Intervention to improve comprehension and production of discourse skills for school-age children
Translating theory into evidenced-based practice

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Disclosures

Financial
- Ron Gillam is a co-author of the Test of Narrative Language (with Nils Pearson), Dynamic Assessment of Narratives (with Linda Miller and Liz Peña).
- Sandi and Ron Gillam are co-authors of SKILL: Supporting Knowledge in Language and Literacy

Nonfinancial
- Sandi Gillam is the ASHA Vice President for Clinical Practice
- Ron Gillam is her devoted husband

Today’s Presentation

- Describe a contextualized language instruction program designed to improve discourse comprehension and production for several special populations of preschool children:
  - Those with language and learning impairments
  - Those with autism spectrum disorder
  - Those who are learning English as a second language
  - Those who are at risk for academic failure
- Review cognitive and language development that affects narration
- Discuss procedures for reducing cognitive and memory load to strengthen discourse comprehension and production
At the culmination of this session, participants will be able to:
- Describe aspects of cognition and language that contribute to narration
- Describe story grammar elements used in contextualized instruction
- Describe ways to improve the complexity and quality of children’s narratives
- Describe ways to improve children’s use of mental state and causal language in discourse
What is Narration?

- Accounts of real or imagined events
- Series of actions or events that unfold over time according to causal principles
- Five critical aspects
  - Agent actions directed toward goals
  - Sequential order is established and maintained
  - Causal relationships
  - Consistent with well-established patterns of discourse
  - Perspective

Why are narratives important?

- Narratives occur often in preschool and school settings
- Narratives require the integration of knowledge of multiple language domains (semantics, syntax, pragmatics)
- Oral narrative development has clear ties to:
  - Socialization (Fujiki et al., 2008)
  - Early literacy (Cook & O’Brien, 2014; Vandewalle et al., 2012; Zucker et al., 2013)

Common Core State Standards

- As early as first grade, students are expected to be able to retell stories including key details, and to demonstrate their understanding of the central messages or lessons contained therein (CCSS.ELA-Literacy.RL.1.2; CCSS, 2010).
- By 2nd grade, students are required to describe how characters respond to the events and challenges they face, which requires knowledge of isolated story elements (character, setting, initiating events), but also the causal relationships between the goals and motivations of characters and the subsequent actions that they take (CCSS.ELA-Literacy.RL.2.3).
- These proficiencies require sophisticated discourse level competencies that involve the use of complex cognitive processes.
Students must be able to describe characters, settings, and major events in stories, using key details (CCSS.ELA-Literacy.RL.1.2);

- to acknowledge differences in points of view of characters (CCSS.ELA-Literacy.RL.2.5)
- to describe character traits, motivations and feelings (CCSS.ELA-Literacy.RL.3.3)
- and to describe character’s “thoughts, words and actions” (CCSS.ELA-Literacy.RL.4.3)

The Language of Narration

- Macrostructure – story structure
  - Episodes
  - Story propositions

- Macrostructure – language structure
  - Sentence complexity
  - Number and types of dependent clauses

- Narrative content
  - Causal relationships
  - Coherence

Story Grammar Elements (propositions)

- Setting [time and place]
- Initiating Event [take off]*
- Internal Response [feelings]
- Plan [thoughts]
- Attempts [Actions]*
- Consequence [landing]*
- Reaction/Ending [wrap up]
The Lost Dog – Episode 1

One day, Sally went to pet her dog, Fluffy. When she went to the backyard, she didn't see Fluffy. Sally yelled, "Fluffy, come here!" Fluffy didn't come. Sally looked all over the backyard for Fluffy. She saw a big hole in the fence. Fluffy was gone.

The Lost Dog – Episode 2

Sally ran into the house and told her mom that Fluffy was gone. She started crying because she was so sad. Her mom said, "Oh no! Let's look for her." They ran down the street yelling for Fluffy. Just then, Fluffy came running toward them. They took Fluffy back home. Sally was very happy to have Fluffy back. Sally and her mom fixed the hole in the fence so Fluffy wouldn't get out again.

