

# Language Intervention through Literature-Based Units

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<b>Introduction .....</b>	<b>60</b>
<b>Foundations for Literature-Based Language Intervention .....</b>	<b>60</b>
The Need for Literature and Skills .....	61
Language and Language Disorders .....	62
Literate Language .....	63
<b>Attributes of Literature-Based Language Intervention .....</b>	<b>64</b>
Functional Activities .....	64
Thematic Unity .....	66
Whole-Part-Whole .....	66
Therapeutic Interactions .....	68
Intervention Intensity .....	68
<b>A Literature-Based Language Intervention Unit .....</b>	<b>71</b>
Book Selection .....	74
Prestory Knowledge Activation .....	75
Shared Reading and Post-Story Comprehension Discussion .....	79
Focused Skill Activities .....	81
Book as a Model for Parallel Story .....	88
<b>Conclusion .....</b>	<b>91</b>
<b>References .....</b>	<b>91</b>

## Introduction

This chapter describes a method of organizing contextualized skill language intervention in which intervention activities are organized around book reading and book discussion contexts. The procedures described are designed to be used with school-age students who have unusual difficulty learning and using language. This difficulty, which is referred to by a variety of terms including *language disorder*, *language-learning disability*, *specific-language impairment*, and *language-learning impairment*, often leads to serious social, academic, and vocational ramifications (Aram & Hall, 1989; Johnson et al., 1999; Snowling & Hulme, 1989; Stothard, Snowling, Bishop, Chipchase, & Kaplan, 1998). Our primary goal with literature-based language intervention is not to teach these students to read. Rather, our goal is to improve the many aspects of language (vocabulary knowledge, grammatical acceptability, grammatical complexity, pragmatic awareness, phonological awareness, conversation, and narration) that influence the ability to participate in, and profit from, instruction in general education classrooms in both oral and print modalities.

The first two sections of this chapter discuss the foundations and attributes of providing intervention organized within a literature-based unit. Then, the chapter presents the general sequence of activities in literature-based language intervention and an example of a unit based on a selection of children's literature.

## Foundations for Literature-Based Language Intervention

Our approach to literature-based language intervention was initially influenced by the work of Carol Strong and Kelly Hoggan (Hoggan & Strong, 1994; Strong & Hoggan North, 1996), Lynn Rhodes and Curt Dudley-Marling (1988), and Jan Norris (Norris, 1989; Norris & Hoffman, 1993). Prior to this time, language remediation had often been delivered as discrete skill instruction with picture cards and games. Contrived paragraph-length passages from workbooks were the longest connected texts that were typically employed. However, these authors promoted the idea that language intervention could also occur within authentic literature contexts and meaningful activities. They provided ways of embedding language skills within thematic units and children's literature units. We have continued to develop these basic ideas—sometimes combining old and new—as we investigate ways of being

therapeutic in functional contexts. The ideas we present in this chapter and elsewhere in this book are based on both our research and our clinical experiences.

## The Need for Literature and Skills

One early study we conducted in this area was important in developing our thoughts on attending to skills within literature contexts (Gillam, McFadden, & van Kleeck, 1995). In this study, we evaluated the effects that literature-based intervention and skills-based intervention had on the development of narration. The sample size was small, but our findings were revealing. Eight students with language impairments between the ages of 9 and 12 years ( $M = 10;10$ ) participated in the study. Four students had received all of their special education assistance in a combined speech-language/learning disabilities classroom that provided literature-based instruction in oral and written language for a period of two years. The focus in this classroom was on reading books and then using them to create and publish personal stories. The four other students in our study had received pull-out skills-based intervention from speech-language pathologists (SLPs) and learning disabilities specialists for an equivalent period. Their focus was on discrete skill drills that targeted vocabulary and sentence construction. The students in the two groups performed at similar levels on a variety of language, intelligence, reading, and writing tests.

After the second year of intervention, we compared the students' spoken and written narratives. One of the most interesting findings of this study was that there were clear differences in the relationships between language form and language content in the students' spoken and written narratives. The spoken and written narratives produced by the students who received skills-based instruction earned higher scores on measures of language form (mean length of utterance, percent of grammatically acceptable utterances, and number of conjunctions). The spoken narratives produced by students in the literature-based intervention group earned higher scores on measures of language content (propositions per utterance, number of episodes, and percent of embedded episodes) and on holistic judgments of story quality. There were no consistent differences in measures of language content for the students' written narratives.

These results were somewhat problematic for proponents of both skills-based and literature-based approaches to narrative intervention. The finding that the spoken narratives of students in the skills-based group received lower scores on the content measures than the narratives produced by students from the literature-based group suggests that an educational emphasis on subskills

related to written language form may not be sufficient in and of itself to aid in developing narrative skills. Traditional didactic instruction that focuses on written language form seems to have very little to offer students in the way of helping create richer narratives in spoken or written modes. If the skills-based teachers had focused on language content to a greater extent, their students might have produced better-organized and more interesting stories.

The spoken and written narratives produced by students in the literature-based intervention group did not compare well with those of students in the skills-based group on language form measures of sentence length, grammatical acceptability, and use of conjunctions. In addition, there was a greater dissociation between spoken and written language forms for the students who received literature-based instruction. Clearly, students who received literature-based language intervention would have benefited from a greater instructional emphasis on language form.

We found that students' stories provide an interesting, meaningful, and linguistically complete means for demonstrating ways that concepts, vocabulary, and sentences weave together to create coherent, cohesive, and informative texts. Intervention that targets language comprehension and production in the context of listening to, reading, and talking about stories enhances the development of interpersonal communication and cognitive/academic communication in students with language impairments. The results of our first study revealed limitations in the way we were conducting literature-based intervention. Therefore, in our current approach we incorporate aspects of both the literature-based and skills-based approaches that were used in our preliminary study. The intervention activities in this revised approach are all related to the form and content of particular children's books (hence, the name literature-based), but we now include subactivities that encourage learners to focus on specific aspects of language form in pragmatically relevant ways. We also intentionally embed explicit attention to particular skills, with repeated opportunities for learning and systematic learning support.

## Language and Language Disorders

Like the Committee on Language of the American Speech-Language-Hearing Association (ASHA, 1983), we view language as a dynamic system that involves the ability to integrate knowledge of phonology, morphology, syntax, semantics, and pragmatics to create sentences within conversational, narrative, and expository discourse contexts. Students with language impairments learn language more slowly than their typically developing peers for a variety of reasons, including slower information processing, inefficient attention, imprecise

perception, and/or ineffective working memory functions (Gillam, Hoffman, Marler, & Wynn-Dancy, 2002). These problems result in less distinct mental representations of the language input these students receive. As a result, language learning requires more mental energy for students with language impairments, and their language usage is more variable. We expect deficits in multiple domains of language and we expect these domains to dynamically interact: when one domain is stressed, another will suffer. For example, a student with weak syntax will have difficulty with fluency and vocabulary choice while struggling to construct a complex sentence. As a result, we try to be aware of performance and demands across domains even when we are focusing on one area. △  
trade-off  
b/c areas

## Literate Language

Language form and content can be placed on a continuum of formality. An oral conversation among friends about ongoing events would be at the informal end of the continuum. A written essay intended for an unfamiliar audience about the nature of the universe would be at the formal end of the continuum. Students must learn to deal with and acquire versions of the formal or literate end of the language continuum to participate more fully in classroom communication contexts and to acquire needed academic content and skills.

