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EFFECTIVENESS OF STORY ENACTMENTS VERSUS ART PROJECTS IN
FACILITATING STORY COMPREHENSION
AMONG PRESCHOOL CHILDREN

by

Jennifer Johnson

A thesis submitted to the faculty of

Brigham Young University

in partial fulfillment of the requirements for the degree of

Master of Science

Department of Audiology and Speech-Language Pathology

Brigham Young University

December 2005

BRIGHAM YOUNG UNIVERSITY

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As chair of the candidate's graduate committee, I have read the thesis of Jennifer Johnson in its final form and have found that (1) its format, citations, and bibliographical style are consistent and acceptable and fulfill university and department style requirements; (2) its illustrative materials including figures, tables, and charts are in place; and (3) the final manuscript is satisfactory to the graduate committee and is ready for submission to the university library.

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ABSTRACT

EFFECTIVENESS OF STORY ENACTMENTS VERSUS ART PROJECTS IN FACILITATING STORY COMPREHENSION AMONG PRESCHOOL CHILDREN

Jennifer Johnson

Department of Audiology and Speech-Language Pathology

Master of Science

The purpose of this study was twofold: (a) to compare preschool children's comprehension of a story after either enacting the story or participating in an art project, and (b) to qualitatively describe the children's interactions during the more interactive story enactment instruction. Twenty children from two Head Start classrooms were told the stories as a class, and then participated in either an art project (AP) or story enactment (SE) in small groups. The children in each classroom each heard three stories followed by the AP condition, and three followed by the SE condition. The children's comprehension of the story was tested after the story was initially read, and again after the AP or SE by having the children participate in a joint retelling of the story in which the child was asked to fill in several pieces of information as the examiner told the story. Children's comprehension of the story was significantly better after receiving story

enactment instruction than after art project instruction, although significant variability was present. Children's interactions during the story enactment were evaluated using a rubric. Children's participation varied from story to story. Smaller group sizes and repeated enactments were beneficial to most children's participation in the story.

ACKNOWLEDGMENTS

I would like to thank my friends and family for their encouragement and support, especially when I became discouraged in working on this project. I would also like to thank Claudia Cisneros for her help in the data analysis portion of the study and Dr. Culatta for her support and help throughout the project.

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Introduction

Story comprehension is an important language skill that is related to children's academic and literacy abilities. According to Fazio, Narenmore, and Connell (1996), children who had difficulty with story comprehension were more likely to need academic remediation than children who had good story comprehension skills. The ability to understand stories has been shown to predict future reading skills (De Hirsch, Janksy, & Langford, 1966) and is correlated with success in literacy skills such as phonemic awareness and print decoding (Dickenson & Snow, 1987).

Due to the importance of story comprehension, research has explored strategies for increasing it. Story enactments and art projects have been used to increase comprehension by providing children with additional exposure to the story after it has been read (Hoggan & Strong, 1994; Owens & Robinson, 1997). This study compared the effectiveness of using these two types of extension activities to increase children's story comprehension. It was hypothesized that children would understand the stories better after story enactment instruction than after art project instruction because all story elements are represented during enactments, whereas only a few isolated aspects of the stories are presented during art projects. Story enactments also involve story-related interactions among children and teachers, whereas art projects lend themselves to independent work. Due to the more dynamic nature of story enactment instruction, a qualitative portion of the study will identify specific patterns in children's participation and comprehension during enactments.

Review of Literature

Story comprehension is an important language skill, and as such, research has focused on its relation to other language skills, ways to measure it, and most importantly, ways to increase it. The purpose of the present study is to examine the effectiveness of enacting stories versus doing art projects in increasing story comprehension and to describe factors that affect comprehension during story enactments.

Importance of Story Comprehension

Story comprehension among young children is an important predictor of academic and reading success (Fazio, Narenmore, & Connell, 1996). Poor story-retelling ability in kindergarten identified 87% of children who would later need academic remediation among those who had difficulty during their first years of school (Fazio et al., 1996). The ability to comprehend and retell a story in kindergarten also corresponds with children's abilities in early literacy skills such as phonemic awareness and print decoding (Dickinson & Snow, 1987). Kindergarteners' ability to tell a complete version of "The Three Little Bears" predicted their reading skills in second grade (de Hirsch, Jankys, & Langford, 1966).

Ways to Measure Comprehension

There are several ways of assessing children's comprehension of stories. Two of the most popular methods are asking questions about the story and having children retell the story (Hiebert & Raphael, 1998).

Comprehension Questions

Morrow and Smith (1990) used comprehension questions of varying difficulty to

assess kindergarten and first grade children's understanding of stories. The simplest questions elicited information explicitly stated in the text, whereas the most difficult questions required children to apply the information from the text to other situations (Morrow & Smith, 1990). A study by Merritt and Liles (1987) used comprehension questions that focused on story grammar elements and factual details of the story. Asking comprehension questions such as those used in these studies can provide insight into specific aspects of children's understanding. However, comprehension questions do not show children's overall grasp of a story because they elicit specific information rather than asking children to tell what they know in their own words. Story retellings are therefore preferable to provide a more natural and complete picture of children's story comprehension abilities.

Story Retellings

Children's ability to retell stories has been evaluated using several methods. Perhaps the most common is to have children retell a fictional story. Fictional story retellings are often analyzed by counting the number of story grammar elements included, as described by Stein and Glenn's (1979) story grammar. Examples of story grammar elements are setting, initiating event, internal response, attempts, and consequences (Merritt & Liles, 1987; Stein & Glen, 1979).

Although this method is appropriate for school-aged children, it is often too difficult for preschool children (McCabe & Rollins, 1994). For young children, retelling personal experiences often provides better insights into their understanding of story structure. McCabe and Rollins (1994) used a story scale developed by Peterson and McCabe (1983) to evaluate whether children's personal narratives were developmentally

appropriate.

A third method, often called story co-construction, can be used when preschooler's understanding of fictional stories is of interest. Story co-construction simplifies retelling by having examiners re-tell parts of the story, asking questions and providing story slots to elicit key information from children. These techniques were effective in helping children with low story telling ability generate stories in a study done by Pelligrini and Galda (1990). The same supportive techniques were used in this study to make fictional story retellings easy enough for preschoolers.

Methods of Increasing Story Comprehension

Reading to children frequently is essential in increasing comprehension (Dickinson & Smith, 1994). However, many children need exposure to stories beyond a first reading to comprehend them (Dowhower, 1987; Hoggan & Strong, 1994). Strategies to increase comprehension can be used before, during, and after story reading (Hoggan & Strong, 1994; Owens & Robinson, 1997).

Before Reading

Before reading, children are prepared to comprehend the story when teachers define unfamiliar vocabulary, ask children to make predictions about the book, and summarize main ideas (Hoggan & Strong, 1994; Owens & Robinson, 1997). Important vocabulary should be discussed before reading to prepare children to understand important concepts in the text (Hoggan & Strong, 1994; Owens & Robinson, 1997). Having children make predictions about the book helps them understand causal links in the story (Owens & Robinson, 1997), especially when they are asked to give reasons for their predictions (Hoggan & Strong, 1994). Summarizing the main ideas of the book

before reading helps orient children to the overall structure of the book (Hoggan & Strong, 1994; Owens & Robinson, 1997).

During Reading

Several techniques have been used to increase children's comprehension during story reading including chanting predictable refrains, reinforcing target vocabulary, restating events and the connections between them, representing the story visually, and asking questions. Chanting can be used with stories that have predictable refrains, and gives children repeated exposure to the grammar and vocabulary of the phrase they are repeating. It also allows them to participate without feeling self-conscious (Owens & Robinson, 1997). Vocabulary important to story comprehension should be clarified and reinforced during reading by repeating definitions, pointing out how the words are used in the book, and giving additional examples as needed (Culatta, 1994; Hoggan & Strong, 1994). Restating and clarifying story events and the connections between them helps children internalize and retain the structure of the story (Culatta, 1994; Owens & Robinson, 1997). Story events can also be reinforced visually by adding them to an outline or story map as the story is told (Hoggan & Strong, 1994). Asking questions allows instructors to identify and clarify any misunderstandings children may have, and can help children understand character motivations, make inferences, and predict what will happen next (Hoggan & Strong, 1994; Owens & Robinson, 1997).

After Reading

Providing additional exposure to stories after reading is also effective in increasing comprehension. One simple way to do this is to read the story several times. Rereading a story is very beneficial, especially for children with lower story

comprehension ability (Dowhower, 1987; Owens & Robinson, 1997). After reading, follow-up activities can also be used to further increase comprehension. Story discussions, retellings, enactments, story maps, and drawing activities can all provide additional exposure to the story and help children think about it in different ways. Discussions should actively involve children in analyzing the story (Dickinson & Smith, 1994; Morrow & Smith, 1990). Successful discussions often give children new insights about the story (Hoggan & Strong, 1994) and can be used to help them understand key vocabulary (Dickinson & Smith, 1994). Story retelling helps children understand the overall structure of a story, learn to sequence story events, and can even increase the complexity of their spoken language (Hoggan & Strong, 1994). Acting out stories gives children another opportunity to see their overall structure and has been shown to help children remember sequences of events (Owens & Robinson, 1997; Saltz & Johnson, 1974). Enactments are especially helpful when main story grammar elements are highlighted during the enactment. Story maps and drawing activities are used to visually represent relationships among ideas in the story (Hoggan & Strong, 1994). Story maps can be constructed by asking children for ideas about the story and then organizing them into chart or map (Hoggan & Strong, 1994). Children can also use their artistic skills to represent the story by drawing an illustrated version of it (Owens & Robinson, 1997).

Methods Used in This Study

This study compared the effectiveness of story enactments and art projects in increasing comprehension. Descriptions of each activity and their benefits follow.

Story Enactments

Story enactments have been shown to increase story comprehension (Pellegrini,

1984; Pellegrini & Galda, 1982). Several reasons for their effectiveness have been offered. First, they provide a meaningful and enjoyable context for children to talk about a story (Culatta, 1994). In fact, children often spontaneously carry out story enactments without adult help when provided with a literacy-rich environment (Martinez, 1993).

Secondly, enactments provide opportunities for children to become actively involved in the story. Children who take on important roles in acting out a story tend to have better comprehension than those with smaller or more passive roles. Pellegrini and Galda (1982) showed that kindergartners with larger roles in story enactments performed better on measures of story comprehension than those with smaller ones.

During enactments, main ideas and relationships between them are emphasized. This helps children internalize the connections among story events (Culatta, 1994). A study by Saltz and Johnson (1974) showed that children who were trained to enact stories were better able to remember sequences of events and connect them to each other when retelling the story than children in a control group.

