Telling Tales: The Interactive Roles of Fictional and Personal Stories in Social-Emotional Development and Communication

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e-mail for final complete file

Narrative is a primary act of mind . . .

For we dream in narrative, daydream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticise, construct, gossip, learn, hate, and love by narrative. In order really to live, we make up stories about ourselves and others, about the personal as well as the social, past and future.


Narratives Link to Common Core State Standards (CCSS)

4th grade
Listening and Speaking Standards
- Tell a story or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes

5th grade
Writing Standards
- Write narratives to develop real or imaged experiences or events using effective technique, descriptive details, and clear event sequences

Types of Narratives

Personal/autobiographical narratives
- Develop by reminiscing with adults

Fictional narratives
- Children whose parents provide better reminiscing of personal experiences tell better fictional narrative

Life stories
- A selective set of autobiographical experiences that explains how a person came to be who she is and projects a sense of purpose and meaning into the future

Autobiographical Memory

- Memory of autobiographical events (times, places associated with emotions, and other contextual knowledge) that can be explicitly stated
- Properties of autobiographical memory:
  - Remembering versus knowing
    - Knowing is factual/semantic; remembering is a feeling that is located in the past (episodic)
  - Involves intrapersonal ToM
    - Sense of subjective (emotional) self in time


Development of 3 aspects of self in narratives

<table>
<thead>
<tr>
<th>Social actor</th>
<th>Motivated agent</th>
<th>Autobiographical author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emergence</td>
<td>2-3 years</td>
<td>7-9 years</td>
</tr>
<tr>
<td>Contents</td>
<td>Interacts with the world in social roles – daughter, sister</td>
<td>Has personal goals, plans, hopes, fears</td>
</tr>
<tr>
<td></td>
<td>Developing awareness of physical and personality traits</td>
<td>Makes decisions with hopes of producing desired outcomes</td>
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<td></td>
<td></td>
<td>Integrates ideas about the future with experiences from the past to form a narrative self</td>
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</tbody>
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Narrating and Autobiographical Memory

- Remembering
- Narrating
- Reasoning

Autobiography is the way we make sense of what happened (Fivush, 1998)

Autobiographical Reasoning

- Process of self-reflective thinking or talking about the personal past that involves forming links between the elements of one's life and the self in an attempt to relate one's personal past and present
- Goes beyond autobiographical remembering by creating coherence between events and the self

Mental Time Travel and Autobiographical Memory

- Better autobiographical memory predicts better future mental time travel
  - Memory for past events helps persons learn what to avoid and how to behave in the future
  - Episodic detail for past and future events predicts social problem solving


Family Reminiscing

- Families share their past experiences together
- Creating a shared history by reminiscing helps to maintain emotional bonds within a family.
- Children are learning about how to conceptualize themselves within the family
  - Who am I?
  - What kind of experiences have I had?
  - How do I relate to other people?
  - And how does my past experience help me understand who I am today?

What are Life Stories?

- An integrated selective set of autobiographical experiences that
  - explains how a person came to be who she/he is
  - explains how people have changed and stayed the same across major life events
  - coherently, integrates our past experiences with our present concerns and future goals


What are Life Stories?

Children begin to develop life stories in mid-elementary; it is not until adolescence that individuals produce a coherent life story. Adults continue to develop their life stories.

Promoting Autobiographical Narratives

**Interdependent/Collective**

- Pragmatic/repetitive/low elaborative
  - Relatively little talk about the past or future
  - Fewer details about past experiences
  - Focused on present and emphasized cooperation, adaptation to accommodate other people


**Independent/Individualistic**

- Elaborative/high elaborative
  - Mothers give voluminous descriptive information about experiences
  - Prompt children to give embellished narratives
  - Encourage children to focus on self and feelings about past


Children’s Early Autobiographical Narratives

**Interdependent/Collective**

- General, sparse narratives
- Skeletal descriptions of multiple events
- Greater orientation toward social engagement, moral correctness, and concern for authority


Chinese Immigrant Families

**Uphold Culture-of-Origin Values**

- More frequently mentioned others-involved actions than EuroAmerican families
  - More frequent mention of when, where, who, and what
- High expectations of proper behavior
  - Mention negative behaviors more than EuroAmerican families
- More likely to bring up moral and social rules
  - Focus on their own child’s behavior rather than other children’s behaviors


