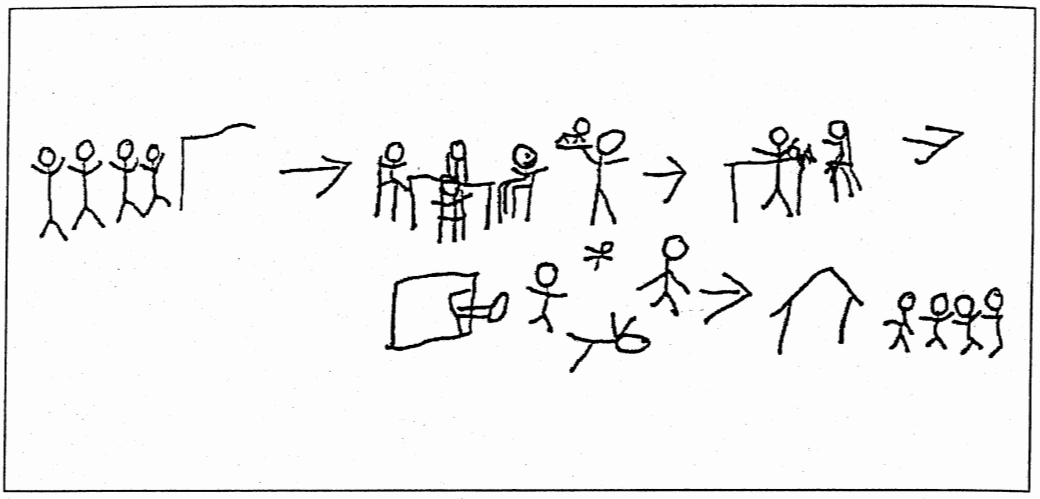
From "Stickwriting Stories: A Quick and Easy Narrative Representation Strategy," by T. A. Ukrainetz, 1998, *Language, Speech, and Hearing Services in Schools, 29*, p. 205. © 1998 by the American Speech-Language-Hearing Association. Reprinted with permission.

Students learn the physical form of pictography without difficulty. For example, a second grader provided the pictography in Figure 5.3 on page 226 in his second encounter with this representational form. Within as little as a single teaching session, students from first to seventh grade can accomplish the schematic sketches and graphic organization. To keep the focus on the story rather than the drawing, the sketches must be "quick and easy" and "just enough to remember."

Pictography is presented to students via modeling. The SLP demonstrates the story's pictographic creation, not just the finished product. The SLP thinks aloud throughout the process, demonstrating how to select key ideas, make simple sketches, and organize the content. Box 5.8 on page 227 illustrates this process. The students then retell the story from the pictography.

A small next step has the students take dictation. The SLP tells a short story and the students use pictography to represent it. The SLP talks them through their sketching, commenting on their selection of key notations, using the quick and easy rule, and organizing left-to-right with arrows. After this step, students move into using pictography for their own ideas. The SLP again

Figure 5.3 **Second Grader's Pictography**



From "Stickwriting Stories: A Quick and Easy Narrative Representation Strategy," by T.A. Ukrainetz, 1998, *Language, Speech, and Hearing Services in Schools, 29,* p. 200. © 1998 by the American Speech-Language-Hearing Association. Reprinted with permission.

talks them through the story and the sketching. The emphasis is always on "quick and easy." Writing is not allowed unless it is produced quickly and easily. This rule has some related benefits, which will be discussed later.

Applications

Narrative structure and pictographic representation go hand in hand. Although students have story ideas, they need help sequencing and chunking the ideas in manageable pieces, both for the story and for the visual representation. As the student learns to represent narratives with pictography, chronological order and sequence also emerge.

After the pictographic draft, the story is discussed. The parts can be coded as setting, complication, attempt, and consequence. As students compose or revise their stories, they are guided into using motivating states, plans, attempts, or consequences. Depending on the language objectives, the lesson's focus may be on retelling the story coherently and sequentially, using a particular story structure, or revision and extension. Particular words, events, details, or sequences that would improve the story can be added.