Cognitive Development Related to Narration

- Short-term memory
  - Immediate recall of information
- Working memory
  - Ability to hold multiple pieces of information in an active state while performing a cognitive task
  - Holding propositions in an active state while adding new ones
- Long-term memory
  - Scripts: Situation models for common events
  - Who does what in what order
  - Who says what to whom and in what manner
  - Recognizing proposition similarities across stories
Development of Temporal Concepts

- Emergence of talk about displaced events (past and future) – late age 3
- Narrating autobiographical memories through memory conversations – age 4
- Ability to construct correctly ordered sequences of everyday events – ages 4 and 5
- Sequence terminology (before, after, next) – common in the input to children at age 4, used in stories by 5- and 6-year-olds
- Clock terminology (3 hours passed before...) not understood or used until age 7

Development of Causal Concepts

- Sensitivity to simple causal structure of motion – 7 months of age (Saxe, Tzelnic, & Carey, 2005)
- Causal predictions and causal explanations – beginning at 2 years of age (Gopnik et al., 2004)
  - In response to questions such as, What should he do?
- Causality
  - Sequence – 3-year-olds
  - Physical – 4-year-olds
  - Motivation – 6-year-olds
  - Psychological operations – 8-year-olds
- High levels of variability – perceptual, conceptual, linguistic, and contextual factors

Development of Text Structure

- Details (descriptions and actions):
  - Very common between 3 and 4 years
  - Rare after age 5
- Descriptions: 3–4
  - Sally liked her dog and she liked her mom. The dog liked Sally and the mom. The dog was nice.
- Action sequences: 3–4
  - The dog got something to eat. He ran around the yard. He jumped up on the girl. The girl laughed.
Development of Text Structure

- Text organization (basic episodes – IE, At, Con)
  - Begins to appear between 3 and 4 years
  - 50% of stories told by 5-year-olds

- Basic episodes: 4
  - Sally went to pet her dog in the backyard, but he wasn’t there. Sally and her mom looked for him all down the street. They found him and took him home.

- Conceptual frameworks (beyond the basic episode)
  - 80% of stories told by 5-year-olds
  - 90% of stories told by 7-year-olds

- Complete episodes: 5–7
- Complex episodes: 6–7

Development of Sentence Complexity

- Tense
  - 3– to 4-year-olds tend to mark tense (present, past, future) consistently in conversation but not in narration
  - Stories are usually told in past tense, but mixed tense is common until age 7

- Syntactic devices
  - 3: Simple coordination (and)
  - Sequential markers (then, after, nearly), 4- to 9-year-olds
  - Subordinating clauses (while, because, since), 7- to 9-year-olds (>10% of clauses)
  - Relative clauses: Canonical (SVO) before non-canonical word order

Micro-Macro Integration

- Basic lexical and grammatical development in conversation (3)
- Period of high variability as children learn discourse rules and begin to use a variety of story propositions (4–6)
- Children use more single-episode stories that follow canonical organization (6–7)
- Gradually, children begin to use complex vocabulary and sentence structures within stories with chained and center-embedded episodes (7–8)
Factors That Contribute to Complexity

- Memory limitations
  - Shorter stories with little planning are easier
- Conceptual limitations
  - Sequences of highly predictable events (and, then) are easier
  - Perceptual and physically related causal relations are easier than motivational and psychological relationships
- Linguistic limitations
  - Coordinating clauses common but fewer subordinating clauses
- Content limitations
  - Stories about highly familiar events will be easier to comprehend and produce than stories about unfamiliar events
- Structural limitations
  - Stories with details (descriptions/actions) are easier than basic episodes, which are easier than complete and complex episodes

Cultural Similarities

- The complexity of oral narratives produced by African-American children is similar to those produced by same-age European-American children (Curenton, 2011; Reese et al., 2010)
- When the two groups are carefully matched for SES (Gardner-Neblett & Iruka, 2015)
- When traditional stories are modeled before elicitation (Gillam et al., 2012)
- Middle class Hispanic, European-American, African-American, and Asian children tend to tell stories that are comparable (Gardner-Neblett & Iruka, 2015)