**Incorporate Host Culture Values**

- Like EuroAmericans mention more the child’s internal states than others-involved internal states (contrary to other studies of Chinese families)
- But also frequently mentioned the thoughts and feelings of others than EuroAmerican families


**Narrative Language Measures**

- Listening
- Reading
- Decoding

http://www.languagedynamicsgroup.com/
Preschool
Last week, Morgan was waiting in the doctor's office. She was there because she was sick. Morgan's throat hurt. She had a terrible cough. She was sad because she did not like being sick. When the nice doctor came into the room, Morgan said, “I need help. Can I get some medicine to make me feel better?” The doctor gave her some medicine. Then Morgan was better. Her cough quickly went away.

In this story, Morgan got sick. Tell me a story about a time when you got sick.

Personal Generation
• In this story, Morgan got sick. Tell me a story about a time when you got sick.
• In this story, Chloe got lost. Tell me a story about a time when you got lost.
• In this story, Alex wanted his Dad's apples. Tell me a story about a time when you wanted something that someone else had.
• In this story, Shiro spilled paint on his shirt. Tell me a story about a time when you spilled something.

Monitoring Indicators of Scholarly Language (MISL)
• Evaluated stories generated from a single picture
• Prefer use of a stimulus picture that does not provide an initiating event
• Score based on a rubric for plot structure (information included for character, setting, IE, IR, plan, action/attempt; consequence)


Conversational Map Elicitation Procedure
• Suggested prompts for young children
  – Once I broke my arm. I had to go to the doctor's office. She put it in a cast. Have you ever broken anything? Tell me about it.
  – On my way home last night, I saw a car broken down beside the road. It was all banged up and some windows were broken. Have you ever seen anything like that?
  – Last week, I took my grandmother's cat to the vet because it had a sore on its tail. Did you ever take a pet to the vet? What happened?


Prompt with Photos
• Oh look who's this? (Ronald McDonald). I went to a birthday party at McDonald's last year. Have you ever been to McDonald's?
• We went to the beach in the holidays. These children dug a big hole in the sand and waited for the sea to fill it up. Have you been to the beach? What happened last time you went to the beach?
• This little girl had to go to the Doctor, cause she had a bad cough. Have you ever been to the Doctor's?


Prompts to Avoid
• Birthday parties: Children often respond by giving a generic script of such events
• Trips: children will often give a kind of travel itinerary instead of a narrative about some exciting specific event
• Experiences about a loved one who has died: Children who are otherwise capable narrators may tell confusing and jumbled sequences and omit evaluative information

Language Sampling Protocol by Westerveld & Gillon

Effective, relatively neutral subprompts

- Repeat the speaker’s exact words with rising intonation when they pause
  
  - Client: then Dad went home.
  
  - Clinician: then Dad went home.

- Say, “uh-huh.”

- Say, “Tell me more” or “Is that all?”

- Say, “Then what happened?”

Examples of kinds of subprompts to avoid

- Where did you go?

- How did you get there?

- How did you feel about that?

- That must have been awful, or great, or scary, etc.

- When did you come home?

Personal Narrative Prompts to Trigger Problem-Solving with Adolescents

- Tell me a story about a time someone asked you to do something you knew you weren’t supposed to do. Tell me what you were thinking and how you solved the problem.

- Tell me the story of a time when someone wanted your help and you didn’t want to give it to them. Tell me what you were thinking and how you solved the problem.

Elicit Telling about a Contrived Experience

- Become zookeeper: Put on hat and shirt; write zookeeper name on tag; tell about the job – find lost baby elephant

- Tidy up giraffe: Blow bubbles; brush fur; polish feet with cloth; put ribbon on tail

- Feed lion: Put vitamin in water; put meat, carrots, beans in bowl; tie napkin around neck; do dinner dance

- Look after sick koala: Take temperature; pour medicine in cup; wipe nose with tissue; blow kiss

High-point Content Analysis: Constituents

- Openers

- Abstract

- Orientation (who, what, when, where)

- Complicating action (how something happened)

- Climax

- Resolution

- Evaluation (why things happened; how the narrator felt about them)

- Closing.