Another key to the success of story enactments is the “conflict/resolution cycle,” which occurs when children discuss differences of opinion about what happens in a story until they come to a consensus. Comparing ideas and working out differences helps children arrive at a more complete understanding and exposes them to new ideas (Pellegrini, 1984).

Art Projects

While story enactment is an established method of strengthening story comprehension, less is known about using art projects for this purpose. However, several reasons for their use in language activities have been offered. Art projects can provide

children with creative ways to understand a story and express their feelings about it (Hoggan & Strong, 1994) and can allow some children to express thoughts and feelings that they are incapable of expressing in written or oral language (Coufal & Coufal, 2002). Art can also augment other forms of expression by giving children new ideas about a topic and allowing them to experience it in another way (Coufal & Coufal, 2002).

Purpose of This Study

Although both story enactments and art projects have been used to facilitate story comprehension, few studies have compared their relative effectiveness. Due to the interactive nature and demonstrated benefits of enacting stories it was hypothesized that enactments would be more effective than art projects. A study by Pellegrini and Galda (1982) compared story enactments with drawing in their ability to increase comprehension and found that first graders who enacted stories scored significantly higher on recall questions and retelling tasks than those who drew about them. Like the Pellegrini and Galda study of 1982, the current investigation compared the effectiveness of story enactment and art project extension activities in increasing story comprehension. However, the current study involved preschool children instead of young school aged children.

Children's interactions during the two types of extension activities were described in a qualitative portion of the study. Due to the more interactive nature of story enactments, participation patterns during this activity became the focus of the analysis.

Method

Participants

Twenty children drawn from two Head Start classrooms (Classroom A and Classroom B) in Provo, Utah participated in the study. In Classroom A, 10 children (3 girls, 7 boys) with a mean age of 57.6 months were included. In Classroom B, 10 children (7 girls, 3 boys) with a mean age of 58.3 months participated. All the children came from low income backgrounds, since families had to earn less than \$17, 650 a year (for a family of four) to qualify for Head Start during the school year of 2001-2002.

Children were given several baseline evaluations at the beginning of the year, including a hearing screening, subtests from the preschool Clinical Evaluation of Language Fundamentals or CELF-P (Secord, Semel, & Wiig, 1992), and the Preschool Story Comprehension Measure or PSCM (Susan Griffin, 2002). These tests were given to describe the children's language skills and to verify that the two classrooms were comparable in language performance at the onset of the study.

The subtests of the preschool CELF given included Linguistic Concepts and Sentence Recall, which measured children's understanding of word meanings and ability to repeat sentences. The Preschool Story Comprehension Measure or PSCM (Griffin, 2002) was given to test children's comprehension of three stories of increasing difficulty. 6 points were possible for each story. Children's scores on version A of the test appear in Table 1.

Children from each class scored similarly on the Linguistic Concepts subtest of the Preschool CELF but Class B's average was higher for the Sentence Recall subtest.

The classes scored comparably on the three story levels of the PSCM. See Table 1 for more information.

Table 1

Participant's Ages and Scores on the Preschool CELF and Preschool Story Comprehension Measure

Classroom A						
Child	Age (mo)	PSCM (1)	PSCM (2)	PSCM (3)	L.C.	S.R.
1	54	4.5	2.5	0.0	4	3
2	60	6.0	5.0	6.0	14	32
3	61	2.5	2.5	4	8	30
4	58					
5	54	6.0	3.0	3.0	17	30
6	62	6.0	4.0	5.0	12	25
7	54					
8	64	5.0	2.5	4.0	15	24
9	55	5.0	3.0	2.0	11	28
10	61	3.0	2.5	3.5	13	24
Mean	57.6	4.8	3.1	3.4	11.8	24.5
St. Dev.		1.4	.9	1.8	4.1	9.2
Classroom B						
Child	Age (mo)	PSCM (1)	PSCM (2)	PSCM (3)	L.C.	S.R.
11	63	5.0	3.0	3.5	16	41
12	56	5.0	3.0	2.0	13	14
13	54	6.0	3.5	4.5	15	41
14	61	5.5	4.5	4.5	13	42
15	65	0.0	1.0	0.5		
16	54	0.0	0.0	0.0		
17	57	6.0	4.5	4.5	17	38
18	54	5.5	3.0	3.0	9	28
19	55	4.5	3.0	2.5	13	38
20	57	5.5	5.0	4.0	18	42
Mean	58.3	4.3	3.1	2.9	14.3	35.5
St. Dev.		2.3	1.5	1.6	2.9	9.8

Note. PSCM stands for Preschool Story Comprehension Measure; L.C. and S.R. stand for the Linguistic Concepts and Sentence Recall sections of the Preschool CELF.

Assessments

Children were assessed for their understanding of stories and their participation during the story enactment follow-up activities.

Story co-construction. Children's comprehension of stories was measured using a story co-construction task administered by an instructor soon after the initial story telling (usually the same day) and again after an extension activity (usually the same day). For the specific dates of assessment, see Table 2.

Table 2

Assessment Dates for the Story Co-construction Task

Class	A		B	
<i>Duck's Tale</i>	Pre 4/02	Post 4/08	Pre 4/02	Post 4/03
<i>Pig's Tale</i>	Pre 4/09	Post 4/11	Pre 4/09	Post 4/11
<i>3 Cheers for Tacky</i>	Pre 4/16	Post 4/18	Pre 4/15-17	Post 4/17
<i>Tacky in Trouble</i>	Pre 4/23	Post 4/24	Pre 4/23	Post 4/24
<i>Ice Cream</i>	Pre 4/30	Post 5/02	Pre 4/30	Post 5/02
<i>The Garden</i>	Pre 5/14	Post 5/17	Pre 5/14	Post 5/17

Note. All assessments were done between 4/2/02 and 5/17/02.

The story co-construction task was given as a pre and post test for several reasons. First, to determine whether children were grasping the story adequately when it was told, second, to show that there were no differences in comprehension among the classes before the art project and story enactment follow-up activities were given, and lastly to determine if there were gains in comprehension resulting from the story enactment or art project follow-up activities.

During administration of the task, the children were taken to a quieter area of the classroom to participate individually in the story co-construction assessments. Instructors then told the story, pausing to allow children to fill in key words and to ask questions about important events. Props from the story such as stuffed animals and important objects such as a hammer in *Duck's Tale* or an ice cream cone in *Ice Cream* were used to provide context and retain children's attention.

Each story co-construction task consisted of seven questions and/or Cloze (sentence completion) prompts. Questions types included yes/no, choice of two, and simple open-ended questions. The majority of the questions were related to story grammar elements, such as initiating events, goals, problems, reactions, etc. There were also 1-2 questions eliciting key terms from the story. For the specific questions asked and the prompts given during each story co-construction tasks, see Appendix A.

The children's responses to all questions were scored 0, .5, or 1. Children received a score of 1 for giving the correct answer as stated during story telling, .5 for an incomplete, vague, or tangential answer, and 0 for restating the question in answer form, giving an unrelated response, or not answering at all. Example responses for each point value were formulated (see Appendix B).

Story enactment participation. Children were also evaluated for their participation during story enactments. Four areas of participation were examined: interest level and involvement, level of support needed to enact parts, responsiveness to instructor questions, and number and relevancy of child comments. A rating system was developed to quantify children's performance in each area as a 2, 1, or 0 (with 2 being the highest). See Appendix C for scoring guidelines.

Story Stimuli

Two similar stories from each of three book series were used to compare children's performance in the story enactment and art project instructional conditions. The stories in the first series were *Pig's Tale* and *Duck's Tale* from *Toy Tales* (Cooper, 2000). The stories in the second series were *Ice Cream* and *The Garden* from *Frog and Toad All Year* and *Frog and Toad Together* (Lobel, 1969, 1979). The stories from the

third series were *Three Cheers for Tacky* and *Tacky in Trouble* (Lester, 1994, 1998).

The pairs of books were similar in many aspects. Each pair was written by the same author and had the same main characters. The book pairs were also similar in readability according to Fry's readability analysis (Gunning, 2003). *Pig's Tale* and *Duck's Tale* (Cooper, 2000) were both third grade readability level; *Ice Cream* and *The Garden* (Lobel, 1976, 1979) were first grade readability level, and *Three Cheers for Tacky* and *Tacky in Trouble* (Lester, 1994, 1998) were between the fourth and fifth grade readability levels. The story pairs were also similar in length as they were told. *Pig's Tale* and *Duck's Tale* was the shortest story pair, at 205 and 213 words respectively and *Ice Cream* and *The Garden* were 313 and 397 words respectively. While *Three Cheers for Tacky* and *Tacky in Trouble* contained 696 and 1,188 words respectively as written, adjustments were made when telling the stories to make them both shorter and more similar in length. When these stories were told, *Three Cheers for Tacky* and *Tacky in Trouble* contained approximately 428 and 360 words respectively. The paired texts were also similar in number and type of story episodes based on Stein and Glenn's 1979 episodic analysis of children's narratives. In the Cooper series, *Pig's Tale* and *Duck's Tale* both had two episodes. In the Lobel series, *Ice Cream* had 5 episodes, and *The Garden* had four, in the Lester series, *Three Cheers for Tacky* had 5 episodes and *Tacky in Trouble* had 6 episodes.

Design

The study used a within-subjects alternating treatment design to compare children's retellings after art project and story enactment activities. Children served as their own controls as they alternately participated in story enactment and art project

follow-up activities for each of the three story series.

Classes A and B were told the same story each week, but participated in different follow-up activities. For example, during the first week spent on the *Toy Tales* series, Classes A and B were both told *Pig's Tale* but Class A participated in an art project as a follow-up activity, while Class B participated in a story enactment as a follow-up activity. The next week, both classes were told *Duck's Tale* but the classes switched follow-up activities so that Class A participated in a story enactment activity while Class B participated in an art project. Each story was presented to half the students (one classroom) in the art project condition and the other half (the other classroom) in the story enactment condition to control for any story effect. The stories were presented in the following order: *Duck's Tale*, *Pig's Tale*, *Three Cheers for Tacky*, *Tacky in Trouble*, *Ice Cream* and *The Garden*. The order of story presentation is further described in Table 3.

Table 3

Order of presentation of story enactments (SE) versus art projects (AP)

Classroom A							
Book Series	Cooper	Cooper	Lester	Lester	Lobel	Lobel	
Story	1	2	3	4	5	6	
Condition	AP	SE	AP	SE	AP	SE	
Classroom B							
Book Series	Cooper	Cooper	Lester	Lester	Lobel	Lobel	
Story	1	2	3	4	5	6	
Condition	SE	AP	SE	AP	SE	AP	

Note. AP stands for art project, and SE stands for story enactment.