Pictography is applicable to the classroom composition process. Within the composition process, substantive revision is particularly challenging for students with writing difficulties. Pictography supports revision. It is best

Box 5.8 Teaching Pictography through Modeling the Process for the *Scary Visitor* Story

I am going to make up a story about kids who get tricked. I'll start over here, in the top-left corner. I'll go to the right, like writing. The story is going to be about a girl, Teresa, and her brother, Paul. *Once, there were two children, named Teresa and Paul. They stayed home one Saturday morning to watch cartoons.* I'll draw two stick people. No faces, that takes too long. Quick and easy, that's the rule. I will just put a roof shape over their heads to show the house. That isn't a very good house, is it? But it is good enough to remember. There is a sun to show daytime. And here is a quicky television. A figure with a circle inside. Good enough. *Then.* See, I put an arrow to the right to show where to go for the next part of the story. *Then the children heard a knock at the door.* See the lines? That means a loud sound. *They looked through the window and saw something furry. Teresa thought it might be a bear! They were scared, so they hid behind the chair. Someone knocked again, louder. Teresa locked the door.* See that X? That means lock the door. *Then a voice said, "Hey kids, it's Mom!"* I put "Mom" in a balloon like in the comics. Just one word, that's quick and easy, and enough to remember. Now another arrow. *It was just their mother. She had groceries in both hands, so she couldn't open the door. She was all fuzzy because she just got a perm.* See, I made her hair really big and gave her groceries in both hands. *They helped her carry the groceries in and laughed about how silly they had been. The end.* I put a period for the end. Kind of like writing.

suited to organizational revision, where episodic elements are added or parts are rearranged. They can be inserted or the pictography can easily be redone. Some word level revision can also occur. Nouns, pronouns, verbs, adjectives, and adverbs can be noted at points in the story. So long as the need is limited to a few words, they can be combined with pictography.

A classroom teacher had her third- and fourth-grade students use pictography in composing imaginative narratives (Ukrainetz, 1998). The students were asked to imagine and write a story about a day in the life of a dinosaur. The teacher discussed story possibilities, then modeled drafting a story using pictography on chart paper. The teacher's story was long, with 15 action

scenes. The students then did their own pictography and followed it with written composition. The teacher reported that the pictography procured such sufficiently good written results that she considered it a first draft, rather than a prewriting draft.

Pictography works well in cooperative groups. One student can devote full attention to the story generation while another student scribes pictographically. Pictography can also assist listening comprehension. While students are listening to a story, the SLP periodically stops reading and asks them to sketch the part of the story they have heard. Students attend better and recall more details this way than by simply listening to the story.