High-point (structure) analysis development

- One event: “I got stung on a trampoline.”

- Two events: “One time I tripped and fell.”

- Leap-frogging pattern: narrator jumps around; leaves out events

- Chronological pattern: description of events, not causally related, e.g., “We went to Disney World. We role on roller coasters and ate ice cream. We saw Mickey Mouse.”

- End-at-high-point: Chronological sequence of events. Builds to high point but no resolution.

- Classic: May begin with an abstract (Did I tell you about…?) Then narrator provides orientation about who, what, when, where, followed by complicating actions that build to high point (“You can’t believe the worst part.”) and then give events that resolve problem. (“I had to go to the hospital to get a cast.”)

Evaluation Dimensions for Personal Narratives

- Topic maintenance, or the relation of utterances to a central topic or theme.
- Informativeness refers to the completeness of a narrative
  - presentation of the essential facts of an experience
  - presentation of optional details that serve to elaborate a narrative
  - description (e.g., use of adjectives or adverbs), action, and evaluation (e.g., the subjective significance of an event)


Evaluation Dimensions for Personal Narratives

- Event sequencing -- presentation of events in chronological or logical order (e.g., “He fell down and hurt himself”).
- Referencing -- appropriate identification of individuals, locations, features, and/or events


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Evaluation Dimensions for Personal Narratives

- Conjunctive cohesion -- use of words or phrases that link utterances and events (e.g., and, then, because, but, and so) for two purposes:
  - Semantic role: the literal meanings of conjunctions (e.g., coordination, adversative, causality, and temporal)
  - Pragmatic role: initiate or close a passage, signal a chronological change in ordering or change the focus of the discourse.
- Fluency -- manner of production


Impaired Personal Narrations

- Non-narrative/pseudo-narrative: inability to produce
  - describes a routine experience (script) or list likes and dislikes but cannot describe a specific event
- Skeletal narrative: reduced informativeness


Impaired Personal Narrations

- Age-inappropriate leapfrog narration, minimal type
  - Reflects ‘stream-of-consciousness’
  - Leaves out critical information about people, places, actions, internal states
  - Reveals difficulty marking temporal order
  - Exhibits poor referencing
- Age-inappropriate leapfrog narration, verbose type
  - Rambles and proceeds from one topic to another (stream of consciousness form)


Types of Life Narratives

- Single event narratives
- Chronicles which list events or summarize extended time periods
- Arguments: create links between personal experience and distant parts of one’s life, and to the self and its development

Eliciting a Life Story

• Think about what has happened in your life since you were born and up to now. You can for example write about the most important things in your life, or what changes have happened in your life since you were born and up to now. You can also tell about other things you have experienced. Imagine that you are writing the story of your life to someone who would like to know something about you and the things that have happened in your life.


Simple chronicle

9th grade male with LLD

• When I was Born I was mindless and fragile, But as I got to a toddler I learned how walk and talk and see, when I turned a kid I learned how to draw, how to ride a Bike, play sports, and learn about different stuff at school, as I turned a teen I learned how to be responsible on school and at home, I learned how to drive, I learned on getting scholarships and planning to go to college.

Life story with developing argument

10th grade student with LLD

When I was little I was wild like bam-bam in the flintstones. I never liked school ever since I started at an young age. During school I never did anything in class...but what kept me in school was sports I always wanted to be an star for basketball for a school. I change my life around when I got to my sophomore year because I knew that if I wanted to graduate I gotta change the way I act and be more professional when I speech to older people because they'll respect as much. About me I talk a lot and like to joke around that’s just me. As growing up in Chicago a tough neiborhood a lot of those kids played ball and some dealing drugs here gun shots here and there people that I looked up too where doing good forwhile keeping positive vibes but after awhile they just took the wrong path. Albuquerque changed my life around also my mom always wanted me to graduate and go to college and do what I like and that’s play ball.


Cultural Life Script Story: 3rd-6th grades

• Imagine a newborn of their own sex and to write down the 10 most important events that they thought would happen in the newborn’s life across the life span. Estimate how old the newborn would be when these events occurred.

Eliciting Life Stories

From 8, 12, 16, & 20 year olds

• Think about the 7 most important events that have happened in your life. These may be events that have just happened, or they may have happened a long time ago. Then please write your 7 most important events on these cards. Please name only memories of very specific events.... Now arrange these cards in the order in which the events happened.