Procedures

This study was carried out as part of a larger project called the Contextualized Approach to Language and Literacy (Project CALL) in which children from two Provo Utah Head Start classrooms were taught the pre-literacy skills of story comprehension, rhyme, and letter recognition. During Project CALL, BYU students functioned as classroom assistants under the direction of Dr. Barbara Culatta. Instruction under Project CALL served as an early literacy supplement to the regular classroom curriculum and was carried out in collaboration with the classroom teacher.

The story comprehension portion of Project CALL was conducted for six weeks during April and May 2002. During story comprehension instruction, six stories were told to the classes as a group and were followed by art project and story enactment follow-up comprehension activities.

Initial Story Telling

A circle time was set aside on Mondays in which a story was told to the entire class. Instructors simplified the stories as needed instead of reading the text word for word since the original texts contained some vocabulary and phrases that would be difficult for children to understand. The modified texts used simpler vocabulary and sentence structures, made implicit information explicit, and highlighted key terms. For more detail, see Appendices E and F.

The instructors showed children illustrations from the book and used various items from the story as props during story telling to add contextual support and make stories more interesting. Instructors also used vocal inflections to highlight important

story events.

Follow-up Activities

The follow-up story enactment and art project activities became part of the teacher's small group table or center time in which children rotated through several activities presented in different areas of the classroom. Children choose which of the 10 to 15 minute activities to participate in but had to include a story comprehension activity (which was either an art project or story enactment depending on the week) as one of their choices. Because children chose which activities to participate in, the number of children in each activity could vary.

Story enactment condition. In the story enactment condition, small groups of children took roles in the story and acted it out with props such as ice cream cones and a "pond" for the story *Ice Cream*. The children also wore simple costumes such as hats or shirts to show which character they represented.

Children were encouraged to switch roles and participate in enactments multiple times within the time allotted for the enactment (about 15 minutes). Usually an enactment was done two to or more times per "table" or small group rotation, with children switching roles each time. Each enactment took between 3 and 8 minutes, with an average of 5 minutes each. Group size varied but averaged 4 or 5 children each.

Art project condition. Each art project instruction session consisted of two separate art projects related to the story. During art projects, children were given pictures or cut outs representing a main character or important object from the story and were allowed to color, glue, and/or draw on the items. During the art projects for the story *Ice Cream* children made paper ice cream cones and drew monsters. Instructors commented

on and asked questions about what the children were doing and supported them in making the product if they needed help. Instructors were told that they could comment on the story during the art project and could respond to any comments children made, but were not specifically trained to do so.

Training

For art projects, instructors were trained to select two key elements from the story and create art projects to represent those elements. In addition to helping children make the project, they were told that they could comment on how the object or event being created related to the story. They were also asked to be responsive to children's comments about the story.

Due to the more complicated nature of story enactments, instructors were trained more extensively to facilitate story enactments than to carry out art projects. Instructors supported children by taking the roles of narrator, stage manager, and character as needed. While acting as narrator, instructors commented on story events and emphasized key information, highlighted story grammar elements by repeating or rephrasing them, and used intonation for emphasis. They made clear connections using words such as *because, and, or then*, and explained implied information such as the reasons for character's feelings. Narrators also taught key terms by commenting on their meaning and giving examples during enactments.

As stage manager, instructors helped children participate and know what to say and do during enactments. Instructions ranged from indirect, such as asking "what did Tim do with the money when he found pig broken?" to direct, such as "Tim, pick up the money," depending on individual children's needs. Instructors also sometimes acted as a

character in the story when there was not a child present to take an important role in the story.

Training was done during meetings in which these methods of facilitating story enactments were discussed and demonstrated live and on video. After the instructors had conducted several story enactments, they met to discuss areas they could improve on.

Inter-rater Reliability

Several assessment tools were used in this study including story co-construction tasks, a participation rubric, and a treatment fidelity rubric. Obtaining reliability in these assessments was important to ensure their accuracy. Inter-rater reliability between the investigator (Jennifer Johnson) and a student rater was conducted for each assessment. Instructors had to agree on 85% of judgments for assessments to be considered reliable.

Inter-rater reliability for story co-construction tasks. Prior to obtaining final scores on the children's co-constructions, the inter-rater reliability of the assessment was determined. The investigator first trained the second rater by describing the general criteria for assigning a 1, .5, and 0 (found in Appendix B). The raters then scored one story co-construction task from each story together. Differences in scoring these tasks were discussed until both raters agreed on the scores to be assigned. The raters then scored 1/2 of the story co-construction tasks independently and compared their answers. As discrepancies in scoring were discussed, the scoring criteria were adjusted by further specifying the scoring criteria and assigning ratings to common answers children gave. After the scoring criteria were finalized, the raters compared their answers for the second half of the story co-construction tasks and calculated the percent agreement by dividing the number of agreements by the total number of judgments. Inter-rater reliability ranged

from 84- 98%. For a more detailed analysis of inter-rater reliability, see Table 4.

Table 4

Inter-rater Reliability for Story Co-construction Tasks

Classroom A						
Story	Pig's Tale	Duck's Tale	Three Cheers	Tacky in Trouble	Ice Cream Garden	
Pre test	54/56 (96%)	59/70 (84%)	24/28 (86%)	56/63 (89%)	59/63 (94%)	-
Post test	53/63(84%)	-	63/70 (90%)	43/49 (88%)	61/63 (97%)	-
Classroom B						
Story	Pig's Tale	Duck's Tale	Three Cheers	Tacky in Trouble	Ice Cream Garden	
Pre test	67/70 (96%)	55/56 (98%)	47/49 (96%)	63/70 (90%)	-	61/70 (87%)
Post test	61/63 (97%)	-	46/49 (94%)	64/70 (91%)	-	62/70 (89%)

Inter-rater reliability for the participation rubric. The inter-rater reliability of the story enactment participation rubric was also determined. The investigator and student rater discussed the criteria for assigning a 2, 1, and 0 in the areas to be evaluated, which were engagement, support needed, responsiveness to questions, and comments made. Then the investigator and student rater scored several children's participation together. The first and second raters then scored children's participation in 1/2 of the enactments and compared their answers. Discrepancies in scoring were discussed and in some cases the scoring criteria were made more specific. For example, in the category of support, the types of cues considered "moderate support" were specified. The raters re-scored aspects of the rubric that had changed, and compared answers again. Some discrepancies remained, and the rubric was slightly altered to resolve these problems. For example, it was determined that yes/no answers would not count as comments and that the same comment could not count more than once.

When the rubric was in its final form, inter-rater reliability was calculated. This was done by dividing the number of agreements by the total number of judgments to

determine percent agreement. Inter-rater reliability averaged 92% overall. The category with the most agreement was questions answered, with 99% agreement, followed by comments made, with 97% agreement, then participation and engagement, 90%, and support needed, 84%. For more detailed analysis of inter-rater reliability on the participation rubric, see Table 5.

Table 5

Inter-rater Reliability for the Participation Rubric

Classroom A					
Story	<i>Pig's Tale</i>	<i>Duck's Tale</i>	<i>Tacky in Trouble</i>	<i>Ice Cream</i>	<i>The Garden</i>
Engagement	15/15 (100%)	16/18 (89%)	3/4 (75%)	16/18 (89%)	11/13 (85%)
Support	13/15 (87%)	16/18 (89%)	3/4 (75%)	15/18 (83%)	10/13 (77%)
Questions	15/15 (100%)	17/18 (94%)	4/4 (100%)	18/18 (100%)	13/13 (100%)
Comments	15/15 (100%)	17/18 (94%)	4/4 (100%)	18/18 (100%)	12/13 (92%)
Total	58/60 (97%)	67/72 (92%)	14/16 (88%)	67/72 (93%)	46/52 (88%)

Note: No footage was available for the story *Three Cheers for Tacky*.

Inter-rater reliability for treatment fidelity. Finally, inter-rater reliability of the treatment fidelity rubric was determined. The investigator (Jennifer Johnson) discussed the rubric and the rating criteria with the student rater and obtained her input. Each rater then scored the first ½ of the enactments according to the rubric and met to discuss discrepancies. There were several areas in which the raters disagreed. For example, in the category of story structure it was necessary to specify what aspects of the story needed to be included for instructors to obtain certain scores. This was made more specific by defining major story events as the story grammar components of initiating event, attempts to solve problems, character reactions, and conclusions. The investigator trained the student rater to identify these story grammar elements and gave her a copy of the texts for telling stories (found in Appendix E) so the student rater could easily

identify whether instructors told the story correctly. The two raters then re-scored the story enactments according to the new rubric and met again to compare their results. There were still some disagreements which resulted in additional changes in the rubric. For example, instructor competence in limiting environmental distractions was added to the category of child participation. After the scoring criteria were finalized, the raters re-scored the aspects which had changed and calculated inter-rater reliability by dividing the number of agreements by the total number of judgments. Inter-rater reliability averaged 95% overall. For more detailed analysis of inter-rater reliability on the treatment fidelity rubric, see Table 6.

Table 6

Inter-rater Reliability for the Treatment Fidelity Rubric

Classroom B	<i>Pig's Tale</i>	<i>Duck's Tale</i>	<i>Tacky in Trouble</i>	<i>Ice Cream</i>	<i>The Garden</i>
Story					
Vocabulary	7/7 (100%)	5/5 (100%)	1/1 (100%)	10/10 (100%)	5/5 (100%)
Story structure	7/7 (100%)	5/5 (100%)	1/1 (100%)	8/9 (100%)	5/5 (100%)
Responsiveness	7/7 (100%)	5/5 (100%)	1/1 (100%)	10/10 (100%)	4/5 (80%)
Involvement	7/7 (100%)	5/5 (100%)	1/1 (100%)	9/10 (90%)	4/5 (80%)
Totals	28/28 (100%)	20/20 (100%)	4/4 (100%)	36/39 (92%)	18/20 (90%)

Note: On the story *Ice Cream* one enactment session was used as a training item and was not used for reliability purposes.