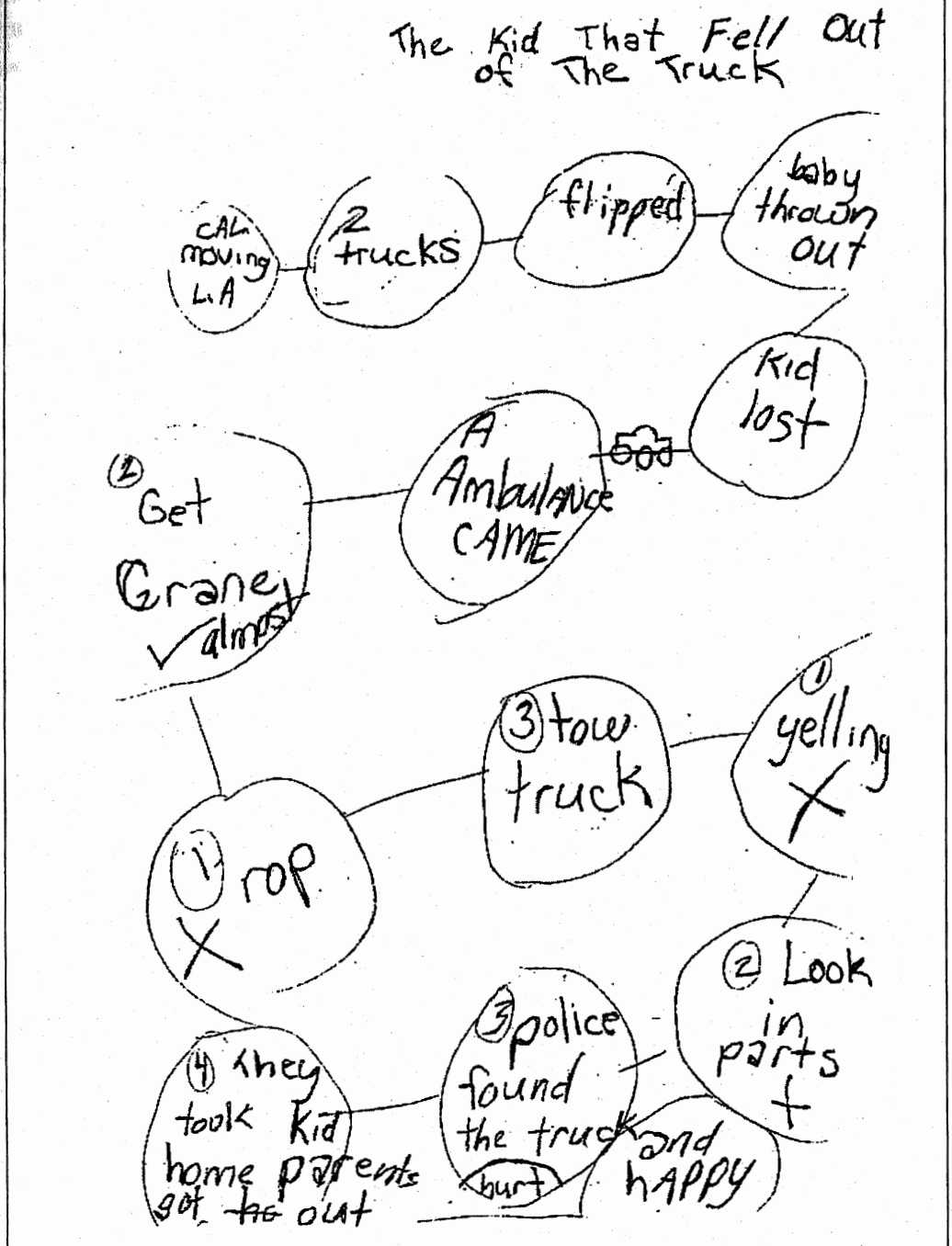
Older and Younger Students

Pictography is challenging for kindergartners and preschoolers, who have difficulty producing these schematic images. Stickwriting and artistic drawing look much the same at this age, and mental resources are fully occupied producing the simplest images. However, young students can tell stories from adult pictography. Paley's (1990) kindergartners dramatized stories that they had previously composed via dictation. Instead of dictation, which the students cannot read themselves, adult-composed pictography can be used to support their tellings. Charting out a cooperatively created story or a previously read storybook allows for a visual guide that can be used for story retelling or dramatic reenactments.

A benefit for older elementary students is improvement of note taking. Students' prior lessons in spelling, grammar, and presentation interfere with note taking, which involves writing only significant words and phrases while maintaining online comprehension of the content read or heard. Students tend to write full sentences with correct spelling even when explicitly directed to generate only key words (Bereiter & Scardamalia, 1982). With pictography, the SLP already models key words and strategic punctuation such as "Help!" in a speech bubble. This model can be moved intentionally into a written rather than pictorial display. Older students may spontaneously take writing further (Ukrainetz, 1998). They start to "sneak in" written words. They must select words they can write fast enough to keep within the "quick and easy" rule and they tend to select words that they could have pictorially represented, predisposing without direct instruction toward selection of key words. Figure 5.4 on page 232 shows the spontaneous key-word planning composed by three older elementary students with learning disabilities.

Figure 5.4 **Key Word Planning in Place of Pictography**

This story of an overturned truck and a lost child is by older elementary students and contains an embedded episode.