• Now tell me a story involving your whole life. Think about all the events that have happened in your life since you were born. Integrate the 7 events into your story. You can tell me things that someone like me, who doesn't know you, might like to know about you.


Eliciting Life Stories: 8-12 year olds

• I’d like to get to know you better and to hear about some of the important things that have happened to you. The first thing we’re going to do is that I’m going to ask you to think about your life as if it were a story in a book. If you wanted to tell your life as if it were a story in a book, what would the chapters be? Think about how your life would be divided into different chapters. Let’s start with you life right now. What would be the chapter that you’re in now. What are some of the things that would be in that chapter?

Life-changing Events: 8-12 years olds

- Now try to think of one particular thing that happened in an earlier chapter that changed your life. It should be something that happened to you that’s still really important now. 
  - Who was there? How did they feel? How did others feel? 
  - How did this event change your life?


Prompts that Elicit Types of Life Story Memories

- High point: describe an episode in which you have experienced something extremely positive 
- Low point: describe an episode in which you have experienced something extremely negative 
- Turning point: describe an episode in which you experienced a time of change or transition


Global Coherence in Life Stories

- Cultural concept of biography – begins in elementary school 
  - Cultural notion of the facts and events that should be included in a life story 
- Temporal coherence – increases most between 8-12 years 
  - Knowledge of predictable sequence of events in typical narratives 
  - Temporally order events indicated by 
    - Temporal connectives 
    - Dating of events by calendar reference 
    - Cross-referencing of events and life periods to other parts of life story 
  - Cultural variations: linear, cyclical, multiple time lines

Global Coherence in Life Stories

- Casual (explanatory) coherence (increases most between 12-16 years) 
  - Make connections between self and events or circumstances 
    - Explanations of actions 
    - Explanations of changes in the narrator’s values or personality of as a result of events over time 
  - When lacking (discoherence), life appears determined by chance 
  - Thematic coherence – increases most between 16-20 years 
  - Capacity to step back from recalled experiences and extract metaphors, lesson, or message.


Life story themes

- Redemption: 
  - Narrator transitions from a generally "bad”/negative state, to a generally "good”/positive state (A → B). 
  - Can be characterized as being 
    - A sacrifice (enduring a negative event A to get the benefit of B) 
    - Recovery (attaining a positive state after losing it) 
    - Growth (bettering the self psychologically, physically, personally) 
    - Learning (gaining/mastering new skills, knowledge, wisdom).

An American theme


Life story themes

- Contamination: 
  - Narrator transitions from a generally good/positive state, to a bad/negative state (B → A). Transition often marked by a denial or not being able to remember the ‘good’ of the state before - it has been overwhelmed by the current ‘bad’ state. 
  - Common sub-themes 
    - Victimization 
    - Betrayal 
    - Loss 
    - Failure 
    - Illness/injury 
    - Disappointment 
    - Disillusionment

Themes that correlate with well-being

- **Agency**: extent to which the narrator has the power to affect his/her own life. Four pathways:
  - Self-mastery (the protagonist masters, enlarges, or betters the self)
  - Status/victory (the protagonist attains a heightened status or prestige amongst their peers)
  - Achievement/responsibility (the protagonist has significant achievement in some task, job, or goal)
  - Empowerment (the protagonist is made better through an interaction with something larger and greater than the self).

Themes that correlate with well-being

- **Communion**: the narrator is motivated to form intimate friendships/relationships; showing intimacy, sharing, belonging, affiliation, etc. Common themes:
  - Love/friendship
  - Reciprocal and noninstrumental dialogue
  - Providence of caring/help to another
  - General feeling of unity/togetherness with the world/others.

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Generativity

- Generativity is an adult’s concern for and commitment to promoting the well-being of youth and future generations through involvement in parenting, teaching, mentoring, and other creative contributions that aim to leave a positive legacy of the self for the future.

- Persons with redemptive stories are more likely to show generativity.