Literate language tends to be decontextualized, more abstract, and more formal than conversational language. It is also language that is more carefully crafted through repeated revisions, with attention to rhetoric as well as content. Literate language has many features with which students must become familiar. It is fluent and well-planned, with a minimum of fillers (*you know*) and vague words (*the thing there*). Vocabulary choices within literate language tend to include diverse, abstract, multisyllabic, and sophisticated words (Nippold, 1998). The syntax of literate language is strikingly different from that of informal conversations (Scott, 1988), as illustrated by two versions of a story in Table 2.1 on page 64. Some examples of literate lexicon and syntax are:

- **Sentence conjoining** with conjunctions and adverbials, such as *however, consequently, as a result, nevertheless*
- **Sentence embedding**, especially objective relative clauses, such as *I want the book that is new.*
- **Elaborated noun phrases**, especially with postmodification, such as *The tall man with the great booming voice took control of the rowdy crowd.*
- **Expanded verb phrases** expressing subtleties of tense or aspect, such as *I would have preferred that he had left immediately.*

Table 2.1  
**Comparison of  
 Conversational and Literate Storytelling**

Conversational Language	Literate Language
Goldilocks walked down the road and she saw the bear's house.	A little girl named Goldilocks was walking down the road when she saw the house where the three bears lived.
She knocked on the door. Nobody answered, so she looked in.	After knocking loudly on the door a few times, she opened it up very quietly and peeked in.
She saw some bowls of soup on the table so she sat down to eat.	As she stepped into the kitchen, she noticed three hot steaming bowls of soup on the table. She was very hungry, so she went for the biggest bowl that belonged to the papa bear.

- **Mental and linguistic verbs**, such as *wonder, ponder, discuss, clarify*
- **Adverbs, adverbial phrases, and adverbial clauses**, particularly fronted forms, such as *Quickly and silently, he dropped into the tunnel.*

## Attributes of Literature-Based Language Intervention

### Functional Activities

In literature-based language intervention, the aim is to teach students the literate language required for the classroom. This intervention approach is based on narrative and book discussion. Narrative is the chosen discourse form for several reasons.



Narrative is the earliest emerging monologic discourse form; it is the first language form that requires the speaker to produce an extended monologue rather than engage in an interactive dialogue. Language can occur in oral or literate styles (see Table 2.2). Narrative shares elements of both styles and can thus serve as a bridge from the oral, face-to-face language of the home to the logical, scientific thought presented in the decontextualized and abstract language of school (Bruner, 1986; Westby, 1985). The monologic nature of narrative demands that the narrator consider audience perspective without the ongoing feedback of conversation. Narrative involves more distancing and generalizing from reality than conversational language, while retaining the familiarity of event-retelling content. Learning to write and to think involves moving from the on-line commentary of dramatic play; to the after-the-event narrative; and then to the generalization, inference, and objectivity of the scientific report (Moffett, 1968). We focus on that middle point of the discourse spectrum, listening to and telling stories.

Why narrative?

book discussion

We work on telling stories within a book discussion format. Book discussions are purposeful communication events that require literate language. They are also prevalent in classrooms. To make our intervention as functional and relevant to classroom communication as possible, we decided to create focused language-learning activities that occur as clinician and students read and discuss children's literature. In contrast to the classroom, we focus on individual

### Features of Oral and Literate Styles of Language

Table 2.2

Oral Style	Literate Style
Dialogic	Monologic
Known Audience	Presumed Audience
Casual	Formal
Gestures and Intonation	Punctuation
Exophoric	Endophoric
Implicit	Explicit
Contextualized	Decontextualized
Episodic and Specific	Generalized and Abstract

students' needs in a primarily oral context. We systematically target specific language skills such as vocabulary development or sentence complexity, scaffolded in repeated opportunities through planned oral interactions. But, like the classroom, we embed those skills within interesting literature-based activities that have value for their own sake and that require the integration of multiple language skills.

### Thematic Unity

△  
unite the  
activities  
as a theme

Our literature-based intervention approach thematically links a series of activities occurring across multiple sessions to an initial storybook and a final story creation. The number of activities and sessions may vary—and there will be a variety of skills addressed—but there is some conceptual or purposeful link among a set of activities. For example, the series of activities we present in the example later in the chapter (see pages 71–91) are united through each being related to an aspect of the *Mushroom in the Rain* story (Ginsburg, 1974). Rather than each session existing as an isolated event, a series of sessions is united by a theme or purpose. Table 2.3 describes how this organization provides benefits related to planning time, structure, coherence, extended learning, and activity mix.

### Whole-Part-Whole

A whole-part-whole structure works well for the therapeutic setting. Beginning with the whole provides the larger, meaningful, and rich context from which to draw other activities. The whole involves a complete written or oral discourse unit. In our version of literature-based intervention, we start with sharing a piece of children's literature and we end by returning to the book to build a parallel story. We provide some prestory warm-up activities, but the book is a focal point. It serves as a model and source early on, and as a culminating integration of skills at the end.

After the initial whole activity, any number of focused skill activities can occur. We usually engage students in two or three different or repeated activities related to each goal. For the sake of simplicity and length, we limited the number of example activities for each of the language targets. Specific activities are selected that provide repeated opportunities to work on specific objectives. We also select activities with an eye toward their contribution to the larger unit purpose. Students could compose a story, identify



Table 2.3

**Benefits of Thematic Intervention Units**

<b>Benefit</b>	<b>Explanation</b>
<b>Saves Planning Time</b>	It is easier to plan a single unit than a dozen separate activities. The structure of a unit—particularly a unit that is leading up to a culminating product—makes activity selection easier. Once there is a unit structure that works, skills, content, activities, and difficulty levels can be easily modified.
<b>Provides Structure</b>	The unit provides predictability for the student as well as the clinician. Complex activities can have elements of the familiar, providing contextual—and even scripted—supports for a student's learning.
<b>Builds Coherence</b>	Learning is facilitated when an item to be learned fits into a larger, meaningful whole. Ten thematically—or semantically—linked words will be learned more easily, with greater depth of meaning, than 10 assorted words.
<b>Allows for Extended Learning</b>	A larger purposeful whole can be erected over multiple short sessions, which allows for activities that cannot fit within a single session, such as composing a written narrative or reading a chapter book.
<b>Provides Activity Mix</b>	In addition to purposeful activities where multiple skills are integrated, purposeful activities with single foci and even discrete skill activities can be employed, while retaining the coherence of the whole.

expanded noun phrases in a magazine article, or select words from a student's New Word Book (i.e., personal dictionary) to use in a story. The advantage of brief focused skill activities, even if somewhat contrived, is that they provide the opportunity for massed practice without the distraction or complication of the larger context. Like basketball players doing dribbling drills and wind sprints between practice games, this focused time to develop skills is a small, but important aspect of intervention units (Isaacson, 1992).

## Therapeutic Interactions

how to be  
therapeutic?