Moving Young Children into Independent Storytelling

Intervention with preschoolers involves moving children toward independent, monologic discourse. Children may retell personal events or familiar stories. Stories are co-constructed by the SLP and children telling the story. The aim is to prompt the child into progressively longer turn sequences until the story is clearly owned and shaped by the child.

In teaching about narratives, the SLP's knowledge of the narrative's source event aids in interactive scaffolding, such as prompting the child, modeling story parts, and taking a supportive turn in the storytelling. Familiarity with preschool activities, contact with the home, and knowing the child as an individual all allow awareness of life experiences upon which personal narratives are based. Familiarity with recurring or recent storybooks, television shows, and movies lead to supportive retellings of imaginary narratives. Sharing a storybook several times before retelling, reenacting, or creating parallel stories provides a mutually familiar event structure. Repeated readings also promote more child talk, more spontaneous commenting, changing talk focus, and increased quality of thought (Martinez & Roser, 1985).

In addition to mutual event familiarity, an underlying interest in the child's telling and a willingness to let the child do the talking are necessary parts of moving the young child into greater independence. Trousdale (1990) read and retold stories to a child until they became familiar and the child started participating in the retelling. Trousdale described how the child, Tim, modified the *Jack and the Beanstalk* retelling by adding 10 dollars to the beans exchanged for the cow, thus eliminating the mother's punishment of Jack. Tim later added Superman and a magic zapping power to the story to help Jack. Tim was able to move back and forth between the roles of listener and teller during the co-narrated story. For another story, *The Bremen Town Musicians,* Tim listened several times to an audiorecording. He then spontaneously provided a 15-minute complete retelling of the story—a significant accomplishment for a six-year-old.

After several readings, children can often independently pretend-read entire stories with eyes on the print and appropriate story intonation (Sulzby, 1985; Sulzby & Zecker, 1991). Story retelling and dramatic reenactments with SLP guidance allow the child to manage longer and more coherent pieces of text (Culatta, 1994; Morrow, 1985; 1986; Paley, 1990). Owens and Robinson (1997) suggest using group chanting of repetitive patterns as a way of

responding that provides structural support for retelling segments of stories without calling notice to one particular child. Kirchner (1991) provides a structured sequence of prompting, called *reciprocal reading.* Reciprocal reading involves reading a book aloud several times, then pausing at moments for a cloze response on a desired segment of text. With repetitions, the cloze response involves progressively longer segments of text. Once the text is well-practiced, roles are reversed, and the child prompts the SLP to respond. Finally, the child can retell the story in its entirety.

As previously suggested, preschoolers' storytelling can be supported through pictography. For young children, the SLP sketches out the main or salient story events in chronological order. The children retell the story from these sketches. After the SLP has modeled drawing the story, for the next retelling, the children assist in drawing individual scenes. The SLP prompts for the event recount before they draw and again afterward (e.g., *Your turn. What happened next in the story... That's right, the mouse asked the ant to let him under the mushroom. OK, you draw the mushroom and the mouse... Good work, now tell me again what happened).* The focus is on the children telling the main events of the story in order. In addition, character feelings, causal relations, and sentence structures can be emphasized (e.g., *Why did the mouse want to get under the mushroom? Because he was wet? Say the whole sentence so we understand. The mouse wanted to get under the mushroom because he was wet).*

These recurring readings and retellings allow both a mutually familiar event structure and repeated opportunities for learning. Guided storybook reading and retellings form the foundation for moving into activities involving parallel stories that reflect the storybook theme or children's own stories (Paley, 1990; Trousdale, 1990). For young children, these can be enacted through dramatic play or as monologues with visual props such as felt boards, toys, and pictures. While temporal ordering and story art are introduced, the primary focus for these activities is a movement toward independent telling and basic event ordering, rather than improvement in specific episodic, cohesive, or artful structures.