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9th grade student with LLD

I started playing soccer when I was 6 years old and I loved it ever since. I had fun play because I had fun playing because I got to meet new player’s and compete with others and win games. When I got into soccer was when I was little I played it with my friends and it interested me till this day. When we do practices we have to run back in fourth about 5 times and we have to fun through orange cones. We have to run and make a goal and then it’s the next person’s turn. When we have game’s there are some games that we have to run in the rain and in the mud. When we win games we all hug.

10th grade student with LLD

I’ve grown up to be a good guy and a respectful guy and being a good kid in school and having a good job and learning new things and making new friends. This happened when I was little my dad pasted away I never got to see him or do anything with him he was a good father and good guy and when I was 10 I cracked my head open because I was jumping of the beds and hit a the corner and made a hole in my head and bled all over my face and went to the hospital and got a lot of stiches and got better and when I was in 6th grade and I got in trouble for hitting a studnt and then I got suspendes and for hitting a teacher and just for doing stupid stuff.
10th grade student with LLD

When I was little I was wild like bam-bam in the flintstones. I never liked school ever since I started at an young age. During school I never did anything in class... but even last time in school was special. I always wanted to be an star for basketball for a school. Change my life around when I got to my sophomore year because I knew that I wanted to graduate I gotta change the way I act and be more professional when I speak to older people because they'll respect me. About me I talk a lot and like to joke around that's just me. As growing up in Chicago a tough neighborhood lots of those kids played and some dealing drugs here gun shots here and there people that I looked up to where doing good for a while keeping positive vibes but after awhile they just took the wrong path. Albuquerque changed my life around also my mom always wanted me to graduate and go to college and do what I like and that's play ball.

Value of Personal Narration

- Importance of reminiscing: Children with better reminiscing:
  - Tell stories about their own past in more detailed and coherent ways
  - Develop a more differentiated self-concept and higher self-esteem
  - Develop higher levels of emotional regulation and emotional well-being
  - Produce more complex fictional stories
- Importance of personal stories
  - Develop problem solving: personal goals and plans to achieve the goals

Promote Autobiographical Memory

- Recall/talk about past experience
- Relate emotions linked to the experience
- Reflect on/evaluate the experience
- When talking about experiences:
  - Use mental state terms (e.g., think/thought, know, remember, forget, believe, hope, idea, plan)
  - Use emotion words (e.g., excited, worried, thrilled, disgusted, frustrated, jealous)

Assessing Narrative Memory

- Becoming zookeeper: Put on hat and shirt; write zookeeper name on tag; being told job – find lost baby elephant
  - Tidying up giraffe: Blow bubbles; brush fur; polish feet with cloth; put ribbon on tail
  - Feed lion: Put vitamin in water; put meat, carrots, beans in bowl; tie napkin around neck; do dinner dance
  - Look after sick koala: Take temperature; pour medicine in cup; wipe nose with tissue; blow kiss
  - Making a present for the monkey: Putting the paint on the picture of the sun; rolling the modeling clay and making it into a picture frame for the sun.
  - Find baby elephant: Look for elephant; find under cushion; get a sticker; take off hat and shirt


Low elaboration and low autonomy

Child: I fed the lion.
Adult: But what animal did you play with first? Didn’t you take care of the giraffe? Did you do anything with the giraffe?
Child: Mmm, we brushed him.
Adult: Hmm? You brushed him.
Adult: I’m asking you! Did you brush him?
Child: We did?
Adult: What else did you do with the giraffe?
Child: I fed the lion.
Adult: Yeah, but what else did you do with the giraffe, do you remember?

High elaboration and high autonomy

Adult: What’s up with the baby elephant?
Child: It was lost.
Adult: It was lost? Why were you looking for him?
Child: I was the zookeeper.
Adult: I bet the zookeeper was worried about the baby elephant. What did you do to try to find him?
Child: I talked to the giraffe.
Adult: And what else did you do with the giraffe?
Child: I brushed his fur.
Adult: He must have liked that. His fur was all matted – stuck together.
Child: And I shined his feet.
Adult: You did! I had forgotten about that.

RECALL WHAT HAS HAPPENED WITH YOUR CHILD!

Relate events that have happened – talk about books you have read and experiences you have had.
Elaborate: Give new information (e.g., The lion had a big furry mane – a mane is the lion’s fur around his head.)
Confirm: Acknowledge your child’s responses (e.g., That’s right, we did see a lion!)
Ask: open ended questions: Who/What/Where/When/How/Why
Let your child take the lead: Talk about what is interesting to your child
Link: the events to emotion words: How did the experience make you feel? How did the characters in the book feel? (e.g., “That was a loud and scary lion! I was afraid!”)