Many of the activities that we discuss in this chapter are similar to the kinds of literacy activities that occur routinely in regular classrooms. That adds to the functionality of our approach. But, our intervention activities differ from everyday classroom experiences because they employ the therapeutic principles outlined in Chapter 1. We believe that *how* language intervention is carried out is just as important as *what* is done. To be therapeutic, our language intervention experiences are designed to elicit and support specific language targets; to provide multiple opportunities for repetition and variation of the targets; to provide guided transfer or scaffolding that fosters independence; and to promote the metacognitive awareness needed to automatize strategies and behaviors into skills and processes. We try to ensure that the RISE elements (repeated opportunities, intensively delivered, with systematic support on explicit skill targets) are consistently provided.

There are many ways of scaffolding learning in purposeful contexts. Box 2.1 presents literature-based examples of facilitations. *Linguistic facilitations* are adult responses that are contingent—or directly related—to the content or form of the student's prior utterance. *Response facilitations* provide support or structure to encourage student responses. *Regulatory facilitations* raise students' awareness of the targeted language skill as the purpose for completing the activity. Regulatory facilitations are oriented toward helping students know what is important in the activity, to make links from old to new learning, to inhibit impulsive responding, to evaluate their own performance, and to apply the new learning in other situations. We recommend that 40 to 60 percent of the utterances directed to students employ facilitation devices.

## Intervention Intensity

We believe that one of the primary problems with the way language intervention is currently conducted in schools is that it is not intensive enough. Most students receive services from school SLPs twice each week for 30-minute sessions. The sessions are often conducted in groups that may be as large as six to eight students. Learning requires many repeated opportunities, both within an activity and across activities. For students with language-learning impairments, learning is particularly inefficient and effortful. These students require more time on task and more learning support than that provided in the regular classroom. When intervention occurs for so little time in a week and attention must be distributed over many students, it is doubtful that gains can be made relative to those obtained in the regular classroom without special support.

## Facilitation Devices Embedded in Oral Interactions around Storybooks

Box 2.1

### Linguistic Facilitations

1. **Syntactic Expansion**—A contingent verbal response that makes the student's utterance grammatical.

Student: That bird gonna ask him come in.

Adult: Yes, the bird is gonna ask him to come in.

2. **Semantic Expansion**—A contingent verbal response that adds new, relevant information to the student's utterance (also called an *extension*).

Student: Then him fell all over that.

Adult: Yea, the kangaroo fell into the bear's swimming pool.

3. **Recast**—A contingent verbal response that retains the semantic information from the student's previous utterance but alters the syntactic structure.

Student: That board picture was from Jason.

Adult: Yea, Jason drew that picture on the board.

4. **Prompt**—A comment or question that induces the student to complete a thought or to change an ungrammatical utterance.

Student: Hims going to run back home.

Adult: Who's going to run back home?

Student: He's going to run back home.

5. **Elaboration Question**—A question that induces the student to expand on what he or she has said.

Student: He was scared of that dinosaur.

Adult: Why was he scared?

Student: He thought the dinosaur might chase him and bite him.

6. **Vertical Structure**—The clinician asks a question to obtain additional information; the student answers it; then the clinician puts the original utterance and the response to the question together to form a more complex utterance.

Student: That moose holding up a hammer.

Adult: What would happen if he dropped it now?

*Continued on next page*

## Box 2.1—Continued

Student: It would hit his toe.  
Adult: If the moose dropped the hammer, it would hit his toe.

**Response Facilitations**

1. **Model**—The clinician models the target word or form.

Adult: Little Grunt is very sad because he doesn't think he'll ever see his dinosaur again.

2. **Question to Elicit a New Utterance**—The clinician asks a question or makes a statement designed to elicit the target structure.

Adult: [points to a picture] Tell me how each person in the Grunt family feels about what the chief said and why each person feels that way.

3. **Prompt**—The clinician pauses, repeats the student's utterance, or provides a partial response to encourage the student to use the target structure.

Adult: Little Grunt is very sad....

**Regulatory Facilitations**

1. **State the Goal or Target**—The clinician tells the student what they will be working on.

Adult: We're going to look at the book again, and we're going to focus on talking about how the characters feel about what happens.

2. **Compare or Contrast**—The clinician highlights the similarities or differences between related words or grammatical structures.

Adult: Little Grunt is sad about having to tell his dinosaur to go away. But Chief Rockhead Grunt is happy that the dinosaur is leaving because he was too big to live in the cave.

3. **Informative Feedback**—The clinician tells the student whether something he said was right or wrong and explains why.

Student: Everyone was happy that the dinosaur left.

Adult: Not Little Grunt. Little Grunt was sad when the dinosaur left because the dinosaur was his pet.

Recent intervention research with students who have learning disabilities has shown that to be effective, intervention needs to be intensive. For example, Torgesen (2001) found that students with severe learning disabilities who received hour-long individual intervention twice each day for eight weeks moved into the average range for reading accuracy and comprehension, with smaller gains in reading rate. To make this kind of academically significant change in language, we recommend providing literature-based language intervention to small groups (two to four students) in daily sessions that are at least one hour in length. Using block-scheduling practices, daily sessions can be arranged to last for four- to eight-week cycles. In this way, there is much greater learning continuity, motivation is kept high, reasonable numbers of students are supported, and students' classroom schedules are disrupted for shorter periods of time.

## A Literature-Based Language Intervention Unit

The basic sequence in our current iteration of literature-based language intervention is set out in Box 2.2 on page 72. It moves from prestory knowledge activation, to shared reading of the story, to post-story comprehension and focused skill activities, then finally returns to create a parallel story that integrates the skills introduced previously. Storybooks, language skill targets, and focused activities vary within this framework. Almost any language objective can be taught within literature-based language intervention. In the section that follows, we discuss each step in the process with an example activity and clinician-student interaction. The activities are based on the children's book, *Mushroom in the Rain* (Ginsburg, 1974).

Our approach to literature-based intervention has evolved considerably over the past 10 years. What hasn't changed about our approach is our focus on real talk about meaningful texts, but we now put greater emphasis on therapeutic interactions within well-specified, explicit, and carefully designed activities that target specific content-form interactions. We select a unifying theme for each unit that arises out of the piece of literature chosen. By having a single theme across multiple activities, we provide repeated opportunities for learning concepts and vocabulary. This results in continuity of learning and depth of understanding. In addition, we provide purposeful activities to open and close each literature-based unit. This allows the opportunity to orchestrate all the objectives addressed in an integrated manner. Finally, we work directly

same  
theme  
but a  
variety  
of any

## Sequence of Literature-Based Language Intervention Activities

Box 2.2

### A. Prestory Knowledge Activation

1. Graphic Organizer
2. Prestory Discussion
  - a) Use linguistic facilitations (e.g., semantic expansion) to make the student's language more complete and complex.
  - b) Discuss the pictures on every page, using questions to help guide the student through the main story line.

### B. Shared Reading of the Entire Story

Read the book aloud, stopping occasionally to comment or discuss concepts, sentence structures, or plot elements.

### C. Post-Story Comprehension Discussion

Use general comprehension and story grammar questions.

1. Who are the most important characters in this story?
2. What do we know about them?
3. Describe what they look like, their personalities, their values, etc.
4. How do we know that?
5. What did (name of main character) do?
6. Why did he/she do that?
7. What happened after he/she (name the main activity)?
8. What was the main problem in the story?
9. How was the problem solved?
10. What is the main point of this story?

### D. Focused Skill Activities

1. Semantic Activities
  - a) Select vocabulary from the story and/or related vocabulary.
  - b) Make a New Word Book that lists words from the story.
  - c) Define and discuss the words in student-friendly language.
  - d) Create a wall chart and encourage use of the target words in other activities.