Economic Differences

- Economic factors contribute to differences in narration
  - Latino-American and African-American children are more likely to come from lower-SES homes, which has been linked to vocabulary development (Gardner-Neblett & Iruka, 2015; Snyder & Dillon, 2013) and literacy (Lonigan et al., 2013; Snyder & Dillon, 2013)
  - Book sharing differences related to low SES that affect narration
    - Less access to books at home
    - Read books with parents less frequently
    - Exposed to less complex language (Rutkay et al., 2006; Rowe, Pan, & Ayres, 2005)
  - When SES is controlled, many language differences related to narration disappear (Gardner-Neblett & Iruka, 2015)
Linguistic Differences

- Linguistic factors contribute to differences in narration.
  - Structural features of children’s stories differ somewhat across languages during the preschool and early school-age years (Berman & Slobin, 1994; Enciso, 2011; Green, 2010; Miller et al., 2014).
  - Bilingual children with higher amounts of experience with English tend to tell more complex stories in English than Spanish (Squires et al., 2014).
  - Children’s general language knowledge in Spanish mediates the literate language experiences they have in English.

Cultural Differences (SES Controlled)

- African-American children added more fantasy elements to their stories.
- European-American children provided more information about character relationships.
- Latino children were more likely to name the characters in their stories (Gorman et al., 2011).

What do we know?

- Children with language impairment are often “poor comprehenders.”
- Answer fewer comprehension questions (explicit, implicit).
- Recall fewer story details.
- Have more difficulty identifying and resolving anomalies in text.
- Less successful in generating inferences.

- Macrostructure Difficulties (less sensitive to text structure).
- Greater variability across stories.
- Fewer story grammar propositions.
- Lower holistic scores.

- Microstructure Difficulties.
  - Vocabulary.
  - Complex sentences.
  - Grammaticality.
  - Incomplete references to characters and story contexts.
  - Conjunctions.
What do we DO??

A focus on isolated language skills (morphology, phonological awareness, vocabulary, inferencing..) will not translate into functional outcomes

Why not?

Example – 002
Discussion: What changed? How did it happen?

Narrative discourse instruction

Why does teaching story structure (story elements causal framework) translate into functional outcomes?

Imposes an organizational framework upon existing “fuzzy knowledge” and amorphous representations of story elements & structures that children must then “accommodate” into their existing schema

It is through the accommodation process that the new framework is clearly established and stabilized

Unlocks the potential the child already possesses
Profiles of learners

- Some knowledge of story structure (elements, causality); not stable
- Amorphous knowledge of story structure
- No knowledge of story structure

There once was a twelve year old Melissa Wilson. She had been working on how to practice soccer and football. Her most favorite was soccer. She used to play with her best friend Ung, he was named after his head. His parents thought that it was a great name for him because he was born without any hair. So they named him Ung, known for the boy, the last avatar or known as the last air bender. Melissa was practicing on her soccer lesson, then Ung suddenly fell down and just broke his leg. Then she tried to run past, and she jumped way over him. And she almost tripped, but she didn’t trip. And then Melissa suddenly tripped when she made a goal, and she won the game. It was the actual game. So Melissa helped the wounded boy as he was going to be driven to the hospital.

Amorphous representation of SGEs

One girl and a girl were playing football. And the orange shirt girl fell over. And the other girl tripped on her. And then they did it all day. Until then the black girl he jumped over the orange girl. Which was true in> Then she made a goal. They love playing football. The end. (Unspecified characters 004)
Virtually NO knowledge of SGEs

- There's a lot of kids and parents at the beach.
- And they like to be at the beach.
- They're trying to find seashells.
- And they're getting wet.