Developed by Olivia Gutierrez

Autobiographical Memory

An individual’s memory for personal experiences
Distinguished from knowing (cognitive) and a feeling located in the past (affective)
– Intrapersonal cognitive theory of mind: “Once my family went to Disney World.”
– Intrapersonal affective theory of mind: “I really loved spending time with my family, and I was excited to meet Mickey Mouse.”

Intervention Targets

<table>
<thead>
<tr>
<th>Pre-K – 1st grade</th>
<th>2nd – 3rd grade</th>
<th>4th-9th grade</th>
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</thead>
<tbody>
<tr>
<td>Emotions</td>
<td>Identify favorite things</td>
<td>What’s important to share to help people understand you</td>
</tr>
<tr>
<td>(when we feel that way)</td>
<td>People</td>
<td>More detail and depth in explanations</td>
</tr>
<tr>
<td>Linking facial expressions to emotions</td>
<td>Places</td>
<td></td>
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<tr>
<td>Feelings</td>
<td>Activities</td>
<td></td>
</tr>
<tr>
<td>Activities</td>
<td>Identify specific memories associated with emotions</td>
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</tbody>
</table>

Children who do not experience high elaboration in reminiscing may need to acquire the bases for personal narratives through experience with fictional narratives.

Single event personal autobiographical narratives lay the foundation for life stories.
 Intervention: Level 1
• Activity 1: Link photos of facial expressions to label emotions
  – Modeled and encouraged students to give simple context to facial expressions
  – Older students used this as a warm-up to begin discussing emotions concepts
  – Students requiring intensive support were able to complete due to high visual content

 Intervention: Level 1
• Activity 2: Students made person “feelings” books
  – Students were provided visuals and clinician asked them to categorize based on their personal feelings
  – Used feelings books to introduce and reinforce concept of “self” – not everyone has to respond the same way
  – High visual content allows students requiring intensive support to participate

 Intervention: Level 2
• Activity 3: Students identified points in the movie where Riley had specific emotional responses
  – Students were given sentence frames (character) (felt) (when) (because)
  – Depending on visual supports needed, students were asked to draw a scene from the movie
  – Movie reinforces emotional responses because it shows an emotion character “driving” Riley’s brain

 Intervention: Level 2
• Activity 4: Students used “feelings book” and sentence frames to generate complex sentences about person emotional responses
  – Teachers and clinician were able to provide instruction and prompting
  – Visuals from feelings book used to assist students
  Both activity 3 & 4 target sentence structure and complex language within the context of developing personal narratives and reminiscing.

<table>
<thead>
<tr>
<th>Character (who)</th>
<th>Felt</th>
<th>When</th>
<th>Because</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Sadness</td>
<td>I eat chili</td>
<td>It so hot</td>
</tr>
<tr>
<td>I</td>
<td>Joy</td>
<td>I sleep</td>
<td>I dream</td>
</tr>
<tr>
<td>I</td>
<td>Fear</td>
<td>I go to the doctor</td>
<td>I get shots</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Character (who)</th>
<th>Felt</th>
<th>When</th>
<th>Because</th>
</tr>
</thead>
<tbody>
<tr>
<td>Riley</td>
<td>Happy</td>
<td>She made a score in her new house</td>
<td>She loves hockey</td>
</tr>
<tr>
<td>Riley's mom</td>
<td>Happy</td>
<td>She saw the ?? hit the car</td>
<td>The day went around the hill</td>
</tr>
<tr>
<td>Riley's dad</td>
<td>Happy</td>
<td>He was playing in their new house hockey</td>
<td>He wanted to play hockey</td>
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</tbody>
</table>

 Intervention Level 3
• Activity 5: Students asked to identify 5 favorite activities given specific areas, using Inside Out personality islands as a model
  – Used drawing initially, then verbal explanations
  – Favorite person, place, activity, feeling, and “free space” (many students chose a pet or another activity)
Intervention Level 3
• Activity 6: Detailed descriptions of each favorite area
  – Used drawing pictures
  – Teachers and clinicians provide scaffolding and prompting as needed
Both activity 5 & 6 target descriptive concepts in a concrete and functional way (i.e., other students don’t what your favorite person in like)