**Box 2.2—Continued****2. Syntax Activities**

- a) Select a sentence pattern that is repeated throughout the book.
- b) Read the sentences with the student.
- c) Place the noun and verb phrases onto sentence strips that students can manipulate.
- d) Have students draw pictographs to represent the sentences.
- e) Match the sentence strips to the sentences.
- f) Retell the story with an added focus on using the target sentence pattern.

**3. Narrative Activities**

- a) Retell through pictography.
- b) Create a retold book.
- c) Create a parallel story.

**4. Pragmatics Activities**

- a) Select a pragmatic ability represented within the story (e.g., politeness, requesting, topic shifting, restating, justifying).
- b) Discuss how the characters used language to handle a situation in the story.
- c) Create parallel situations.
- d) Discuss how language could be used in these situations.
- e) Act out the situations.
- f) Apply one of the created situations and the pragmatic usage in the parallel stories.

**E. Book as Model for Parallel Story**

1. Discuss the original graphic organizer and revise it if necessary.
2. Review the vocabulary in the student's New Word Book.
  - a) Find the target vocabulary in the original book.
  - b) Read the sentences containing the target vocabulary.
  - c) Create new parallel sentences containing the vocabulary.
3. Review the retold story book.
4. Create another parallel story or revise the earlier ones.
5. Share the parallel stories and review the target skills learned.



and explicitly on intervention objectives: telling the students what they are learning, encouraging reflections on their own learning, providing repeated opportunities for learning and practice, and systematically moving the student toward greater independence in both the skills required and the activities in which they occur. The remainder of this chapter provides a detailed example of intervention activities and the clinician's scaffolding talk (i.e., facilitations) within those activities.

## Book Selection

This approach to intervention is organized around children's literature. The SLP selects a book that is to be read aloud, discussed, and built upon. Many children's books are suitable for language intervention because they are rich in language, but some provide more repeated opportunities or clearer models for skills than others. Clinicians should look for books that have multiple demonstrations of vocabulary, sentence structures, and/or text structures that are appropriate language targets for the students with whom they work. We advise clinicians to select books that can be read aloud in 10 minutes or less. The text can be simplified or shortened, but the changes should be documented so that the same structures and vocabulary are presented during repeated readings.

*Mushroom in the Rain* is a story about an ant who seeks shelter from a driving rainstorm. He sees a mushroom in a clearing, and he squeezes under it. As the rain continues, a butterfly, a mouse, a bird, and a rabbit ask if they can come in under the mushroom with the ant. At first, the ant tells each animal there is no more room. After they ask a second time, the ant agrees to let each one come in to escape the rain. When the rain stops, the ant wonders how they could all fit under the mushroom when there was barely enough room for him in the beginning. A frog asks the ant, "Don't you know what happens to a mushroom when it rains?" The ant thinks about it for a while, and then concludes that mushrooms grow in the rain.

This story is composed of a series of coordinated episodes in which animals seek shelter during a rainstorm. All but one of the episodes contains the same initiating event (getting wet in the rain), attempt (requesting to come in under the mushroom), complication (the ant tells them there is not enough room), secondary attempt (requesting that the animals that are already under the mushroom squeeze together), and consequence (the request is granted). There is one episode in which the animals hide a rabbit that is being chased by a fox. This book is particularly good for teaching students about basic episodes

with the pattern of same initiating event, similar attempts, and similar consequences. It can also be used to show how to embed multiple associated episodes within a story. Each episode provides opportunities for the knowledge and skills we address: relative size of forest animals and plants (knowledge), objective relative clauses (syntax), inferential comprehension (text comprehension), "wet" words and similes (vocabulary), clausal complements through dialogue (syntax), character motivations (narrative), and social access (pragmatics).

## Prestory Knowledge Activation

### Graphic Organizers

Students with language impairments often have difficulty comprehending stories that they read or that are read to them (Bishop, 1997; Bishop & Adams, 1992; Boudreau & Hedberg, 1999; Ellis Weismer, 1985; Evans, 2002; Montgomery, 2002; Paul & Cohen, 1985). Discussing information related to the story helps to activate students' existing knowledge on the topic so new information can be incorporated into an existing schema. A number of studies have shown that creating and discussing visual and spatial displays that represent key concepts, text content, and/or text structure is effective in improving reading comprehension in students with learning disabilities (Kim, Vaughn, Wanzek, & Wei, 2004).

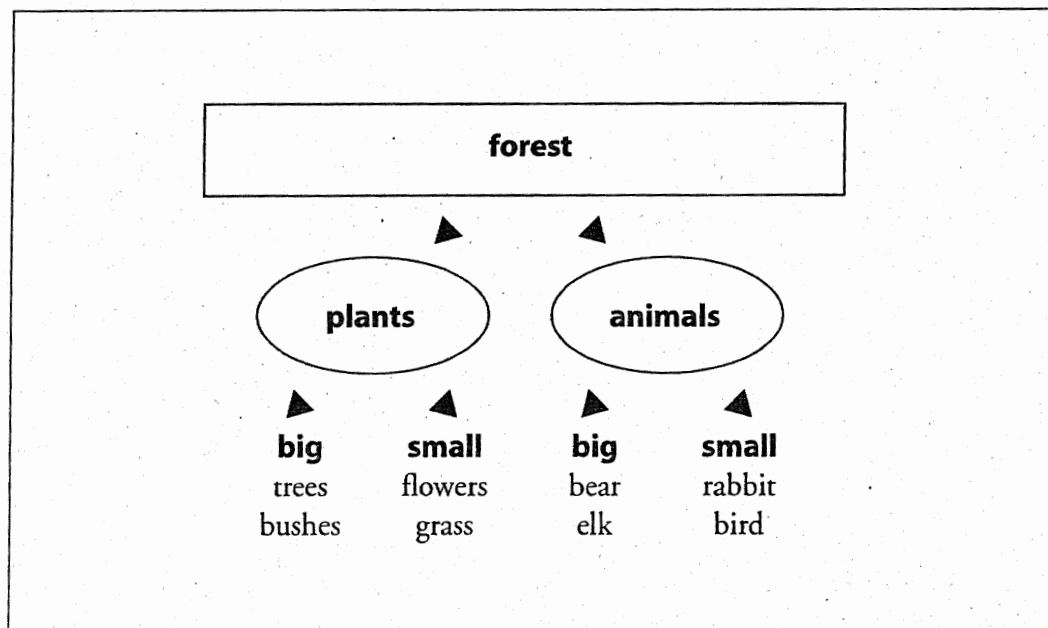
We employ *graphic organizers* in a variety of formats to provide students with a visual representation of the relationships between key ideas in a story and to highlight important vocabulary (for example, see Bos & Anders, 1990, 1992). Before reading the book, the clinician and students work together on the first day of intervention to create a *semantic map*, which is a type of graphic organizer that represents the relationships between concepts and vocabulary that are critical for understanding the story. The semantic map, along with the story questions and picture descriptions that follow its development, are intended to activate students' prior knowledge and start them thinking about what will occur. Particular concepts or vocabulary words may be introduced at this point. Those words will be emphasized repeatedly throughout the story reading and subsequent activities.