Teaching Story Grammar

Story grammar is a common target of instruction in the elementary grades. While terminology may vary, students are often familiar with settings, characters, problems, feelings, and solutions. First graders are beginning to formulate episodes to tell their stories and older elementary students are exploring the

complexities of motivating conditions, multiple attempts, multiple episodes, and multiple agents operating in support or in conflict.

Story Grammar Cues

Students can be taught to use more complex story grammar organization in their narratives. Graves and Montague (1991) provided upper-elementary and junior high students with story grammar cue cards during planning time to remind them of basic episodic elements to include in their narrative compositions: setting, character, problem, plan, and ending. The students checked off story parts as they incorporated the parts into their stories. This procedural facilitation served to help students self-monitor and resulted in longer and qualitatively better stories. The story grammar checkoff proved to be more helpful than planning time alone or planning time combined with a simple review of story grammar elements. Students with learning disabilities were able to dictate or write narratives that were similar in quality to those of typically achieving students when they were given planning time and procedural facilitation.

Graham and Harris (1999) suggest teaching the mnemonic SPACE for *setting, problem, action, consequences,* and *emotions.* Along with the task-specific mnemonic, Graham and Harris teach general self-regulation procedures dealing with defining the task, planning, self-evaluation, self-reinforcement, and coping. They emphasize teacher modeling of self-talk and composition. Students develop background knowledge, discuss strategy goals, have the strategy modeled, memorize the mnemonic, and practice the strategy with guidance. Through this process during repeated composition opportunities, students are scaffolded into independence and increased levels of narrative performance.

A Story Grammar Lesson

Explicit attention to story grammar structures improves students' narrative performance (e.g., Morrow, 1986). Facilitation of specific narrative structures involves a focused skill plan. The following is a several-session guideline for teaching multiple attempts to solve a problem. The author has used versions of this in pull-out, self-contained, and inclusive settings. A key to providing intervention in larger group settings is to minimize whole group instruction and maximize interactions with individual students through co-teaching and cooperative group arrangements.

Analyzing Multiple Attempts

The process starts with students brainstorming the parts of a story they know, to determine initial knowledge of story grammar terminology. The SLP prompts by asking what is needed at the beginning of a story, what is needed in the middle, and what is needed at the end. As the students offer words, the SLP introduces the terminology for each element and enters the word in the left-most column of a blank story grammar chart. (A completed story grammar chart for this lesson is shown in Table 5.4 on page 234.)

The story to be shared is then introduced by showing the cover and reading the title of the book. A favorite storybook for this lesson is *A Promise Is a Promise.* The students guess what the story might be about, with the SLP filling in students' key words for each of the story grammar elements in the Prediction column of the chart.

After students predict the story, the SLP begins reading. The story is halted after each episode. The complication, internal responses, attempts to solve, and consequence are discussed and charted in the Episode columns. Sometimes components must be inferred because they are not stated explicitly (e.g., *Allusha was probably scared when the Quallupilluit dragged her under the sea ice).* Predictions are compared to actual happenings. Incidental comments on vocabulary, illustrations, and life in the north may occur.

After reading the storybook, the episodes are reanalyzed with attention focused on the multiple attempts to solve each problem. Each student pictographically charts out an episode with its multiple attempts. The students then cooperatively retell the entire story by narrating individual pictographically represented episodes.

Creating Multiple Attempts

Students then move into creating their own stories. The SLP guides the students into a theme of bad promises from *A Promise Is a Promise* (but the students sometimes insist on boogeymen stories). They each pictographically chart their stories. They start with the setting components of who, when, and where in the first scene, then sketch the actions leading to a complication. Three attempts to solve each complication, with the results of each attempt, are charted out in a fan. The successful attempt leads to the final consequence and story resolution. Students narrate their stories from their pictography.

To provide another opportunity to internalize this structure, students can take turns playing reporter. They interview and audiotape each other regarding each adventure, with attention to the attempts made and their consequences.