Setting

<table>
<thead>
<tr>
<th>Place</th>
<th>Kinds of people/characters</th>
<th>Kinds of animals</th>
<th>What characters/animals can do</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beach</td>
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</tr>
<tr>
<td>City</td>
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Setting

• Geographic location
• Historical period/social context
  • Past
  • Present
  • Future
• Type of place
• Time of year or day
• Weather
• Special objects
• People or characters

Differentiation between Plot & Theme

• Plot (temporal and causal coherence) – what happens to the characters throughout the story; how the author arranges the events in a story
• Theme – a unified idea that runs through the story; the main idea that the author is trying to convey

Plot: Types of Narrative Conflict

• External: a conflict between a character and an external force
  – Man vs man
  – Man vs nature
  – Man vs society
• Internal
  – Man vs self

Narrative Conflicts (Plots)
Man vs. Man (character vs. character)

• A character struggles with another character
• Protagonist vs antagonist
• Classic “good guy” vs “bad guy”
**Narrative Conflicts: Plot**

**Man vs. Nature**
- A character struggles with a force of nature (Natural disaster, desolation, animal, etc.)
- Usually, the character is in a struggle to survive

**Man vs. Society**
- A character or a group of characters fight against the society in which they live
- The character fights against social traditions or rules (fight for freedom, rights, for a cause, etc.)
- Society becomes a character of its own
- Usually used to comment on a positive or negative aspects of real society

**Plot: Man Vs. Self (Internal Conflict)**
- The character's struggle takes place in his/her own mind
- Usually has something to do with a choice (choosing between right and wrong), or it may have to do with overcoming emotions or mixed feelings

**High-point Analysis for Personal Narratives**
- 3-4 years: Combination of two past events
- 4 years: Leap-frogging: narrator jumps around; leaves out events
- 5 years: End-at-high-point: Chronological sequence of events builds to high point but no resolution.
- 6 years: Classic: Narrator provides orientation about who, what, when, where, followed by complicating actions that build to high point (“You can’t believe the worst part.”) and then give events that resolve problem. (“I had to go to the hospital to get a cast.”)
- All ages: Chronological pattern: description of events, not causally related


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**Identify Plot Structure**
(Temporal/cause-effect Structure)

**SUPPORT LANDSCAPES OF CONSCIOUSNESS AND CONNECTIONS BETWEEN FEELINGS/MENTAL STATES AND ACTIONS**

Build a landscape of consciousness and the syntax to express it
### Build syntax to connect emotions/mental states and actions

<table>
<thead>
<tr>
<th>Character</th>
<th>When</th>
<th>Feeling</th>
<th>Why (because)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pig</td>
<td>The cake mix was all over him</td>
<td>Irritated</td>
<td>He was a mess and he’d have to make another cake</td>
</tr>
<tr>
<td>Mouse</td>
<td>Duck tried to put the turnip on the cake</td>
<td>frustrated</td>
<td>He had told duck candles go on cakes, not turnips</td>
</tr>
<tr>
<td>Cow</td>
<td>He saw the turnip</td>
<td>Thrilled</td>
<td>Turnips are his favorite food</td>
</tr>
</tbody>
</table>

### Cuing Attention to Characters Behaviors/Motivations
- Watch for how his face changes when [event happens]. Let’s figure out if his feelings changed.
- Watch how [X’s] body moves and think about what those movements tell you.
- Watch [X’s] face – it’s going to tell you something important
- Make sure [X’s] body matches what she’s saying – remember it might not.
- What [X] when he’s listening to [Y]. You’ll see [X’s] reaction to what [Y] is saying.
- Listen to how [X] says that. Why did [X] say it that way?
- That’s complicated. Let’s watch and listen to that part again.