Treatment Fidelity

To ensure that story enactments were conducted according to the principles explained above, instructors were evaluated using a rubric developed by the investigator in collaboration with Dr. Barbara Culatta and a student rater. The rubric defined four areas of story enactment instruction: teaching key terms, highlighting story grammar elements, supporting and responding to children, and encouraging all children to participate. Instructors were rated 0 if they rarely or never show the desired quality, 1 for sometimes and 2 for almost always/always. Specific descriptors were developed to

illustrate behaviors that would be rated 0, 1, and 2 (see Appendix D). Scores of 1 and 2 were considered acceptable treatment fidelity. Instructors achieved at least this level of treatment fidelity during all enactments except two enactments of *The Garden* in which instructors scored zero in the area of child involvement.

Results

This study used a within-subjects alternating treatment design to compare preschoolers' performance on a story retelling task after alternately participating in story enactment and art project follow-up activities. The study also described children's participation within the more interactive story enactment sessions. Both these quantitative and qualitative analyses follow.

Quantitative Analyses

The means and standard deviations for children's gain scores in art and story enactment conditions appear in Table 7. Gain scores were obtained by determining the difference between the pre and post test story co-construction scores. The mean gain scores were 1.20 for the art project condition and 2.42 for the story enactment condition.

Table 7

Gain Scores on Story Co-construction Tasks

	Class	Mean	Std. Deviation	N
Art project	A	1.27	.76	10
	B	1.13	.76	10
	Total	1.20	.75	20
Enactment	A	2.59	1.24	10
	B	2.24	2.41	10
	Total	2.42	1.87	20

The data were analyzed using a 2 by 2 repeated measures Analysis of Variance (ANOVA) with the independent variables being treatment condition (art project versus story enactment) and class (Classroom A, Classroom B) and the dependent variable being story co-construction score. The results of the ANOVA showed a significant main effect for condition ($F = 7.2; p = .02$) but not for class ($F = .27; p = .61$). There was not a

significant class by condition effect ($F = .05$ $p = .82$). Results suggested that children, regardless of class, performed better after the story enactment than they did after the art project activity.

Since there was an alternating treatment component to the design, the children's performance was graphed over time to reflect differences in story co-construction scores (gain scores) across the two conditions. Graphs illustrating this data appear in Figures A and B.

Figure A: Gains in Comprehension Scores for Class A

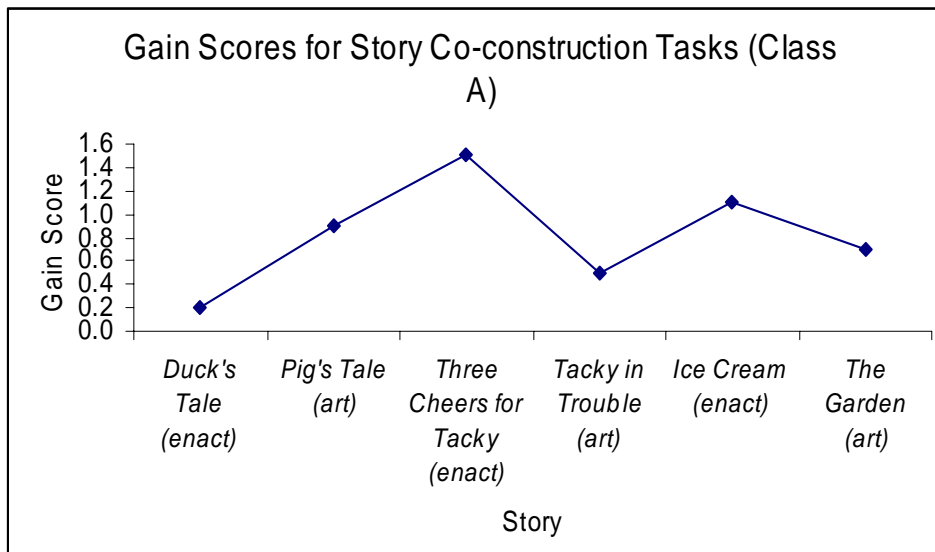
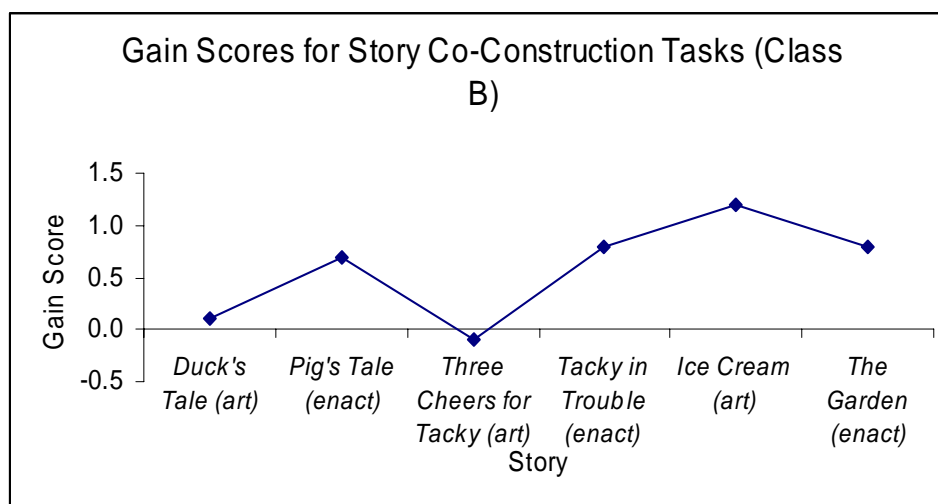


Figure B: Gains in Comprehension Scores for Class B



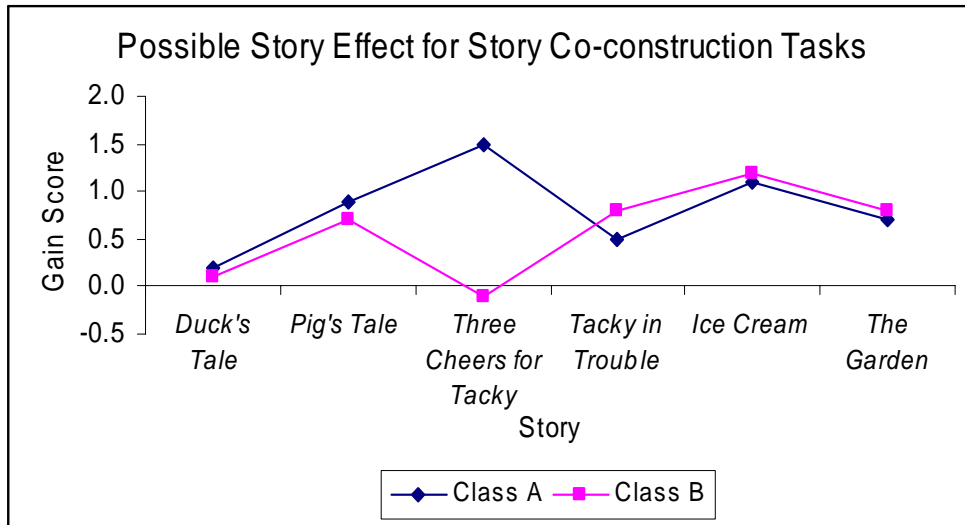
As figure A illustrates, for Class A, children had higher gain scores on the story co-construction task after the enactment activity than after the art project activity for the Lester series (*Three Cheers for Tacky, Tacky in Trouble*) and the Lobel series (*Ice Cream, and The Garden*). However, the children had higher gain scores after the art project than after the story enactment for the Cooper series (*Duck's Tale, Pig's Tale*).

For Class B, children had higher gain scores on the story co-construction task after story enactments than after art projects for the Lester series (*Three Cheers for Tacky, Tacky in Trouble*), and the Cooper series (*Pig's Tale, Duck's Tale*). However, the children had higher gain scores after the art project than after the story enactment for the Lobel series (*Ice cream, The Garden*).

In summary, children in classes A and B tended to perform better after participating in story enactments than after participating in art projects, although there were some exceptions. One explanation for these exceptions is the presence of a possible story effect. As can be seen in Figure C, children tended to perform better on some stories than on others regardless of the comprehension activity they experienced with the

exception of *Three Cheers for Tacky*. Class A had higher gain scores than Class B for this story. This performance difference reflects the better performance of students who participated in the story enactment condition (Class A) as opposed to students who participated in the art project (class B).

Figure C: Possible Story Effect for Story Co-construction Gain Scores



Although efforts were made to ensure that the stories were comparable within series, there were some apparent differences which suggest a story effect. For example, in the Lester series, children tended to perform poorly on the story *Duck's Tale* regardless of condition. Upon inspection, it appeared that the story co-construction task for this story was more difficult than the story co-construction task for *Pig's Tale* and the other stories. In the Lobel series, children tended to score well on the story *Ice Cream* regardless of condition, possibly because children and instructors greatly enjoyed and were engaged in this story. Children also tended to understand it well after it was told based on their high pre-assessment scores. More detail about the individual stories is found in the descriptive analysis section.

Descriptive Analyses

Attempts were made to identify and describe trends in children’s performance during the two comprehension activities. The videotaped story enactment and art project sessions were viewed with the intent to compare children’s interactions during the two activities (some video footage was available for all stories except *Three Cheers for Tacky*). However, during this viewing it became apparent that there was little to no discussion of the story during art projects. Consequently, children’s participation in the art project condition was described only briefly while their participation and comprehension during the more interactive and dynamic story enactment condition was analyzed in depth using a rubric.

Comparison of Children’s Interactions during the Activities

Story enactments involved a high degree of story–related interaction, while art projects involved more independent work and conversations centered on project materials. For example, consider the following interaction during a *Duck’s Tale* art project:

Instructor: “And what color duck would you like?”

Child 1: “Red.”

Child 2: “I like green.”

Instructor: “You can have a red one or a green one.”

Instructor: “What’s your duck doing, [child’s name]?”

Child 3: “He’s zooming.”

Instructor: “[Child’s name], are there extra glue sticks down there?”

As can be seen below, story enactments involved more discussion and

reconstruction of the story. Consider the following dialogue during an enactment of *Duck's Tale*:

Instructor: "One day Duck was running down the hallway, and Duck went down some stairs. And Duck thought, oh, I can go down stairs, no problem. What do you think happened?"

Child 1: "She ran down the stairs and she got hurt."

Instructor: "Yeah, duck got broken. It broke its wheels."

Child 1: "Yeah, and I need the hammer [to fix the wheels]."

Instructor (to Duck): "So fall off, fall off your wheels. And Duck got broken... So Timmy came into the hallway and saw what?"

Child 2: "Duck."

Instructor: "And what happened to the Duck?"

Child 2: "He was broken."

Instructor: "Yeah, the wheels were broken."