Table 5.4

Story Grammar Prediction and Charting for *A Promise Is a Promise*

Element	Prediction	Episode #1	Episode #2	Episode #3	Episode #4
Setting					
Characters	Student, Monster	Girl (Allusha), Quallupilluit, family			
Place	Alaska	Canadian North			
Time	Winter	Spring			
Complication	Monster attacks.	A not allowed to fish on the sea ice.	Q drag A under the sea ice.	A falls in snow, wet and freezing.	A's promise to the Q
Motivating State					
Feeling	Scared	Probably mad	Probably scared	Dad was probably worried	Dumb move
Plan	Thinks of running	No plan	No plan	No plan	Mom and Dad think and think
Attempt 1	Offers a fish	Lies and goes anyway	Tells Q she didn't insult	Puts A to bed	Mom begs and pleads
Attempt 2	Screams	Calls out insults to Q	Tells Q they are lovely	Parents cuddle A	Mom tricks Q with candy, bread, and dancing
Attempt 3	Hits the monster, lies, and goes anyway		Promises Q her siblings	A. drinks 10 cups of sweet hot tea	
Consequence	Gets away	Starts all the troubles in the story	Q let her go	A recovers	A fulfills her promise safely
Reaction		Scared to go near the sea ice	Probably relieved about being free	Probably relieved	Family happy but A still nervous

The recordings are played and the students identify and discuss the attempts and alternatives.

Motivating States and Reactions

Students often fail to employ the feeling words involved in character descriptions, motivating states, and reactions. Montague and Graves (1992) describe an instructional study that explicitly taught this aspect of narrative text. They started with general story grammar instruction, then focused for three sessions on character development. This started with a discussion on the importance of characters to a story; their identities, attributes, and motivations; and the problems they encounter. The instructor and students then read a story and underlined words that described the characters and their actions, ideas, and emotions. The second day's lesson involved writing a group story using the story grammar cue cards. The focus was on the affective qualities of the characters. The teacher recorded ideas on chart paper. Then the students dictated the story, which was written on chart paper and audiorecorded. The instructor then composed a modified version of the story with all words reflecting character cognition and emotion deleted. The students evaluated and compared the two stories.

The feeling word lesson by Montague and Graves (1992) provides a good example of how to teach a particular aspect of narrative structure. This instruction went beyond "inserting feeling words" to thinking about feelings and cognitions that were appropriate to a character and related well to the story. A refinement in this instruction would be to focus more on the functional role of the targeted story grammar element. A feeling word such as *sad* can be an enduring character attribute, a motivating state leading to action, or a reaction at the end of the story. Students learn why to use *sad* at different points in a story.

Teaching One Kind of Cohesion

Cohesion involves the appropriate selection of words and phrases to unify text. It overlaps with syntax (conjunction, parallel structures, pronouns) and vocabulary (lexical substitution). It could also involve word finding, if the student is saying pronouns (e.g., *it)* and proforms (e.g., *something)* excessively due to an inability to find the reference word. Despite these overlaps, the essential element of cohesion is reference—not whether the correct pronoun was used but whether the pronoun clearly referred to a prior or upcoming entity.

Storybooks with multiple characters provide repeated opportunities for confusing and clear pronoun reference. The book *Mushroom in the Rain* is

suited to this because of the many characters with indeterminate genders. After an initial reading, a second reading and discussion focuses on how to refer to the various agents in the story. Box 5.9 provides a sample dialogue that highlights cohesion use. This discussion is followed up with an analysis of an SLP-created parallel short story with confusing reference, or blanks for the reference elements. Box 5.10 provides an example. It concerns an owl, a woodpecker, a termite, and two boys. As the students read along in the story with the SLP, they circle the pronouns and their referents. They discuss how the pronoun reference is confusing and how to improve it. They then cooperatively fix the story.

Box 5.9 Sample Dialogue Highlighting Cohesion Use for *Mushroom in the Rain*

One day an ant was caught in the rain. "Where can I hide?" he wondered. He saw a tiny mushroom peeking out of the ground in a clearing, and he hid under it. He sat there, waiting for the rain to stop. 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 four times okay? Does this confuse the reader? Why is this okay?