002s_videos (first clip)

Critical Components in Narrative Discourse Instruction
1) Teaching story grammar elements and the causal and temporal connections between them
2) Providing multiple opportunities for students to practice using tier 2 vocabulary and complex morphology and syntax in authentic discussions
3) Using language facilitation strategies to model targets
4) Incorporating visual icons, graphic organizers, pictographic planning, retelling, and parallel story development to reduce cognitive load and support learning and generalization

Theoretically sound learning principles of narrative instruction

- Explicit instruction in story structure (Macrostructure)
  - Explicit instruction in story elements + Explicit instruction in causal connections (why?)
- Explicit instruction in language structures (Microstructure)
  - (e.g., mental verbs, causal adverbs, coordinated & subordinated conjunctions)

Procedures:
1. Practice in authentic contexts (wordless then literature)
2. From whole-to-part-to-whole (activate world knowledge but place focus on “discourse”)
3. Practice answering questions and generating stories
   a. Reduce cognitive load (e.g., graphic organizers, icons, verbal and/or gestural cues)
   b. Provide scaffolded experiences (most to least support)
Narrative discourse instruction

- Why does teaching story structure (story elements + causal framework) translate into functional outcomes?
- Imposes an organizational framework upon existing “fuzzy knowledge” and amorphous representations of story elements & structures that children must then “accommodate” into their existing schema.
- It is through the accommodation process that the new framework is clearly established and stabilized.

Supporting Knowledge in Language and Literacy

- Phase 1: Teaching Story Elements
  - Learn and use critical story elements for simple, 1 episode stories – graphic organizers for support.
- Phase 2: Connecting and Elaborating Stories
  - Teach linguistic structure, content and vocabulary necessary for creating more elaborate stories.
- Phase 3: Creating and Editing Stories
  - Create, edit/revise, retell multi-episode stories with and without graphic organizers.

<table>
<thead>
<tr>
<th>Study</th>
<th>Delivery</th>
<th>Dosage</th>
<th>Elements</th>
<th>Effect size</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 RCT</td>
<td>Individual</td>
<td>20 min of narr (100 total), 6x/wk, 4 weeks = 33.33 hours</td>
<td>Multiple targets, pictographic planning, retelling, parallel stories, literature units, recasting</td>
<td>0.04</td>
</tr>
<tr>
<td>2 Quasi-Exp</td>
<td>Small Group</td>
<td>50 min, 3x/wk, 6 weeks = 6 hours</td>
<td>All of above + reading and writing</td>
<td>0.43</td>
</tr>
<tr>
<td>3 Quasi-Exp</td>
<td>Small Group</td>
<td>90 min, 4x/wk, 4 weeks = 24 hours</td>
<td>No written language, explicit training on SGP’s (Berman, 1988), wordless picture books</td>
<td>1.41</td>
</tr>
<tr>
<td>4 RCT</td>
<td>Small Group</td>
<td>40 min, 2x/wk, 6 weeks = 8 hours</td>
<td>Comprehension units</td>
<td>1.46</td>
</tr>
</tbody>
</table>
Reduce demands on memory and load

Icons, reduce cognitive load

Character
Settng
Take-off
Feelings

Plan
Action
Landing
Complication

Wrap-up

Reduce cognitive load by using graphic organizers (and/or gestures, verbal cues)

New schemas for processing and organizing information
Supporting Knowledge in Language & Literacy

Phase 1: Teaching Story Grammar Elements
Phase 2: Elaboration: Making Stories Sparkle
Phase 3: Independent Storytelling
Phase I: Teaching Story Grammar Elements

- **Character**
  - Agents
- **Setting**
  - Time & Place
- **Initiating Event**
  - Take Off
- **Internal Response**
  - Feelings
- **Plan**
  - Thoughts
- **Attempts**
  - Actions
- **Consequence**
  - Landing

Explicit Instruction of Story Elements

- Story Element introduction (Whole)
- Camping Trouble with dogs
- Introduce the whole story with icons
- Example: 3 Hungry Mice

Lessons: (Part)