The semantic map shown in Figure 2.1 on page 76 introduces important concepts for understanding *Mushroom in the Rain*. To comprehend this story, students need to understand the spatial relationships between the size of a

plant and the size of animals that seek shelter under it. The clinician begins by telling students that they will be reading a book about animals in a forest. Then the word *forest* is written where all can see it. The SLP can ask students what they might find in a forest. When students suggest that forests contain plants and animals, the clinician says something like, "Yes, forests have plants and animals. Plants can be big or small, and animals can be big or small." The clinician then writes the words *big* and *small* on the semantic map and asks, "Can you think of a big plant that lives in the forest?" The relative size of the plant that the student named is discussed and written on the board. Then the clinician asks questions to elicit other examples of big and little plants and animals.

We have found that semantic maps provide a good context for working on complex sentence structure. The map in Figure 2.1 is also useful for demonstrating and eliciting objective relative clauses. As students suggest words to add to the organizer, the clinician demonstrates a sentence structure that expresses the relationships. For example, the relative clause in "Mushrooms are small plants that live in the forest" expresses the critical relationships between the concepts in the *Mushroom in the Rain* organizer. The following clinical sample demonstrates how this process worked with a student named Chris.

Figure 2.1

**Semantic Map for *Mushroom in the Rain***

SLP: Can you think of a big plant that lives in the forest?

Chris: A tree?

SLP: [writes *tree* on a dry-erase board under **plants/big**] Yes, a **tree** is a **big plant** that lives in the **forest**. [said while pointing to each of the bold words on the dry-erase board] Can you think of a small plant that lives in the forest?

Chris: Well, grass is pretty small.

SLP: [writes *grass* under **plants/small**] Yes, **grass** is a **small plant** that lives in the **forest**. What are we saying about trees?

Chris: Trees are big. They're plants. And they live in the forest.

SLP: Yes, **trees** are **big plants** that live in the **forest**. [recast of the student's utterance into an objective relative clause while pointing to the words written on the semantic map] Look how we made those sentences. [reread each sentence and underline the two descriptive elements] We told two things—size and place—about each plant in one sentence. We will practice making more sentences like that later on.

After the clinicians and students work together to complete the semantic map, clinicians ask the students to review the concepts again. Students talk through the vocabulary that they have added to the organizer, and clinicians respond to their utterances using contingent facilitative devices. The semantic map provides visual support for representing the relationships between concepts, for demonstrating a target sentence structure, and for repeatedly eliciting the target sentence structure from students. Chris was producing simple sentences and some coordinating conjunctions at the beginning of the graphic organizer activity. By the end of the activity, he was producing objective relative clauses that were consistent with the clinician's models. This is a good example of embedding a form goal within a functional activity that was designed to promote story comprehension. For enduring learning to occur, this will have to be followed up by additional opportunities in other activities to create relative clauses for describing.

### Prestory Discussion

After creating the graphic organizer, the clinician asks students questions that are designed to tie the concepts in the graphic organizer directly to the story. In the case of *Mushroom in the Rain*, the semantic map addressed forest

animals and their relative sizes. So the prestory questions can follow up on that, as in the following:

1. *Could a bear go under a tree to get out of the rain?*
2. *Could a bear go under a flower to get out of the rain?*
3. *Could a rabbit go under a flower to get out of the rain?*
4. *What animal could go under a flower to get out of the rain?*

The questions lead to further discussion about relative sizes of animals and where certain animals could go to escape the rain. The discussion can also stimulate general knowledge, as in the following example, which ends by bringing the conversation back to animals hiding under mushrooms:

1. *How does rain help plants?*
2. *Have you ever eaten a mushroom?*
3. *What do mushrooms look like?*
4. *Can you think of any animals that might be able to crawl in under a mushroom?*

As part of the prestory discussion, the clinician and students step away from the printed text and create their own oral descriptions to match the illustrations in a book. This can occur for the entire story as a creative retelling or it can be limited to a few pictures. This is an excellent communicative context for facilitating language development through the use of linguistic facilitations from Box 2.1. In the following example, the clinician focuses on relative clauses again. You'll see that the clinician uses a facilitation device after every student utterance, and that most of the facilitation devices highlight relative clauses. Notice also that the student's utterances get longer and he reaches the point at which he is producing his own relative clauses.

SLP: Now we're going to look at the pictures and talk about them.  
[shows the first picture] What's happening here? (*question to elicit a new utterance*)

Student: A ant is crawling under the mushroom.

SLP: Where is the mushroom? (*first part of a vertical structure*)

Student: Out in the clearing.

SLP: Yes, the ant is crawling under the mushroom that is out in the clearing. (*completion of the vertical structure*) Tell me about this picture. (*prompt*)

Student: The ant's looking out from under the mushroom.

- SLP: The ant's looking out from under the mushroom that is in the clearing. (*syntactic and semantic expansion*) Tell me about the butterfly.
- Student: The butterfly is talking to the ant that's under there.
- SLP: The butterfly is talking to the ant that is under the mushroom. (*semantic expansion*)
- Student: Then that ant that's under there lets the butterfly in.
- SLP: I'll bet the butterfly thanked the ant that was under the mushroom. (*model*)

## Shared Reading and Post-Story Comprehension Discussion

The next step in the sequence is reading the book. This is the heart of the intervention and should be engaging and meaningful to the students. We encourage clinicians to pause occasionally while reading aloud to check for comprehension and to talk about the book's content. Students' individual interests and spontaneous comments are linked back to the book with brief comments and explanations (e.g., student: *I have mushrooms in my yard!* SLP: *Yes, mushrooms grow in yards and forests when it rains. Sometimes they can appear overnight*). There is no single skill focus at this point; so as long as the clinician maintains the story flow, brief comments can go in many directions.

After reading the book, the clinician guides a discussion by asking a series of comprehension questions. The questions may relate to literal and inferential comprehension, or they may focus on story grammar components such as setting, problem, internal response, attempt, and resolution. As in all our activities, clinicians should respond to approximately half of the students' utterances with the facilitation devices detailed earlier. The clinician and students may return to the book to reread sections or seek answers. The focus is not on testing the students or obtaining a precise number of correct answers. Rather, the clinician focuses on helping the students understand the story and concepts presented.

Students may not know the answer to some of the clinician's questions. When this happens, the clinician should scaffold the student's answer with questions that become more specific when the student has difficulty answering them, and with increased use of prompts and cues. The following interaction



between Chris and his clinician demonstrates a clinician scaffolding to help Chris with an inference. The clinician opened by talking about how people or animals get along, sometimes helping and sometimes hurting each other. The clinician then asks an inferential question about the ant's personality that Chris answers incorrectly. Chris says the ant in the story is mean, but the ant is really quite nice because he lets the other animals come in under the mushroom with him. The discourse sample shows how the clinician provides various levels of support to lead Chris to an accurate answer. Notice that the clinician's questions narrow as Chris continues to answer them incorrectly. Also, notice how the clinician uses the pictures in the book to support the student's answers to the questions. At the same time, the clinician uses linguistic facilitations to foster the development of more complex form-content interactions.

SLP: Tell me what we know about the ant. (*prompt*)

Chris: The ant was soaking wet.

SLP: Yes sir, we know the ant was wet. (*recast of Chris' simple sentence into a clausal complement*) What else do we know about the ant? (*broad question*)

Chris: [hesitates]

SLP: Think about how the ant treated the other animals. (*prompt*)

Chris: Mad. Mean?