Then the butterfly joins him. *The butterfly says, "I am so wet I cannot fly"* and the ant says, *"How can I let you in? There is barely room enough for one."* Who is "I?" Is "I" the butterfly or the ant? Does that depend on who talks?

A mouse ran up. Now a mouse appears. Is this mouse a boy or a girl? Could we say "he" or "she?" The author just says "mouse" again and doesn't use a pronoun again. Why is that is a good strategy? He does it for the sparrow too.

They moved over, and there was room enough for the sparrow. Now the animals are described as "they." Who are "they?" How do we know?

"Have you seen the rabbit? Which way did he go?" Who is "he?" "He" refers back to the rabbit. How do we know? *The fox turned up his nose, flicked his tail, and ran off.* "His nose" is whose nose? That is the fox. We go back to the first name in the sentence and that is who the pronoun refers to...

Excerpts from *Mushroom in the Rain*, by M. Ginsburg. 1974, New York: Aladdin. © 1974 by Mirra Ginsburg. Reprinted with permission.

Box 5.10

Sample Short Story Illustrating Confusing 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. They found there was enough space for all of them, so they decided to try to live together. They thanked them and moved into their new home, just in time for it to lay its eggs. The end.

This process can be done several times with other SLP-created short stories. An important part of narrative intervention is lots of stories that demonstrate and allow practice with desired structures. Starting with real literature, then providing SLP-created stories, followed by students' own productions, is the best way to create a critical mass of opportunities for learning to cohere utterances into stories.

Making Stories Artful

The Pleasure of a Good Book

Story art instruction starts with children's literature. It begins with simple, common book concept comments, such as pointing out the title, how the story grabs your interest from the beginning, and how the illustrations add to the story. Then read through the story and pause to point out features such as word choice, word repetitions, parallel structures, sentence structure, dialogue, and even punctuation choices. High point structure is most easily illustrated with suspenseful stories. In suspenseful stories, there is a buildup to the climax, then a resolution that brings together the story elements. There are usually a lot of descriptive words. Story voice intonation and exclamatory dialogue add tension.

Many suspenseful children's tales have a humorous air to them, presumably to lower the fear factor. The fairy tale *The Three Little Pigs* could qualify

as a suspenseful story, as the pigs' houses are successively destroyed and the wolf attempts to gain entry into the final house, but the refrain "not by the hair on my chinny chin chin" reduces the tension.

The Legend of the Lady Slipper, a storybook retelling of an Ojibwe tale, presents a young girl's harrowing trip to a distant village in the winter to obtain medicines for her people. The tension builds as she encounters one challenge after another. She becomes colder, weaker, and sicker. Will she make it back to her village with the healing herbs?

This story starts with an abstract that is an opening metaphor for the heroine. The Foreword describes the Lady Slipper flower and informs the reader that this story will explain how such a delicate flower came to grow in such rugged country. The story begins with orientation information that includes how the girl's brother was her favorite family member. This sets up her strong, brave brother as the girl's model. The story uses similes, such as the description of her brother: "He was as strong as a bear, as fast as a rabbit, and as smart as a fox." Nature is both harsh and supportive; the elements hiss, sting, and tug, but still encourage her to be strong and quick. Even as the snow buries her, it whispers, "be wise." Descriptive words emphasize the suffering, such as *bare, cold, swollen,* and *bleeding;* and the relief, such as, *glowing, soft, thick,* and *warm.* The girl eventually triumphs in returning with the healing herbs. The story ends with a coda that underlines the memorability of the girl's heroism. In the spring, Lady Slipper flowers bloom wherever her bleeding feet touched the ground, commemorating her heroic journey.

This story has sufficient story art to serve as a model at multiple levels. First, the overall high point structure can be demonstrated. Then the appendages and orientations can be discussed. The third focus can be the evaluation elements, especially the animal similes.

Creating Artful Stories

After enjoying and reflecting on the story art of a piece of literature, students move into composing their own artful stories. If the lesson focus is story art, then episodic structure and cohesion should be supported, but are not the explicit focus. By starting with a picture sequence of a story or using stories created in an earlier lesson, the referential information and organization is supplied, and the focus can be on adding artful elements.