- Co-telling (Camping Trouble) (Whole)
- Re-telling (with Bingo cards)
- Parallel story development
- Parallel story re-telling
- Literature Unit
- Mini-lesson (before, after)

Strategies to reduce cognitive load

- Icons, key phrases, graphic organizers, working in groups
- Language facilitation techniques (70% and higher, gradually reduced over time; Gillam et al., 2008)
- Explicit instruction in microstructure
Session Check:

1. Use language facilitation techniques for 70–75% of child utterances
   a. Demonstrations+
      i. Definition: repeated but variable use of a sentence or text pattern
      ii. Example: Sentence pattern: The girl walked home. The cat walked home. Everyone walked home. (Emphasizing the past tense ‘ed’)

   b. Expansions
      i. Definition: contingent verbal responses that increase the length or complexity of the child’s utterance.
      ii. Example: Child: Doggy. Teacher: That is a friendly doggy. (The utterance is contingent because it incorporates the word the child used; doggy. It is an expansion because it added new information to the child’s utterance.)

   c. Expansions
      i. Definition: contingent verbal responses that increase the length or complexity of the child’s utterance.
      ii. Example: Child: That is a friendly doggy. Teacher: What does the doggy like to do? (The utterance is contingent because it incorporates the word the child used; friendly. It is an expansion because it added new information to the child’s utterance.)

   d. Prompts—Questions:
      i. Definition: Comments and questions that serve to extend what the student has said or written.
      ii. Example: Child: Doggy eat cake. Teacher: Yes, the doggy ate the cake. Yum.

Note: Recast grammatical errors that children make modeling the correct usage. You may choose to ask the student to repeat the sentence correctly, but this imitation practice is not necessary.

1. Example: Child: Doggy eat cake. Teacher: Yes, the doggy ate the cake. Yum.

Story element instruction

- Camping Trouble with Dogs
- Read story, highlighting the story elements as you go
- Ask comprehension questions about the story elements
- Example: Three Hungry Mice (demonstration)

Individual lessons for each story element

- Character Example
  - Talk about who, what characters can be
  - Discuss the characters in the wordless book (Camping Trouble with Dogs)
  - Discuss whether they have names
  - Summarization review questions

- Each story element is taught in the same way
  - Whole, part, whole strategy
Co-telling
Re-telling
Bingo
Parallel story development
Parallel story retelling (with and without icons)
Literature Unit
Mini-lesson (before-after)
Comprehension extension activity

Phase I Exit Checklist

In order to move to Phase II, a student must be able to:

- identify by name, all of the icons,
- give satisfactory examples and/or definitions for each one,
- be able to create a story (using a storyboard) that contains all of the elements with minimal assistance,
- and answer comprehension questions related to the story elements.

Phase II

Phase 2: Stabilization of Story Structure and Explicit instruction on multiple linguistic targets (elaborated noun phrases, adverbs, mental verbs, linguistic verbs, subordinated and coordinated clauses, causal language)
Elaboration: Making Stories Sparkle

- Introduction to elaboration
- Comparison of simple & elaborated stories
- Dialogue
- Elaboration using Plan, Action, Complication, Sequences (PACS)
- Practicing complexity using PACS through parallel story development
- Parallel Story Retelling w/Icons
- Parallel Story Retelling w/No Icons
- Elaborating on Action with adverbs
- Action adverbs Mini-lesson

Comprehension Literature Unit
- Tacky the Penguin

- Strategies to reduce cognitive load
  - Icons, key phrases, graphic organizers, working in groups
  - Language facilitation techniques (70% and higher, gradually reduced over time; Gillam et al., 2008)