Children's Participation in Story Enactment Sessions

Children's interactions during story enactment sessions were rated using a rubric which allowed observations about differences in individual children's participation and trends in group performance. The rubric described four areas of children's participation in the enactment: level of engagement, level of support needed to act out their parts, responsiveness to questions, and comments relevant to the story. Zero to two points were possible in each area, for a total of eight points. When children participated in multiple enactments of a story only the first two were scored. No videotapes of enactments of the story *Three Cheers for Tacky* were available. Children's participation scores appear in

Table 8.

Participation in enactments varied from story to story with the highest average participation scores for *Ice Cream* (mean 5.6) and the lowest participation scores for *Duck's Tale* (mean 3.7). Participation also varied from first to second enactments, with higher average participation for second enactments with the exception of *The Garden*.

Table 8

Children's Scores on the Participation Rubric

Child	Classroom A			
	<i>Duck's Tale</i>		<i>Ice Cream</i>	
	Enactment 1	Enactment 2	Enactment 1	Enactment 2
1	2	4	3	8
2	8	7	7	8
3	3	7	-	-
4	0	0	4	7
5	6	3	5	8
6	3	3	8	4
7	1	3	3	2
8	6	6	8	8
9	3	0	3	4
10	-	-	4	6
Means	3.6	3.7	5.0	6.1

Child	Classroom B					
	<i>Pig's Tale</i>		<i>Tacky in Trouble</i>		<i>The Garden</i>	
	Enact 1	Enact 2	Enact 1	Enact 2	Enact 1	Enact 2
11	5	7	7	-	3	7
12	2	-	-	-	7	6
13	3	-	-	-	1	-
14	7	-	-	-	-	-
15	7	-	-	-	3	7
16	4	2	-	-	5	-
17	6	6	-	-	6	-
18	3	-	1	-	6	2
19	4	3	1	-	7	-
20	3	3	1	-	8	0
Means	3.4	4.2	2.5	-	5.1	4.4

Note: 8 points were possible for each enactment. No videotapes of *Three Cheers for Tacky* were available for analysis.

Individual Differences in Story Enactment Participation

Some trends in children's participation in enactments were identified. There

appeared to be differences among children who scored consistently high, consistently low, or had variable performance. The participation of children in these groups was examined to identify any characteristics associated with higher levels of participation.

High scorers. The high scoring group included child 2 and child 8. Both these children earned participation scores of at least 6 out of 8 points for all enactments. There were several reasons identified for these children's high levels of involvement in the story. First, these children were assertive in asking for main parts in enactments and often received them. Having larger parts afforded them greater opportunities to participate than children with smaller roles. High scoring children also tended to show enthusiasm and stay in character during the entire enactment and demonstrated skills which suggest good understand of the story such as giving correct answers to questions, making relevant comments, and enacting their parts with minimal assistance. Although these children had good language skills upon entering the study (see Table 1), this did not entirely explain their higher performance since some other children with equally good language scores did not participate as well as these children. Therefore, it seems likely high scoring children had more desire to participate than other children, including those with good language skills.

Low scorers. Although some children consistently participated well, others, such as child 7 scored less than 3 to 4 points per enactment. One reason for this low participation level could be a lack of understanding of the story. Child 7 especially seemed not to understand the stories well. He rarely answered questions about the story correctly when asked and needed very direct instructions to act out his parts. His participation was characterized by watching from the sidelines except when prompted

and given support to participate. Even when he was given support to participate, he could not answer questions correctly, suggesting a lack of understanding. He was not given language pre-tests since he was a limited English speaker. His limited English ability likely negatively affected his understanding and ability to participate verbally. However, he may have had a lower ability to comprehend stories even given his limited English speaking ability since another limited English speaking child (child 4) was able to participate well in some enactments when given adequate support (see variable scorers).

Variable scorers. Most children exhibited variable performance in enactments. There seemed to be two main reasons for variable performance. Many children participated well when they were interested in the story but became distracted at times. Other children usually performed poorly but could perform better under ideal conditions such as receiving adequate support, participating in multiple enactments, and being given large parts in the story.

Child 15 was a good example of those who could perform well but became distracted during some enactments. This child scored 7 participation points during several enactments but only 3 during an enactment of *The Garden* during which he was distracted by an electronic toy. Children who were distracted received low participation points since they did not show interest in the story and did not participate actively by answering questions and making comments.

Children 1 and 4 were good examples of children who did not usually participate well in stories but performed better when given adequate support and exposure to the story. Child 1 scored 2 and 4 points during enactments of *Duck's Tale* and 3 points on her first enactment of *Ice Cream*. However, she received 8 points during her second

enactment of *Ice Cream*. Several factors could have allowed her to participate more fully in this enactment. First, enactments of *Ice Cream* were done in groups of 2-3 children which ensured everyone an important role and more instructor support. Secondly, enacting the story more than once increased her familiarity with the story.

Child 4 scored 0 participation points during both enactments of *Duck's Tale* and 4 points on her first enactment of *Ice Cream*. Her participation increased significantly on the second enactment of *Ice Cream*, earning her 7 participation points. Several factors influenced this change in participation. First, she seemed to enjoy the story *Ice Cream* more than *Duck's Tale*. This may have been related to her larger parts during both enactments of *Ice Cream* compared to *Duck's Tale*. She also benefited from enacting the story more than once, and earned three more points on her second enactment of *Ice Cream* than on the first. It is interesting to note that child 4 spoke English as a second language. However, despite her limited English skills, she showed understanding of the actions of the story *Ice Cream* and gave simple but relevant one word responses with adequate support and exposure to the story.

Differences in Story Enactment Participation across Stories

As mentioned above, some stories tended to evoke better participation than others as judged by average child participation scores. Differences in children's participation in individual stories are described below.

Ice Cream. *Ice Cream* had the highest average participation score, with an average of 5.6 points. Children and instructors seemed to enjoy these enactments. The instructor was enthusiastic and used good intonation and expression and children often smiled and laughed in response. In addition, the story was enacted in an area of the

classroom with few distractions, which allowed children to focus on the enactment.

Additionally, the small groups of 2-3 children in these enactments allowed all children to have important parts in the story and to receive support from the instructor.

The Garden. The average participation score for this story was 5.3 points.

However, participation scores seemed to be artificially inflated for this story because of nature of the participation rubric which counted yes/no answers toward children's responsiveness to questions. Many simple yes/no questions such as "is the seed growing?" were asked during enactments of this story compared to those of other stories. Children often received high participation scores in the category of responsiveness to questions even though the questions asked were simpler than questions asked in other enactments. Children's scores in the area of comments were also somewhat artificially inflated since children's repetitions of the several chants in this story were counted as comments.

Pig's Tale. *Pig's Tale* had an average participation score of 4.3 points. The low scores in this story were probably due to large group sizes which led to some children having small parts and losing interest in the story.

Duck's Tale. *Duck's Tale* came in last with an average score of 3.5 points.

Enactments of this story tended to involve large groups of children. This left many children with small parts which required participation only at the very beginning and end of the enactment.

Discussion

Summary of Findings

This quasi-experimental study compared story enactments and art projects in their ability to increase story comprehension in preschool children. Results showed that children's story comprehension was generally better after participating in story enactments than after participating in art projects. This result supports previous studies such as that of Pellegrini and Galda (1982) showing that story enactments are more effective than art projects in increasing story comprehension. Unlike the Pellegrini and Galda study however, this study was not experimental in design and the validity of the results was limited. Even so, the study contributed to the field by examining the practicality and effectiveness of conducting art projects and story enactments within preschool classrooms.

Suggestions for Further Research

Although results showed that overall story enactments were more effective than art projects in increasing comprehension, a large degree of variability was noted. Several factors decreased the validity of the results, including a small number of participants ($N=20$), missing data due to children's absences, a possible story effect, and the relatively short length of the study (six weeks). Suggested methods for reducing the variability and increasing the validity of future studies follow.

Modify Study Design

One simple way to reduce the variability seen in the study would be to use more stories and conduct the story over a longer period of time. This would reduce the impact

of differences between stories because differences would tend to average out over time. A similar study implemented over 12 or 18 weeks and would likely show less variability due to story differences. Increasing the length of the study would also likely increase the benefits of the extension activities on children's story comprehension.

Another way to reduce variability due to story differences would be to use pairs of stories that are equal in complexity and length as written. One story pair used in this study, the Lester stories, was much more complex than the other two story pairs and required more simplification and modification. Future studies should select texts that are similar in complexity as written.

The study could also be enhanced by performing additional qualitative analyses of children's interactions during the follow-up comprehension activities. Children's interactions with each other and with instructors during art project and story enactment activities could be analyzed on a turn by turn basis. These analyses could provide additional insight into the interactional dynamics involved in constructing story meaning during each activity.

Enhance Story Enactment Condition

Control for group size. Group size seemed to play a major role in how actively children participated in the story. As Morrow and Smith (1990) suggested, small groups of between 2-4 children seemed to be ideal, allowing all children to receive adequate instructor support and to have an important role in the story.

Group size was strongly related to the parts or roles children received. When large groups of children participated, many children were given small roles in the story (such as that of a toy in *Duck's Tale* or *Pig's Tale*) and were only involved in certain portions

of the story, usually the beginning and the end. These children earned less participation points than children with larger roles. For example, in the story *Duck's Tale*, children with small parts averaged 2.4 points while those with large parts averaged 5.1 points.

It was observed that children in this study who had smaller parts tended to be less attentive to the story than children with more important roles. Children with important roles in enactments tend to have better comprehension than those with less important roles (Pellegrini & Galda, 1982), likely because children who are given larger roles often attend to the story better.

Future studies could improve children's participation in enactments and their attention to the story by limiting group sizes to 2-3 children. Controlling group size could be accomplished by requiring children to rotate through table activities instead of allowing free choice of activities, or by taking the first 2-3 children who want to participate in enactments and asking other children to come back at a later time.

Although it was noted that active participation often leads to better attention to the story, comprehension can also be supported when children actively attend to the story in an audience role. Several ways of increasing children's attention in less active roles are available. For example, instructors could direct comments and questions about the story to these children or ask them to complete a job related to the story such as helping narrate the story or manage props. Having children rotate parts each time a story is enacted also could help ensure each child can take a turn as a main character. Children with comprehension problems could be given less demanding roles during their first enactment as long as they were given support and enticement to attend to the story. Then during the next enactments the child could be more successful in demanding roles.