SLP: Was he mean? How was he mean? (*narrower question*)

Chris: Cause just a little space for him, so um...

SLP: There was just a little space for the ant under the mushroom, so ... (*semantic and syntactic expansion plus a prompt*)

Chris: [no response]

SLP: Does he share his space with any of the other animals? (*narrows the focus with an elaboration question*)

Chris: No.

SLP: He didn't? [pointing to the picture] It looks to me like all the animals are in under the mushroom. (*narrows the focus*)

Chris: But they're not, he didn't, not all of them are there.

SLP: They're not? Let's see. [turns back to the beginning of the book] Look, first the ant is in under the mushroom all by himself. Then what happens? (*broadens the focus with an elaboration question*)



Chris: A butterfly came.

SLP: A butterfly came in. (*syntactic expansion*) Remember he said, "Cousin ant, I am so wet I cannot fly. Please move over so that I can come in." What happened then? (*elaboration question*)

Chris: They, the ant pushed him in there.

SLP: The ant moved over and made room for the butterfly. (*semantic and syntactic expansion*)

Chris: [turns the page] Then the mouse...[hesitates]

SLP: Did they make room for the mouse? (*elaboration question*)

Chris: Yes, and the bird, too. You said they had all of them in there, but we're missing one.

SLP: Which one?

Chris: [turns the page] The rabbit.

SLP: Did they make room for the rabbit?

Chris: [turns the page and looks at the picture] Yes.

SLP: You've just said that the ant made room for the butterfly, the bird, the mouse, and the rabbit. Do you still think the ant was mean? (*narrow elaboration question*)

Chris: No, he was pretty nice.

SLP: How do you know that? (*beginning of vertical structure*)

Chris: 'Cause he made room for all of them.

SLP: I agree. We know the ant was pretty nice because he made room under the mushroom for all the other animals. (*end of vertical structure*)

## Focused Skill Activities

Following the book-reading and book-discussion phases of literature-based language intervention, the clinician presents a variety of thematically related activities within each of three intervention domains: semantics, syntax, and narration. Within each of these domains, the specific skills addressed will

depend on the needs of the students involved. If the instruction occurs in groups, scaffolding support and performance expectations should be individualized to each student as much as possible. A key element is that school-age students should know what they are learning beyond the activity in which it is embedded. When asked what they are doing with the SLP, the answer should not be "reading a book," or "drawing pictures." Rather, students should be able to provide answers such as, "telling what happened in order," "stopping to plan before I talk," "using complete sentences," or "using more describing words."

### **Semantic Activities**

The focused skill phase of the literature-based language intervention cycle begins with a semantic activity in which students add vocabulary to their New Word Book (i.e., personal dictionary). Each student has a book of new words they collect from the stories. When we're working with a group of students, all the students in the group have the same target words. We try to target 8 to 12 words that are important for understanding the story, that appear on multiple pages, and that we have not heard the students say. Using practices that have been shown to be effective in vocabulary intervention research (Beck, McKeown, & Kucan, 2003; Coyne, Simmons, Kame'enui, & Stoolmiller, 2004; Jitendra, Edwards, Sacks, & Jacobson, 2004), clinicians and students discuss the meanings of the target words from the story, write the words in their vocabulary books, and create sentences like the ones in the book in which the words occur. During discussions, we also add target words to a wall chart for quick, ongoing reference.

Additional vocabulary activities teach students to think about words and their relationships. Depending on the students' level of ability, we engage them in word-learning tasks that relate to definitions, associations/categorizations, synonyms/antonyms, semantic absurdities, and multiple meanings. For example, in *Mushroom in the Rain*, we will often work on an activity that concerns different ways of saying the same thing. In the book, the author uses such expressions as "drenched to the bone," and "my wings are dripping" to explain that the animals are wet. The clinician makes a list of expressions for saying that you are cold, tired, thirsty, or hungry based on the students' experiences or on examples from other stories that we provide. Then the clinician creates mini-episodes, like the ones in *Mushroom in the Rain*, in which students practice using the expressions from the brainstorming activity. Clinicians are encouraged to use a high percentage of semantic expansions in their responses to students' utterances.

### Syntax Activities

After working on an activity that focuses on vocabulary development, the next step is a syntax activity that targets complex sentences. Keeping with the literature-based context, a sentence pattern is selected that is repeated throughout the book. The object relative clause structure could be repeated here for additional learning opportunities. For another possibility, we often talk about character dialogue, which overlaps with the social cooperation examined in the earlier inferential comprehension section and the upcoming pragmatics section. Character dialogue is usually expressed with a clausal complement. In a clausal complement, the object of the verb takes the form of an entire clause. In the sentence, *The ant said, "But there is no room here"* the clause *but there is no room here* complements the main verb, *said*.

The clinician puts a few examples of character dialogue on an overhead or a dry-erase board, and reviews the examples with the students. Then each student is asked to create some dialogue that is consistent with the dialogue in the story. For example, the clinician might ask, *Can you think of something that the mouse said? Remember to start with, "The mouse said..."*. The clinician works through the characters in the book, creating sentences that each one may have said and using a facilitation device from Box 2.1 on page 69 for each student utterance.

Next, we talk about how characters might ask questions, changing the initial verb from *said* or *told* to *asked* or *begged*. The clinician might say something like, *Sometimes characters ask questions. The narrator might say, "The butterfly asked, Can I come in under the mushroom with you?"* Then, we make up questions that each of the characters might ask. Again, the clinician uses facilitation devices to help shape complete and complex utterances that the SLP has written down.

The next step in the syntax activity is to write the sentences onto sentence strips that students can manipulate. We also ask students to draw quick pictographs (see the next section) that represent the sentences. We usually use 3 × 5 inch index cards for this. There are a variety of language intervention activities that make use of the sentence strips and the accompanying pictographs. For example, the clinician can cut the sentence strips into clauses (*The butterfly said, the ant said, the mouse said*), then show the main clause and the accompanying pictograph. The clinician asks the student to say the entire sentence, including the main clause and the clausal complement. The clinician should use expansions, vertical structures, and other facilitation devices in response to at least 50 percent of the students' utterances. In a group variant of this activity, every student gets a sentence strip. When we show a pictograph, the students all say the sentence that goes with it. The two students holding the main clause

and the clausal complement put them on the table. Then everyone “reads” the sentence.

Any game that clinicians can think of that elicits clausal complements from students will work. The specific activity is not nearly as important as the level of engagement from the students and the clinician’s use of facilitative devices in response to at least half of the students’ utterances. In subsequent activities, further opportunities for learning are provided when the clinician calls students’ attention to the target sentence structure (clausal complements for character dialogue in this case) while retelling the story or creating a parallel story.

### Narrative Activities

Next, the students retell the story. Students with language impairments often have difficulties retelling stories (Botting, Faragher, Simkin, Knox, & Conti-Ramsden, 2001; Fazio, Naremore, & Connell, 1996; Gillam & Carlile, 1997; Schneider, 1996; Wright & Newhoff, 2001). For story retelling, we use a modification of the pictography approach presented in Ukrainetz (1998) and summarized in Chapter 5 of this book. Narration is a complex activity, with many potential areas for breakdown. The focus of this narrative activity should be on a particular aspect of narration, such as sequencing events, providing complete episodes, or detailing attempts to solve a problem. In this example, the clinician facilitations focus on character motivations within episodes.