<table>
<thead>
<tr>
<th>Story 1</th>
<th>Story 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Character</strong></td>
<td>Hamster, girl, dog, cat</td>
</tr>
<tr>
<td><strong>Setting</strong></td>
<td>House, cage, home</td>
</tr>
<tr>
<td><strong>Take-Off</strong></td>
<td>Snoopy snuck out</td>
</tr>
<tr>
<td><strong>Feelings</strong></td>
<td>Sad, happy</td>
</tr>
<tr>
<td><strong>Plan</strong></td>
<td>Yell for Snoopy</td>
</tr>
<tr>
<td><strong>Action</strong></td>
<td>Yell</td>
</tr>
<tr>
<td><strong>Complication</strong></td>
<td>Dog fell on cat; got in way of yelling for Snoopy</td>
</tr>
<tr>
<td><strong>Wrap-Up</strong></td>
<td>Happy that Snoopy was home</td>
</tr>
</tbody>
</table>
Story Review for PACS

- What was their first plan? [Answer: decided to Yell for Snoopy.]
- Then what happened? Was there a complication? [Answer: yes, Jack fell on top of Fluffy and got in the way of their yelling.]
- How did they “plan again”? [Answer: decided to LOOK for Snoopy in the forest.]
- Then what happened? Was there a complication? [Answer: yes, a whole bunch of complications got in the way of their LOOKING for Snoopy. Note: talk briefly about the complications.]
- Turn to page 11; Did they make another plan? [Answer: Yes, they decided to go home and see if Snoopy was there.]

Parallel story development

Say,

Character

“The first square on your grid has a character icon or symbol in it. Let's think up some characters for our story. When kids brainstorm the characters, say, “Let's think of a name(s) for our character(s). Most characters have names. Draw a quick picture of the character(s) and write their names under their pictures on the board. Give the children just a minute to draw and write on their grid.

Setting

Say, “The next square on your grid has a setting icon or symbol in it. Let's think up some setting words for our story. (As children are brainstorming), say, “Let's think of a city for our story to be in. Most stories are set at a certain time of day or night. What time of day or night should our story be set in? (allow brainstorming). Draw a quick picture of the setting elements, represent time of day with a sun and a clock, and time of night, with a moon and a clock) and write their names under their pictures on the board. Give the children just a minute to draw and write on their grid.”

Practicing complexity using PACS through parallel story development

Objective: To teach children how to elaborate on the plans they include in their stories.

Materials: plan & plan again icons, StoryBoard w/one complication and two plans (one plan, one plan again)

Parallel Story Retelling w/Icons then without

Instructions: Pass out story grammar “Bingo” cards and tokens. Tokens are to be used to place over the icons once a child has included that story element in their re-tell of the story.

Each child should take turns telling the story while the other children “mark” the story elements on their Bingo cards. Some elements will have more than one token on them.

One child tells the story using story grid, and the other children monitor the story, placing tokens on the Bingo icons.

The Teacher should hold up any icon that represents a story grammar element that the child telling the story has forgotten.
Elaborating on Action
Elaborating on Setting
Mini-lesson for Setting
Elaborating on Feelings
Feelings Mini-Lesson using “Vertical Structuring”

Action mini-lesson
Objective: To give children practice using adverbs that related to actions in stories.
Materials: Action and story sparkle icons; single scenes
Key adverbs: quietly, quickly, loudly, tightly, slowly
The gorilla is holding on to the horse. How is holding on? Tightly! Or loosely?
The horse is running. How is he running? Quickly or slowly?
[Make sentences with the words.]

Setting mini-lesson
Objective: To give children practice elaborating on settings in stories.
Materials: setting icon, story sparkle icon, single scenes
Look at this picture. Let’s make up a setting for it.
Where do you think the baby could be? [Answer: Facilitate a conversation to assist children in generating multiple descriptive words to describe the settings; be sure to encourage the use of specific names for cities, states, locations]
Vertical structuring using feeling words

Teacher: The children dug a really deep hole in the snow. How do you think they feel?
Child: thrilled, excited
Teacher: Why do you think they are so excited?
Child: because they found a treasure in the hold
Teacher: The children are excited because they dug a deep hole in the snow.