Use repeated enactments. Research suggests that repeated exposure to stories is beneficial, especially for children with lower ability comprehension abilities (Dowhower, 1987; Hoggan & Strong, 1994). This seemed to be true in the current study, as children in often participated more actively in second enactments of a story than during first enactments. More familiarity with the story enabled children to act out their parts with less help and increased their willingness and ability to answer questions and make comments about the story. In the story *Ice Cream*, children's participation scores increased from an average of 5.0 for first enactments to 6.1 for second enactments, with some children's participation increasing dramatically from the first to the second enactment. Future studies should ensure that children enact stories at least two times to maximize their comprehension.

Improve Art Project Condition

The art project condition could have been made more comparable to the story enactment condition by including more story related discussion during art projects. Including story discussion would likely increase the effectiveness of art projects since discussion has been shown to be beneficial to comprehension (Dickinson & Smith, 1994; Morrow & Smith, 1990; Pellegrini & Galda, 1982). There are several ways to increase the amount of story related discussion during art projects. Instructors should be trained to talk about the story during the project and frequently relate the art project to the story. The story book could also be referenced to remind children of story events, give children ideas about what to draw, and help instructors relate the particular event being represented to other events in the story.

Implications

This study suggests that story enactments are beneficial to children's comprehension of stories, especially when they are enacted several times in small groups of about two to four children.

Although there are some limitations to this study, it is valuable in demonstrating that story enactments can be implemented in regular preschool classrooms. Adding story enactments to the preschool curriculum would be best accomplished with the supervision of a teacher and/or speech language pathologists and supplemental assistance from volunteers, paraeducators or teacher assistants who were given some training in carrying out enactments.

Teachers and assistants could also monitor children's participation in story enactments using a rubric similar to the one found in Appendix C. This would help teachers evaluate the success of enactments and provide a structured way to monitor student's performance.

Implementing story enactment programs in preschool classrooms would provide a motivating and realistic way to increase children's story comprehension and lay the foundation for strong reading skills (De Hirsch, Jankys, & Langford, 1966; Dickenson & Snow, 1987; Fazio, Narenmore, & Connell, 1996).

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Appendix A: Story Co-Construction Tasks

All story co-construction tasks began with the instructor asking children, “Remember our story about (main character)?” The instructor then picked up stuffed animal(s) representing main characters and said, “Let’s play the story.” Several props from the story were used. For example, in the story “Duck’s Tale,” a toy duck, a toy hammer, and stairs were used.

Questions and story slots are in italics.

Duck’s Tale

Duck is very fast and he loves to race.

1. What is a race?

He races tractor and wins, and he races truck and cat and wins...

2. Duck is always ahead of the other toys. He is always the _____.

One day Duck sees some stairs. He thinks he can run fast down the stairs.

3. What happens to Duck when he runs fast down the stairs?

Timmy finds Duck at the bottom of the stairs all broken, and takes Duck to his dad and asks, “Can you fix him?”

4. His dad says “_____.”

Duck was very sad.

5. Why was Duck sad?

Duck isn’t the fastest toy and he can’t race, but his friends still want him to help with the race.

6. What do the toys want Duck to do in the race?

And Duck is happy.

7. Why is Duck happy?

Pig’s Tale

Pig is a piggy bank.

1. What is a piggy bank?

Pig sits all by himself. There are no other toys.

2. Pig has no one to talk to or play with. He is _____.

Pig wants to play with the other toys but he can’t.

3. Why can’t Pig play with the other toys?

One day Pig yells down to the other toys, “I want to play too.”

4. Who comes and helps pig get off the shelf?

But cat slips and pushes Pig off the shelf. CRASH SMASH. Pig breaks into pieces and his money spills out. Tim comes and picks up the money.

5. Why does Tim take the money?

Tim buys some glue, and he helps his mom pick up the pieces and they glue Pig back together, but money can’t fit in Pig anymore.

6. Is Pig sad that money can’t fit inside him anymore?

Pig is happy.

7. Why is pig happy?

Three Cheers for Tacky

1. *Tacky isn't the same as his friends, he is _____.*

Tacky's friends read a book like this (the normal way), Tacky reads a book like this (book on head).

2. *Tacky's friends do everything right, they are _____.*

They are pretty perfect penguins. One day they see a sign.

3. *What does the sign say?*

The perfect penguins decide to do a cheer. Every day they practice their cheer.

4. *How does the cheer go?*

Tacky wants to do the cheer too.

5. *What happens when Tacky tries to do the cheer?*

The perfect penguins are mad at Tacky because he doesn't do the cheer right. One day Tacky gets the cheer right! It is time for the show.

6. *The first team gets up and does a perfect cheer. Do the judges like it?*

The second team gets up and does a perfect cheer. Do the judges like it?

Now Tacky's team gets up to start their cheer.

7. *What happens to Tacky's team?*

The judges love the cheer and Tacky's team wins big blue bows.

Tacky in Trouble

One day Tacky went surfing. Tacky blew far away and landed on an island. He saw a rock.

1. *Was the rock hard or soft?*

The rock was warm and hairy. Tacky jumped on the rock.

2. *What happened when Tacky jumped on the rock?*

The rock was really an elephant.

3. *The elephant picked up Tacky and yelled _____?*

The elephant guessed that Tacky was flowers.

4. *The elephant ran home and stuck Tacky in a _____.*

Tacky sees mustard and ketchup and grape jelly. He tells the elephant that he is a penguin. The elephant says prove it!

5. *What does Tacky do to prove he's a penguin?*

He marches and belly slides and hops. Tacky makes a mess on the tablecloth.

6. *What does the elephant say when he sees the messy tablecloth?*

The elephant is happy because he has a beautiful tablecloth and Tacky surfs home. He is happy to be home.

7. *What does the elephant do with his tablecloth?*

Ice Cream

It was a hot day.

1. Frog and toad wanted some _____.

Toad went to get some ice cream and Frog stayed on the log. Toad got two chocolate ice cream cones.

2. On the way back to the log the ice cream started to _____.

The ice cream got on Toad's shirt and on his feet. He started to walk faster.

3. What happened when the ice cream got in Toad's face?

Frog is waiting for Toad on the log. He sees something coming down the road.

4. What does Frog see?

Frog hears Toad's voice and knows it's Toad. He says:

5. It looks like a _____ but it's _____.

Toad falls into the pond and all the ice cream washes off.

6. What do Frog and Toad do next?

They get some more ice cream and they eat it in the shade.

7. Why do they eat the ice cream in the shade?

Frog and Toad are happy.

The Garden

Frog had a beautiful garden. Toad wanted a garden too.

1. Frog gave Toad some _____.

2. Frog said to plant the seeds and wait awhile for the seeds to _____.

Toad went home and planted the seeds. The seeds would not grow.

3. What did Toad do?

Toad shouted at the seeds, but they would not grow.

4. The shouting didn't work, so Toad started to _____.

Toad read to the seeds, but the seeds would not grow.

5. The reading didn't work, so Toad started to _____.

Toad started singing to the seeds, but the seeds would not grow.

Frog heard Toad singing. Frog came over and said, "Toad, what are you doing?" Toad said, "I am shouting, reading, and singing to help my seeds grow." Frog said, "Toad, your seeds need water and sun and time."

6. "Flowers take time to grow. You must wait Toad, you must be _____.

Toad was tired from all the singing, shouting, and reading. He fell asleep.

7. What did Toad see when he woke up?

The seeds had started to grow and Frog was happy.

Appendix B: Scoring Criteria for Story Co-Construction Tasks

General Scoring Criteria:

Fully correct (1pt): Gives a complete answer, gives information as stated in story telling.

Partially correct (1/2pt.): Gives a partially correct, vague, or tangential answer.

Incorrect (0 pts.): Says I don't know (IDN), or gives no response; repeats question in answer form; gives an irrelevant answer.

Duck's Tale

Question	Fully Correct-1pt.	Partially Correct-.5pt.	Incorrect-0pt.
1. What is a race?	Tells you who is fastest/who is the first	Going fast/ running, to win	unrelated comment
2. Duck is always ahead of the other toys. He is always the ____.	Leader	winner, fastest, racer	unrelated attribute
3. What happens to Duck when he runs fast down the stairs?	His wheels break off; he breaks	He falls; Dad fixes him; he can't race anymore	nothing; runs
4. His dad says "_____."	I can put the wheels on, (fix him) OR he can't race/go fast anymore	Yes/sure/ok, I'll hammer him	No/maybe
Why was Duck sad?	He can't race anymore; he can't go fast	He is broken/can't be fixed	He is sad/not sad
What do the toys want Duck to do in the race?	Tell who is the leader/winner	Help with the race; stand at the end of the race; hold a flag	Win the race, go fast/slow
Why is Duck happy?	He can help with the race, because he got to hold the flag	He can play with the other toys; his friends help him	He wins; he is fixed; he is happy

Total possible: 7

Pig's Tale

Question	Fully Correct-1pt.	Partially Correct-.5pt.	Incorrect-0pt.
1. What is a piggy bank?	Holds money/you put money in it, etc.	Put things in it, for money	Its Pig, it breaks
2. Pig has no one to talk to or play with. He is _____.	Alone, lonely	Sad, on a shelf, by himself	A piggy bank, up there (not specific)
3. Why can't Pig play	He is too high, he's	He is a piggy bank/	He's by

with the other toys?	on the shelf/ can't get down from the shelf	his job is for money/ he needs to do his job; the other toys are on the ground	himself, unrelated answer like, "because of the cat."
4. Who comes and helps pig get off the shelf?	Cat		Tim, another animal, etc.
5. Why does Tim take the money?	To buy glue/to fix pig	Because Pig is broken	To spend it, it's a mess (unrelated response), IDN
6. Is Pig sad that money can't fit inside him anymore?	No/ he's happy		Yes/ other response
7. Why is pig happy?	Because he can play with the other toys	Because he's fixed/ he's not a piggy bank anymore, he can be down on the ground	He is happy

Total Possible: 7

Three Cheers for Tacky

Question	Fully Correct-1pt.	Partially Correct-.5pt.	Incorrect-0pt.
1. Tacky isn't the same as his friends, he is _____.	Different	Weird, strange, funny, messes up	IDN, wrong, bad
2. Tacky's friends do everything right, they are _____.	Perfect/pretty perfect penguins	the same, good, the best	IDN, penguins, a team, right, twins, nice, special
3. What does the sign say?	Make a show, win a bow	Do a cheer/make a show/ win a bow/there's a contest	IDN; bow/show (very incomplete)
4. How does the cheer go?	1, 2, 3, left, 1, 2, 3, right, stand up, sit down, say good night! (include at least 3 elements)	Includes at least 2 correct elements from the cheer; recites part of Tacky's cheer	NR, IDN, unrelated answer; states one element of the cheer.
5. What happens when Tacky tries to do the cheer?	He messes up/says it wrong, does his own cheer; includes at least 3 elements of Tacky's cheer	He is silly, makes the other penguins mad; says at least 2 elements of Tacky's cheer	IDN, does it right, he slips, recites one element of the cheer.
6. The first team gets up and does a perfect	No/ it's boring (for both questions)	Yes for one question, no for the other	Yes, sort of, maybe, it's

cheer. Do the judges like it? The second team gets up and does a perfect cheer. Do the judges like it?			perfect
7. What happens to Tacky's team?	They win, the judges like them	Tacky messes up/falls; they/Tacky didn't do the cheer perfect	They lose, they go home, IDN, they did it right