We begin by printing out blank handouts with six small boxes on each page. (These can be made from a Microsoft PowerPoint® template or with the Microsoft Word® textbox tool.) The boxes limit the size of the pictographs. The clinician and the student each take a handout with six blank boxes. They discuss what content needs to be illustrated in each pictograph and how it can be illustrated quickly. The clinician models the first few pictographs, and the student follows. After each picture is finished, the clinician models how to narrate that picture, and the student follows. The student should accept greater amounts of responsibility for the pictographs as the activity progresses, until he or she is modeling the pictograph and the narration for the clinician. Figure 2.2 on page 87 shows the pictography used during the following example of a retelling activity.

SLP: Now we’re going to make our own *Mushroom in the Rain* book. We’re going to draw some pictures to help us remember the story. This sheet of paper has blank boxes in it, and we’ll draw our pictures in these boxes. We’re going to draw FAST pictures. They won’t be fancy. They’re just there to help us remember the story. How are we going to draw our pictures?

- Student: Really fast?
- SLP: Yes, we're going to draw our pictures as fast as we can. Let's start. What's the first thing that happens in this story?
- Student: The ant is getting wet.
- SLP: So let's draw an ant real fast in this first box. Watch me. [clinician draws an ant] Is that a good picture of an ant?
- Student: No.
- SLP: But I drew it real fast and I can remember it's an ant. Now you draw an ant like mine, real fast.
- Student: [draws an ant but starts to fill in details]
- SLP: Oh wait, are we making fancy pictures?
- Student: No.
- SLP: Right. The pictures only have to be good enough so that we remember what they're about. We're drawing them as fast as we can. How did the ant get wet?
- Student: In the rain.
- SLP: The ant got wet because it was raining. I'm going to draw rain real fast. [clinician draws a series of straight lines] Okay, you do that even faster than I did it.
- Student: [draws the rain very quickly]
- SLP: Great! Now, what did the ant do?
- Student: He got under a mushroom.
- SLP: Why? *(beginning of a vertical structure)*
- Student: 'Cause he was wet.
- SLP: Yes, the ant got under a mushroom because he was wet. *(completion of the vertical structure)* So, what do we need to draw next?
- Student: A mushroom.
- SLP: Right. Watch me draw a mushroom super fast. [draws a mushroom] Now you do it.
- Student: [draws the mushroom just as fast as the clinician]



SLP: Okay, let's practice talking about our pictures. Here's mine. An ant is out in the rain and he's really wet. He wants to get out of the rain. He sees a mushroom, so he squeezes in under it. (*model*) Now you tell me about your picture.

Student: A ant is in the rain. He's wet so he get in under the mushroom.

SLP: He's wet so he gets in under the mushroom. (*syntactic expansion*) Okay, let's go on. What happens next in the story?

Student: A butterfly comes up.

SLP: What's the butterfly say?

Student: Ant, I want to come in there 'cause I'm wet.

SLP: Exactly! He asks, "Cousin ant, can I come under the mushroom to get out of the rain?" (*recast*) What does the ant say?

Student: "No, you can't." Then he says, "Yes, you can."

SLP: Right again. The ant says, "There isn't enough room under here." Then the butterfly asks again, and the ant says, "Okay." What should we draw to help you remember that?

Student: A butterfly and a mushroom.

SLP: We can draw a butterfly and a mushroom. What can we draw to help you remember that the butterfly is wet?

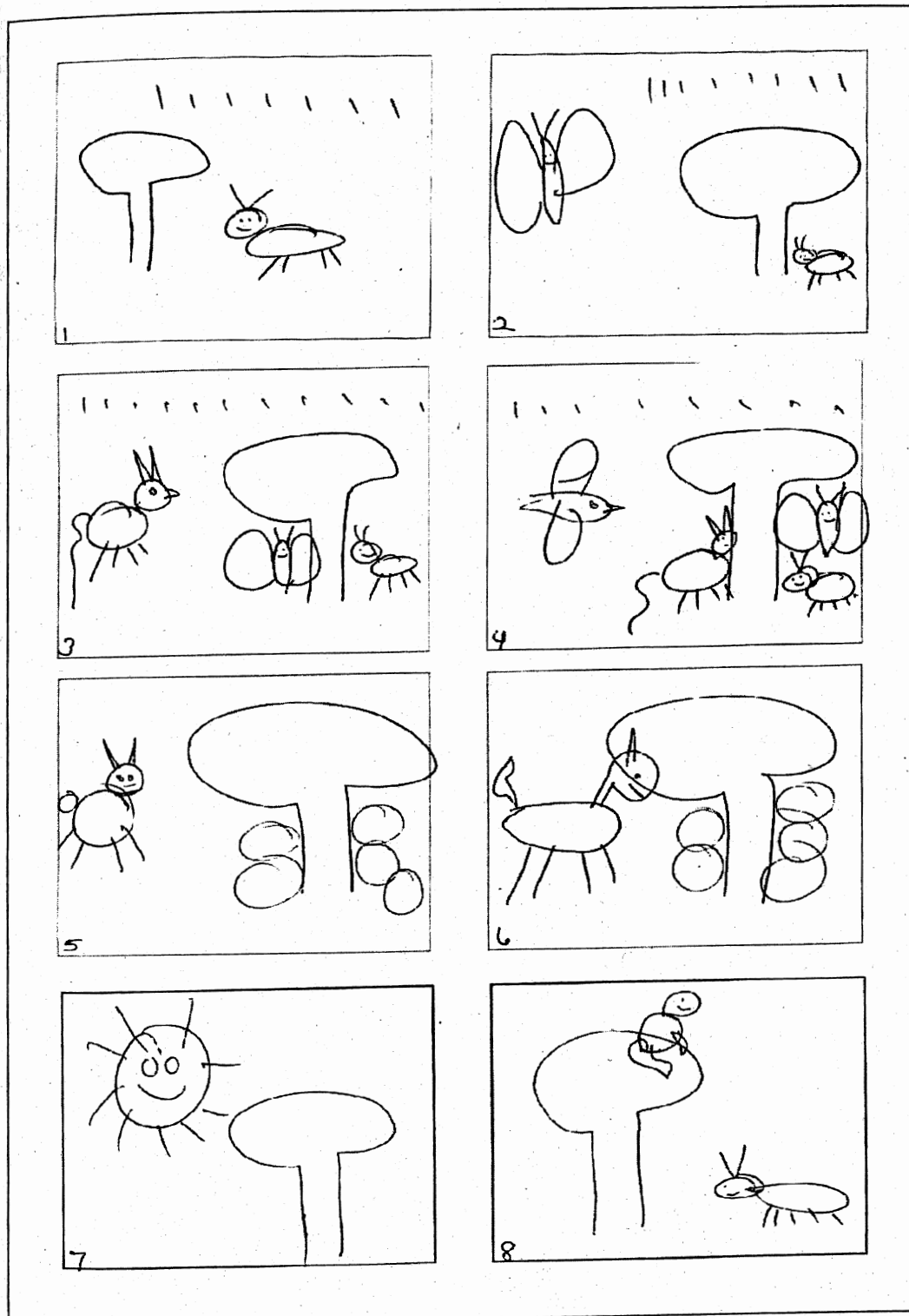
Student: Some rain stuff. And we can put the ant in there, too.