Literature Unit

- Phase II, lesson 9 Literature Unit: pre-story presentation.
- Phase II, lesson 9 Literature Unit: vocabulary
**Picture walk with icons (retelling):**

- Ask the children to retell the story page by page.
- Highlight and discuss vocabulary and story grammar elements.
- Hold up the appropriate icons as children talk about each page to highlight story elements.
- Highlight the “main” character (Miss Nelson and/or Viola Swamp).
- Highlight the setting.
- Highlight the problem in the story.

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**Pages:**

- pg 9, Tell me about Tacky’s shirt
- pgs 12-13, Tell me about Tacky’s song
- pgs 16-17, What do the hunters look like?
- pg 27, What was Tacky’s dive like?

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**Video:**

- Video, 005 “reading” Tacky (embedded vocabulary instruction) 36 m
Phase II Exit Checklist

Student Summary: ____________________________
Date: ____________________

Ask child to create story using Storyboard (below)

Answers comprehension questions:

Includes at least 1 character by name

Includes because, when or so in story

Identifies at least 1 character

Recalls at least 1 character

Includes at least 1 setting using proper name

Includes 2 or more feeling words in story

Identifies at least 1 setting

Recalls at least 1 setting

Includes to take off (ghost chasing)

Includes 2 or more mental/linguistic verbs in story

Take off (ghost chasing, scaring ghost)

Recalls at least one take off (ghost chasing, scaring ghost)

Includes feelings of characters that are clearly related to the take off

Includes 1 or more adverb in story

Feelings (afraid, scared of ghost, happy ghost was gone)

Recalls at least 1 feeling word (afraid, scared of ghost, happy ghost was gone)

Includes plans of characters that are clearly related to the take off

Includes an elaborated noun phrase (ie., big horse, big, white horse)

Plan (to get away, to hide, to scare ghost)

Recalls at least 1 plan (to get away, to hide, to scare ghost)

Includes actions of characters that are clearly related to the take off

States any action related to getting the ghost to go away, or escaping from ghost

Recalls at least 2 actions (states any action related to getting the ghost to go away, or escaping from ghost)

Includes a complication

Complication (ghost wouldn't leave)

Recalls the complication (ghost wouldn't leave)

Includes a landing that clearly relates to the take off

Landing (ghost leaves)

Recalls the landing (ghost leaves)

Summarizes the story and includes character's feelings about the events

Wrap up (happy because they were safe, ghost gone, good team)

Phase III: Becoming Independent Story Tellers

Phase 3: Metacognitive instruction
(internalizing story structure and linguistic targets)

Literature Comprehension Unit (Miss Nelson is Missing)

If-then with Miss Nelson

Using the self-scoring story board/rubric w/Miss Nelson

Co-creating sequenced stories

Using the self-scoring story board/rubric to edit co-created stories from sequenced pictures

Co-creating stories from single scenes

Using the self-scoring story board/rubric to edit co-created stories from single scenes

Creating independent stories from single scenes (or prompts)

Using the self-scoring story board/rubric to edit independent stories

Lesson 1: Literature Unit

- Pre-story presentation
- Word review
- Picture walk
- Comprehension questions
- Story retelling (with and without icons)
Lesson 1: Literature Unit
- Pre-story presentation
- Word review
- Picture walk
- Comprehension questions
- Story retelling (with and without icons)
- Mini-lesson (if-then)

Using the self-scoring story board/rubric w/Miss Nelson
- Co-creating sequenced stories
  Using the self-scoring story board/rubric to edit co-created stories from sequenced pictures
- Co-creating stories from single scenes
  Using the self-scoring story board/rubric to edit co-created stories from single scenes
- Creating independent stories from single scenes (or prompts)
  Video example (on CD Rom)

Summary
- A relatively short intervention (20 weeks)
- Rapid changes in length and complexity of stories (for students who started in the lower group)
- Notable improvements in:
  - Story organization
  - Establishment of causal coherence
  - Use of mental state and causal language
Take home

- It's not the teaching of story grammar elements that improves comprehension and composition of narrative discourse.
- It is the explicit teaching of story structure (SGE + causal connections) that is the key to successful outcomes.
- Results in functional, long-term outcomes related to academic, social and career status.