Total Possible: 7

Tacky in Trouble

Question	Fully Correct-1pt.	Partially Correct-.5pt.	Incorrect-0pt.
1. Was the rock hard or soft?	Soft, squishy		Hard, IDN
2. What happened when Tacky jumped on the rock?	It was an elephant, it moved, it wasn't a rock	The elephant got mad, Tacky sang, elephant	It was a rock, nothing, IDN
3. The elephant picked up Tacky and yelled _____?	Flowers/flowers for my table/ I love flowers	Tacky's a flower; I picked a flower "who's tickling my back?" or similar	Don't jump on me; yelled at Tacky, unrelated answers like "help"
4. The elephant ran home and stuck Tacky in a _____.	Vase, flower pot/ flower container	Can, pot, bowl, pan, container, jar, etc.	Unrelated answer
5. What does Tacky do to prove he's a penguin?	He does penguin things/ at least 2 examples (marches, slides, belly flops)	Makes a mess on the tablecloth; names 1 thing a penguin does	He proves he's a penguin
6. What does the elephant say when he sees the messy tablecloth?	It's beautiful/pretty/I love it/ it's better than flowers, etc.	thanks for the tablecloth; he's happy	You ruined it, IDN
7. What does the elephant do with his tablecloth?	Hangs it on the wall/frames it/puts it up in his house	Keeps it/ likes it	Throws it away, any unrelated response

Total Possible: 7

Ice Cream

Question	Fully Correct-1pt.	Partially Correct-.5pt.	Incorrect-0pt.
1. Frog and toad wanted some _____.	Ice cream	Something cold	Candy, other incorrect response
2. On the way back to the log the ice cream	Melt, drip, get in Toad's face	Fall off, get too hot, get soft, drip, get all	Unrelated response

started to _____.		over	
3. What happened when the ice cream got in Toad's face?	He couldn't see, or he got lost	He hurried, he got sticky, he fell in the water	It got in his face
4. What does Frog see?	A monster	Something with horns, a scary thing, Toad	A rabbit, ice cream
5. It looks like a _____ but it's _____.	Monster, Toad (in that order)	Toad, monster (scary thing) out of sequence; says "It's Toad."	Unrelated response, like "an animal;" IDN
6. What do Frog and Toad do next?	Go buy more ice cream, get some ice cream	Sit in the shade, eat ice cream; go to the store	Go for a swim, be friends (unrelated)
7. Why do they eat the ice cream in the shade?	So the ice cream won't melt	Because it's cool in the shade, because it's hot in the sun	It melts, they sit in the shade, shade is nice

Total Possible: 7

The Garden

Question	Fully Correct-1pt.	Partially Correct-.5pt.	Incorrect-0pt.
1. Frog gave Toad some _____.	Seeds, flower seeds	Flowers	candy
2. Frog said to plant the seeds and wait awhile for the seeds to _____.	Grow	Get big, turn into flowers, be a garden	IDN, he planted the seeds
3. What did Toad do?	He shouted/yelled (at them)	Got mad, wasn't patient, correct response out of order (e.g., he read, sang to them)	He waited, did something from end of story (water seeds, went to sleep)
4. The shouting didn't work, so Toad started to _____.	Read (to them)	Get mad, not be patient, gives a correct response out of order (e.g., he sang to them)	Nothing, wait, water seeds, take a nap (actions not part of the correct action sequence) shout.
5. The reading didn't work, so Toad started to _____.	Sing (to them)	Get mad, Correct response out of order (e.g., he shouted at them, he asked frog for help, went to sleep)	Nothing, read to them (stated in question); wait

6. "Flowers take time to grow. You must wait Toad, you must be _____.	Patient	Wait, go to sleep, be tired	Dig up seeds, states a previous action (e.g., read to them), wait (stated in question)
7. What did Toad see when he woke up?	His seeds had grown (got bigger)/ flowers/ he had a garden		Nothing, his seeds didn't grow, saw Toad.

Total Possible: 7

Appendix C: Story Enactment Participation Rubric

Participation and interest in story	<p>0: The child does not participate or needs frequent redirection to participate, verbally or nonverbally expresses disinterest, or wanders off during the enactment.</p> <p>1: The child may occasionally need to be prompted to participate or may briefly stop paying attention to the story, but enacts the story from beginning to end, and shows mild interest in the story.</p> <p>2: The child actively participates during the entire enactment, and shows excitement by laughing, smiling, etc.; but may need to be prompted once to participate in the story.</p>
Level of support needed to enact the story	<p>0: The child usually needs maximal support such as physical prompts, direct commands, and directions repeated more than once to carry out character actions.</p> <p>1: The child can act out his or her part with moderate support. For example, the child will follow specific directions, such as “frogs, hide;” the first time they are given, and can enact the story after an instructor or other children tell what happens next. However, the child can’t act out their part in response to indirect suggestions or questions.</p> <p>2: The child acts out character actions independently, anticipates actions at times, or assists another child in enactment, and needs only minimal cues to enact story; the child can act out their part in response to indirect suggestions or questions.</p>
<p>Responsiveness to instructor questions</p> <p>(Children shaking their head yes/nodding head no is counted as an answer.)</p>	<p>0: The child answers no questions about the story correctly without assistance.</p> <p>1: The child answers 1-2 questions about the story correctly without assistance.</p> <p>2: The child answers 3 or more questions about the story correctly without assistance.</p>
<p>Comments relating to the story</p> <p>Comments counted include responses to questions, comments made in response to instructor prompts, and comments directing other children what to do in the story.</p> <p>Comments not counted include yes/no answers, comments about what character the children are, back channel responses, and comments repeated more than once.</p>	<p>0: The child makes 0 or 1 comments relevant to the story.</p> <p>1: The child makes 2 -3 comments relevant to the story</p> <p>2: The child makes 4 or more comments relevant to the story</p>

Note: When children enacted a story more than once, scores for the first two enactments were recorded.

Appendix D: Treatment Fidelity Rubric

Story Enactments

Instructor highlights one or two key terms	<p>0: The instructor does not make any key terms salient during the interaction. The instructor may mention the terms once, but does not elaborate on their meaning by stating the definition several times and in different ways, and connecting the term to the story.</p> <p>1: The instructor discusses one or two key terms during the story, and defines repeats, states them in different ways, and/or connects them to the story two or three times total.</p> <p>2: The instructor makes one or two key terms from the story salient by defining them, repeating them, stating them in different ways, and relating them to the story; the concepts are mentioned in some form four or more times each.</p>
Instructor highlights story events	<p>0: The instructor does not emphasize story events by repeating and rephrasing them. The instructor tells the story out of sequence, omits important information, and/or doesn't make clear connections between story events.</p> <p>1: Instructor makes most but not all connections between story events clear. May omit one major story grammar element or tell it out of order. Occasionally emphasizes, repeats, and/or restates story grammar elements.</p> <p>2: Instructor consistently emphasizes story grammar by repeating, rephrasing, and emphasizing main events and the connections between them several times throughout the enactment. The instructor tells the story in a logical sequence and includes all major story events.</p>
Instructor responds appropriately to children's actions and comments	<p>0: The instructor rarely responds appropriately to children's actions and comments by correcting wrong actions/comments and expanding on correct ones.</p> <p>1: The instructor sometimes relates children's actions/comments to the story by expanding on correct answers/actions and redirecting incorrect answers/actions.</p> <p>2: Instructor almost always relates children's actions/comments to the story by expanding on correct answers/actions and redirecting incorrect answers/actions.</p>
Instructor is enthusiastic, sets an adequate pace for the enactment, and facilitates participation	<p>0: Rarely/Never: the instructor does not demonstrate enthusiasm, often loses children's attention, and does not make an effort to include all children in enacting major story events or to limit distractions.</p> <p>1: Sometimes: the instructor is somewhat enthusiastic, and usually keeps enactment moving adequately but loses children's attention at times. The instructor makes an effort to involve some children in major story events, and limits some distractions.</p> <p>2: Always/almost always: The instructor demonstrates enthusiasm by using an expressive tone of voice, keeps the enactment moving adequately, makes an effort to involve all children in enacting major story events, and effectively limits distractions.</p>

Note: Major story grammar components include the initiating event (or problem), attempts to solve problems (including all action sequences), main character reactions/feelings, and conclusion/outcome.

Appendix E: Examples of Text Modifications

Key terms highlighted

For *Pig's Tale*, the terms *high* and *alone* were emphasized several times in the telling, as follows:

Pig sat on the high shelf, way up there (pointing) and he was all alone. He was all by himself, there were no other toys by him. There were no other toys to talk or play with, he was alone. None of the other toys were on the high shelf. They were on the ground playing. But pig was too high to play.

Compare the original text:

“The Pig on the shelf sits all by himself, guarding Tim’s money in his big fat tummy...He sits alone...”

Implicit information made explicit

In the story *Ice Cream*, it is implied that Frog and Toad wanted ice cream because was hot outside, but these concepts were not explicitly stated.

The text reads “One hot summer day Frog and Toad sat by the pond. ‘I wish we had some sweet, cold ice cream,’ said Frog.”

An instructor would modify this text by saying something like, “It was a hot day. Frog and Toad wanted some ice cream. Ice cream is cold and it would taste nice on a hot day.” This version explicitly states that Frog and Toad wanted ice cream because it was hot outside.

Difficult language simplified

This was especially important in the series by Helen Lester about Tacky the Penguin, since these books were written in more complex language than the other series used. Difficult vocabulary and syntax were present in the original text.

Original text of *Tacky in Trouble*:

Suddenly the rock rose up and a voice louder than any penguin’s, a voice louder even than Tacky’s, boomed “Something is ticking my back.” Before Tacky could ask “what’s happening?” the rock, whose name happened to be Rocky, grabbed him, and they were crashing through the jungle. Tacky loved adventures, but was this fun or what? He wasn’t sure. Finally Rocky came to a gray clearing, plunked Tacky down, and bellowed, “FLOWERS FOR MY TABLE!”