SLP: Okay, let's do that. I'll go first. You count to see how long it takes me. [draws the picture as the student counts to 12] Now, I'll count while you draw. Try to get your picture done even faster than I did. Remember, we only want to make pictures good enough for us to help us remember the story.

Seven or eight pictographs are usually sufficient to provide reasonable support for retelling most stories. The clinician and student practice talking about each picture after they draw it. After all the pictures are drawn, the clinician retells the entire story to the student. Then, the student retells the story to the clinician. This activity usually takes about 20 minutes to complete. There are many opportunities for the clinician to use facilitative utterances, and it provides the student with repeated practice in retelling the story.

### Pictographic Plan for Retelling *Mushroom in the Rain*

Figure 2.2





Between sessions, we cut up the pictographs. At the beginning of the next session, we give the cut out pictographs to the student. The student orders them, then retells the story again. The clinician uses facilitation devices to shape the completeness and complexity of the student's story, again with the skill focus on specifying character motivations for behaviors.

### **Pragmatics Activities**

We believe that all students can benefit from activities that focus on language use in literate language contexts. Social language occurs during group activities and models of how to interact can be found in storybooks.

The clinician begins by discussing with the students how the characters in the target book used language to handle a particular situation in the story. For example, the characters in *Mushroom in the Rain* are persistent in asking the ant to let them in under the mushroom, even after the ant tells them there is no more room. After their first request for shelter is rejected, the butterfly, the mouse, and the bird politely say something like, "Please, move over just a little." Their second request meets with success. The clinician role-plays the situations from the book, with students acting out the roles of the ant, the butterfly, the mouse, the bird, and the rabbit. Previous intervention discussions about cooperation during the clausal complement activity that targeted inferential comprehension and dialogue elements provide foundations for this pragmatics activity.

Next, the clinician and students discuss situations in which it is and is not appropriate to ask for something even after someone says, "No." Requesting is contrasted with demanding. Examples of situations in which persistence is appropriate include asking a friend to let you join a game, asking for assistance from a parent or friend, or asking a sibling to let you borrow something. For those situations in which we determine it is appropriate to be persistent, we discuss the best way to request something a second time. Then, we role-play those situations.

### **Book as a Model for Parallel Story**

The clinician rereads the target book at least one more time. Students also listen to a clinician-made audiotape of the book at home or during a book-reading center time in their classrooms. The story retelling activity is repeated several times at the beginning of the next three or four sessions. As the students' retellings become more complete, the clinician uses the semantic map and students' New Word Books to facilitate the inclusion of target vocabulary and sentence patterns in their story. Once students are reasonably proficient at

retelling the story, the clinician asks them to take their pictographs home so that they can practice telling the story to their parents. Before doing this, the SLP assures that parents know what the pictographs are and what purpose they were designed to serve.

Finally, the clinician works with students to create what we refer to as a *parallel story*. The clinician takes critical plot elements, vocabulary, and sentence patterns from the target book and applies them to a story that the students create. Students are asked to think of characters different from the ones in the target book and a different (but similar) set of circumstances. For example, in *Mushroom in the Rain*, an ant tries to find shelter from the rain. The clinician begins the parallel book discussion by asking students about other kinds of bad weather from which some animals might want to find shelter. Invariably, the answer is snow. Then the clinician asks students to think of some animals that might be out in the snow and where they might go for shelter. A graphic organizer like the one in Table 2.4 can represent the story line. The clinician and students work their way through the creation of a shared parallel story (or one per student) with the clinician's ample use of facilitation devices. The clinician prompts students to create episodes that are like those in *Mushroom in the Rain*. The skills addressed in earlier sessions are integrated in this parallel story creation and performance. An example of the clinical dialogue for composing the story follows.

SLP: You've said you want to have a caterpillar, a skunk, an eagle, a deer, and a bear in your story. You said they're going to try to fit into a cave. How should the story start?

Student: There's a caterpillar in the snow. He's cold.

Table 2.4

### Graphic Organizer for Parallel Story Problems

Character	Problem Statement
Caterpillar	I need to get warm.
Skunk	I'm too cold to stink.
Eagle	My wings are frozen so I can't fly.
Deer	The bear is chasing me.
Bear	Have you seen a deer around here?

- SLP: Okay. [long pause, expectantly waiting]
- Student: And he's looking at a place for getting dry.
- SLP: The caterpillar is looking for a place to get dry. (*syntactic expansion*) What happens next? (*elaboration question*)
- Student: He sees a cave and go over there.
- SLP: He sees a cave and he crawls over to it. (*syntactic expansion*) You used the word *and* to put two sentences together. (*statement of target, informative feedback*)
- Student: And him get all warm in there.
- SLP: And he's nice and warm in the cave. (*syntactic and semantic expansion*) What other animal comes along?
- Student: The skunk.
- SLP: Tell me what happens with the skunk. Remember the chart we made up.
- Student: That skunk's cold so he goes up at the cave to ask the um caterpillar. He says, "Hey caterpillar, can I came in out from being cold in the snow? It's too cold to be stinking you out."
- SLP: Yeah, the skunk asks if he can come in to the cave and he tells the caterpillar that he's too cold to stink up the cave. (*recast*) What happens next?
- Student: The eagle comes.
- SLP: Wait, what does the caterpillar say to the skunk? And, remember how the animals in *Mushroom in the Rain* ask twice?
- Student: Oh yea. That caterpillar tell the skunk, "Nope, you can't come in here." Then the skunk say, "But please let me in 'cause I'm freezing out here." The caterpillar say, "Okay."
- SLP: Excellent! First the caterpillar told the skunk, "You can't come in here." Then the skunk asked nicely, "Can I please come in because I'm freezing out in the snow?" The caterpillar felt bad for him so he said, "Okay, you can come in with me." (*textual recast that focused on clarifying semantic and syntactic relationships*) Very nice! What's the next animal that comes along?

The clinician and the student continue this type of exchange until the parallel story is completed. The clinician writes the student's parallel story with repaired grammar and specific referents where needed. When the story is finished, the clinician reads it back to the student slowly, asking clarification questions to fill in missing or incomplete information. Then, the clinician types the story and gives it to the student to take home. A journal of all the retold and parallel stories can be kept. These stories can be brought out and read aloud every two weeks or so. Students should "hear" their narrative voice at the same time that they are working on new stories.

## Conclusion

Literature-based language intervention embeds therapeutic interactions within functional communication contexts that are centered around reading and discussing children's literature. Language abilities within the multiple domains of syntax, semantics, narration, and pragmatics are organized into a whole-part-whole plan that moves from reading a story aloud through a series of focused skill activities, then returning to the story to create their own parallel version of the story that incorporates as many of the targeted language skills as possible. The emphasis is on provision of repeated opportunities for learning and systematic support of explicit skills throughout the activities, both in terms of how activities are set up and how the clinician interactively scaffolds the talk. As demonstrated in the example of a literature-based language intervention unit, multiple skills across domains can be targeted with this approach.

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## Contextualized Language Intervention

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## Chapter 3

### Introduction

### Vocabulary and Intervention Quality Language Service

### Theories of What Is Word Learning Fast Mapping First Words Solidify

### Word and Sentence Words, Meaning

### Assessing Vocabulary

### Embedded Vocabulary Establish Brainstorming Scaffold Connect

### Writing Lab

### Conclusion...

### Acknowledgments

### References ...