The wordless picture book *Frog, Where Are You?* can be used to provide a structural scaffold upon which to base an artful elaboration. The story is pictographically sketched in advance. The pictography provides the event progression, while the visual details in the pictures provide ideas and inspiration for the story art. Words and phrases are written into each pictographic scene by the SLP and students as the artful revisions and additions are made. The story opening alone has multiple artful possibilities: a title, an introducer, an abstract, literary word choices, external and internal orienting conditions. Some of these foreshadow the direction or even the end of the story, so the full plot line needs to be familiar to the students. The beginning might look like: *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.*

Tension is built through the search by making the boy progressively more concerned and frustrated. Expanded phrases such as "even more worried," or "thought he would never find his frog," show the buildup better than just *worried.* Metaphors are added to the boy's misadventures; instead of being knocked over a cliff by a deer, he is "tossed in the air like a rag." After finding the frog and expressing his relief, a coda in the form of a moral to the tale can be expressed, such as *Both the boy and his frog learned that curiosity is OK, but tell your friends where you are going.* With this, voila, an artful story with high point structure has been devised.

After building the revised and expanded story, the story is told and retold, with oral expression. Story art is essentially meant to be enjoyed, by both narrator and audience, so this lesson should be fun. Such a piece of composing demands oral sharing or publication. Storytelling needs listeners and written stories need readers. Students who enjoy the composing process recognize the importance of a formal endpoint with an audience (Hubbard, 1985). Give students opportunities to share their creations with an audience.

The possibilities of story art are so diverse that it is difficult to capture them all in a single lesson. SLPs who enjoy using literature and storytelling during intervention will provide incidental exposure during other explicit narrative objectives. Story art is modeled every time a good story is shared and people talk about why they liked the book. But some explicit attention with repeated opportunities for learning is needed to produce consistent improvements in students' story art. Brief explicit attention to particular devices, even within a lesson focused on another objective, will reap later rewards. As

students develop a shared history of stories, they will refer back to prior tales to glean ideas and inspirations: "Remember in *A Promise Is a Promise* when Allusha said the Quallupilluit smelled like a dead whale in August? The monster in my story smells like the gym clothes in my locker!"

Conclusion

Stories occupy much of our daily discourse, at home and at school. Stories are important as both direct targets of instruction and as contexts for teaching language, literacy, and concepts. This chapter focused on direct instruction in narrative, with an emphasis on structure.

Children's literature provides a wonderful context and model for narrative structure intervention. Story retelling and reenactments provide familiar scripts to support a movement toward greater stretches of monologicity. Episodic structures, cohesion, and story art can easily be found in storybooks.

As students move into telling their own stories, they need a way to represent their creations. Pictography—a series of schematic sketches—is a simple and effective way of representing narratives that provides memory and organizational support. Pictography facilitates temporal organization, story content, and complex episodic structure.

Four ways of examining narrative structure were considered. The first was consideration of the degree of interactive support needed for a preschooler to tell a story. Children must learn to tell stories monologically, without support from familiar adults or peers. The second approach to narrative structure was the commonly used story grammar or episodic analysis. Story grammar deals with an agent's goal-directed attempts to resolve a complication. Young children are guided from pre-episodic sequences to episodic structure, and school-age students are supported into more elaborated episodic structure. Cohesion was the third approach. Cohesion unites sentences into discourse units. Pronominal reference, one cohesive device, was focused on as a way of adding clarity to a narrative. Finally, expressive elaboration or story art is a critical element of narrative. This analysis considers how factors such as story openings, character background, climactic organization, and word choice contribute to the appeal of a narrative.

Narrative is a significant discourse structure and enjoyable to teach. Each analysis presented contributes a different aspect to the coherence, cohesion, and the captivating nature of a good story. Selecting a few intervention

objectives from these analyses and providing an explicit skill focus for each, over repeated opportunities with systematic scaffolding, will result in improvements in narrative competence.

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