Modified telling of *Tacky in Trouble*:

“The elephant saw Tacky and yelled “FLOWERS! Flowers for my table! I love flowers! He grabbed Tacky and ran to his house.”

This simplified version eliminates difficult vocabulary such as *boomed*, *crashing*, *adventures*, *clearing*, and *plunked* and difficult concepts such as the play on words “was this fun or what? Tacky wasn’t sure.” and the use of “before” and “whose.” The telling also eliminated difficult grammar by simplifying or eliminating embedded and elaborated sentences. For example, the phrase “The rock, whose name happened to be Rocky, grabbed him” is changed to “the elephant grabbed Tacky.”

Appendix F: Modified Texts for Story Telling

Duck's Tale

Duck could move very fast. Duck loved to race. The toys would start at one line and then race to the other line. The first one to the end line was the winner. That is a race. A race tells you who is the fastest. Duck would run with the other toys and he would always be the first one to the end line. To win he would have to be the first one to the end line. He was always the leader. He was always faster, always ahead of the other toys. He was first. He was the leader. He would race the cat. He was fast and he would cross the line first and win the race. He would race fire truck and tractor. He was always the leader. He was always first, and he would win the race. No one could race as fast as Duck, because Duck was the fastest toy. One day Duck was going as fast as he could down the hall. He saw the stairs. He didn't know you shouldn't go fast down stairs. "I can go very fast down the stairs." Duck ran fast down the stairs, and.... BOOM BANG BAM! Duck fell down the stairs and his wheels broke off. He was broken and Timmy saw him at the bottom of the stairs all broken. Timmy took Duck to his dad and asked, "Can you fix him?" His dad said, "I can put the wheels back on, but Duck can't go fast anymore or race because his wheels aren't strong enough." Duck was sad his wheels were broken, and he couldn't go fast anymore, he couldn't race. He wasn't the fastest toy anymore. He was sad. His friends said, "we still need you to help us race. You get to stand at the end of the race and tell us who wins!" Duck is happy. He can still help with the race. He stands at the end of the line. The race starts. Oh, truck is ahead! Truck is the leader in the race! "Truck wins!" says Duck. All the toys have fun and Duck is happy because he helps with the race.

Pig's Tale

Pig was a piggy bank. His job was to hold the money. Tim would put his money in pig and then set him on a high shelf. Pig sat on the high shelf, way up there -point- and he was all alone. He was all by himself; there were no other toys by him. There were no other toys to talk with or play with, he was alone. None of the other toys were on the high shelf. They were on the ground playing. But pig was too high to play. One day pig yelled to the other toys "I want to play too!" The cat said, "I'll come get you off that high shelf." The cat crept up the shelf. He went to pick up pig, but cat slipped and he pushed pig off of the high shelf and pig went CRASH to the floor. Pig broke into lots of pieces and money spilled to the floor. "Oh no," said Pig, "I'm broken and now I'll never get to play with the toys." Tim picks up all the money and runs out to buy glue. Tim and his mother pick up all the pieces and glue them back together. Money doesn't fit in pig anymore, but pig isn't sad, he is happy. Now he can stay on the ground. He is not too high anymore. He is not alone. He has all the other toys to talk with and play with.

Three Cheers for Tacky

Tacky and his friends are penguins. All of Tacky's friends are perfect. They do everything right. They are the pretty perfect penguins. Tacky is different. Tacky is not like them, Tacky is a funny bird. When the perfect penguins read, they read like this (show proper reading). When tacky reads, he reads like this (book on his head). He's different. When the perfect penguins sing, they sing like this (la, la, la in a nice voice). When tacky sings, he sings like this: (LA LA LA in a crazy voice). Tacky is different. One day the pretty perfect penguins saw a sign. It said, "Make a show, win a bow!" The penguins were excited to make up a cheer and enter the show. They all wanted to win shiny blue bows. Every day they practiced their cheer. They practiced all day long. 1, 2, 3, left, 1, 2, 3 right, stand up, sit down, say good night!" The pretty perfect penguins said the cheer right every time. Then Tacky wanted to try the cheer too... 1, 2, 3, left, a, b, c, right, flop down, say, "what's for dinner?" The pretty perfect penguins were mad at Tacky because he didn't do the cheer perfect. He didn't do it like them. Tacky's cheer was different. Tacky tried to be like the other penguins, but he was never the same. Tacky never got the cheer right. All the penguins practiced and practiced. Then one day, 1, 2, 3, left, 1, 2, 3, right, stand up, sit down, say good night. Tacky got it right! He did the cheer perfect! He didn't do it different, he did it the same. The day of the show all the pretty perfect penguins were excited to do their cheers for the judges. The first team came up (say a cheer) they did a perfect cheer. The judges looked bored and tired. The second team comes up (say a cheer). They were perfect. The judges do not like the cheers. They are bored, they start to fall asleep. Then Tacky and the perfect penguins do their cheer. One Two Three, OH NO!, Tacky messed up! All the judges woke up and looked at Tacky and the pretty perfect penguins. The pretty perfect penguins kept doing their cheer and Tacky fell on the floor. Everyone started to laugh. The judges were laughing. Everyone loved the cheer. The cheer wasn't perfect, it wasn't the same as the other cheers, it was different, but everyone loved it, and Tacky and the pretty perfect penguins won the bright blue bow!

Tacky in Trouble

It's a great day for surfing. Tacky hopped on an iceberg. A big wind came up. "Whoa, whoa!" said Tacky as he blew far far away. Tacky landed on an island. He walked around. This doesn't look like home. This looks different. He spotted a big grey rock! "I love rocks! I love to jump on rocks!" He went up to the rock. "Funny, this rock is warm." Tacky thought rocks were cold. "This rock is squishy." Tacky thought rocks were hard, not squishy or soft. "This rock is hairy." Tacky didn't know any rocks that were hairy. Tacky guessed it was a rock and decided to jump on the rock. He sang "I don't need socks for jumping on rocks." Suddenly the rock stood up! "Who is tickling my back!?" It was an elephant. Tacky guessed it was a rock, but he didn't know. Now he saw that it was an elephant! The elephant saw Tacky and yelled "FLOWERS! Flowers for my table. I love flowers!" He grabbed Tacky and ran to his house. He guessed that Tacky was a bunch of flowers. He didn't know that Tacky was a penguin. Tacky is a penguin but the elephant sees his shirt and guesses he's flowers. "I need a big vase" said the elephant. The elephant plopped Tacky in the vase. Tacky looked around the table and saw ketchup and mustard and grape jelly. "I love flowers" said the elephant. "I'm not a bunch of flowers, I'm a penguin" said Tacky. "No you're not" said the elephant. "Prove you're a

penguin,” he added. Tacky said, “I’m a penguin and I’ll show you I’m a penguin. I’ll do all the things penguins do. Penguins march, penguins belly slide, penguins hop.” (Tacky spills the food on the tablecloth). “My table cloth!” said the elephant, “it’s beautiful. Much better than the flowers. Now I know you’re a penguin because you marched, slid, and hopped. You can go home now. Thanks for the table cloth.” Tacky surfed back home, and he was happy to be home. And elephant was happy to have a colorful tablecloth. He framed it and hung it on the wall.

Ice Cream

It was a hot day. Frog and Toad wanted some ice cream. Ice cream is cold and it would taste nice on a hot day. Toad went to get ice cream. Frog sat on the log and waited for Toad to get back. Toad went to get ice cream. He got two chocolate ice cream cones. On the way back to the log, the ice cream started to melt. The ice cream wasn’t hard anymore. It was soft and started to drip. The ice cream dripped on Toad’s shirt. He started to walk faster. He had to hurry before all the ice cream melted. The ice cream dripped on Toad’s feet. The ice cream dripped and dripped and it dripped on Toad’s face! The ice cream got in Toad’s face and he could not see. He couldn’t see where to walk. “Where is the path?” he shouted. He got lost and he couldn’t see so he started to bump into things. He was all sticky from the ice cream and he bumped into a tree and the leaves were sticking to him. Toad was lost and couldn’t find frog. “Frog, Frog, where are you?” Toad yelled. Frog was still sitting on the log. All of a sudden he saw a scary thing coming down the road. It was big and brown and it had two big horns! Frog got scared. He hid behind a rock. Then he heard Toad. “Frog where are you?” “Wait a minute,” said Frog, “that’s Toad’s voice. That scary thing looks like a monster, but it’s not, it’s Toad. It looks like a scary thing, but it is Toad.” Toad couldn’t see. He was running around and he couldn’t see, and he fell in the pond! He came up from the water and all the ice cream washed away. The scary thing was Toad! “Oh no!” said Toad, “all our ice cream is gone.” “I know what we can do,” said Frog. “We can go get more ice cream, and this time we’ll sit under a tree in the shade. This time our ice cream will not melt because we won’t be where it is hot, we’ll be in the shade. It is cool in the shade.” They walked and got ice cream and sat in the shade to eat their ice cream cones.

The Garden

Frog was in his garden. Toad walked by. “Frog you have a beautiful garden. I wish I had a garden like that.” “You can have a garden too Toad,” said Frog. “Take these flower seeds and plant them in the ground. Wait a while, and the seeds will get bigger. They will grow into big flowers, and then you will have a garden.” Toad ran home and planted the flower seeds. He waited, but the seeds weren’t growing. They weren’t getting any bigger. Maybe if I shout at the seeds they will grow. “Now seeds, start growing!” Toad yelled, but nothing happened. “Now seeds START GROWING!!” Nothing happened. “NOW SEEDS START GROWING!!” nothing happened. The seeds did not start to grow. Then Toad decided he would read a story to the seeds. “Once upon a time there were seeds and they grew big and tall.” Toad read and read, but the seeds did not grow any taller. Maybe I should sing to the seeds. “Seeds, beautiful seeds, grow into beautiful flowers.” The

seeds still didn't grow. Toad kept singing. Frog heard the singing and came over. "What are you doing, Toad?" Frog asked. "My seeds won't grow. I shouted at them, I read to them, and now I am singing to them and they will not grow." "Frog, your seeds need water, sun, and time. You must be patient. You must wait for the flowers to grow. It takes time. You must wait, you must be patient. They will grow but you must wait awhile. You must leave them alone." Frog walked home. Toad was so tired from shouting, reading, and singing that he fell asleep. When he woke up from his nap he saw that his flowers were growing, they were taller! "Frog my seeds are growing. You were right, my seeds needed sun and water and time. I was patient and waited and my seeds have grown. I will be patient. I will wait and they will grow bigger and bigger." Toad was very happy.