### Employ Sentence Frames to Express Emotional Relationships

<table>
<thead>
<tr>
<th>Character</th>
<th>When</th>
<th>Emotion</th>
<th>Why (because)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loki</td>
<td>he hears Thor say he can’t trust Loki</td>
<td>ashamed</td>
<td>he broke the relationship between him and Thor</td>
</tr>
</tbody>
</table>

### Personal Event Narrative Goals
- Developing personal event narratives
  - The student will identify the story grammar components of fictional stories
    - The student will identify and explain the thoughts and feelings of characters in response to events in the stories
  - The student will produce syntactically complex sentences that explain the when and why of characters’ emotions (e.g., When Larnel visited Mrs. Katz, he felt cheerful because she told him stories and fed him good food.)

### Developing a Life Stories Value of Personal Narration
- Importance of coherent life stories
  - Provide a sense of purpose and meaning into the future
  - Give a sense of identity and continuity across time: Integrates the self to explain why we are who we are:
    - Synchronically: Integrating different and possibly conflicting roles and relations that characterize a life
    - Diachronically: Integrating self in time
  - Contribute to psychological well-being
Life Stories Require Intrapersonal Theory of Mind

Focus on characterization: The nature of Self

Process by which the writer reveals the personality of the character
- Direct characterization
  - Narrator tells the audience the personality of the character
  - The patient boy and the quiet girl did not disobey their mother.
- Indirect characterization
  - The author shows things that reveal the personality of the character
  - Types of indirect characterization
    - Looks
    - Thoughts
    - Speech
    - Actions
    - Relationships

Charaterization Process by which the writer reveals the personality of the character
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    - Thoughts
    - Speech
    - Actions
    - Relationships

Develop Autobiographical Reasoning

- Encourage students to reflect on themselves
- Focus on characterization (physical and psychological traits) to develop understanding of the nature of the self

Autobiographical reasoning requires 
intrapersoanal theory of mind
and
Develops intrapersonal theory of mind

Introducing Characters

- Involves perspective taking
  - What does the listener/reader know/not know?

How do characters drive the story?

- Their emotions and feelings help us connect to the story
- They take us places and let us see them
- They are always changing to keep the story moving along
- They cause problems and then fix them
- They react to events
- They interact with other characters in the story


Characterization

Process by which the writer reveals the personality of the character
- Indirect characterization
  - The author shows things that reveal the personality of the character
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    - Thoughts
    - Speech
    - Actions
    - Relationships

https://www.youtube.com/watch?v=-ZnD0AGqQ7I

Characterization

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    - Looks
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    - Speech
    - Actions
    - Relationships

https://www.youtube.com/watch?v=-ZnD0AGqQ7I
### Relationships between self and events

- **Stability-maintaining explanatory**: Relations in which the self causes an experience to occur.
- **Change-engendering causal**: Relations in which the self is changed or shaped by an experience.
- **Revealing**: Event reveals a previously unrecognized aspect of self.
- **Illustrative**: An aspect of self is illustrated by the event.
- **Dismissal**: Event challenges some aspect of self, but should be dismissed as evidence for/against that aspect of self.
- **Challenge**: Event described as challenge to existing self-view, but no resolution offered in narrative for how challenge can be resolved.


### Biographies - Events to include

#### Relationships between self and event

**Salt in his Shoes: Michael Jordan in Pursuit of a Dream by Deloris Jordan**

- Elaborated event within a life story that is important to overall life story.
- Self-event connection: relationship between given experience and one’s sense of self constructed in a narrative.
- Self changed or shaped by an experience.
- Michael Jordan not tall enough to play.
- Practiced to get really good.


**Ben Franklin’s Big Splash by Barb Rosenstock**

- Self-event connection: relationship between given experience and one’s sense of self constructed in a narrative.


**Yours for Justice, Ida B. Wells by Philip Dray**

- Illustrative: An aspect of self is illustrated by the event.
  - Ida sues railroad for not letting her ride in first-class.
  - Encouraged Blacks to leave Memphis.
  - Wrote about the horrors of lynching.


### Biographies - Important events to include:

#### Relations between self and event

**Keep On! The Story of Matthew Henson Co-discoverer of the North Pole by Deborah Hopkinson**

- Elaborated event within a life story that is important to overall life story.
- Revealing: Event reveal a previously unrecognized aspect of self.
- Matthew relates well to the Inuit – listened to them, learned from them, accepted by them.


### Causal Coherence in Life Story

- Middle and older adolescents articulate how their own characteristics caused experiences to occur.
- Only older adolescents draw links between the events of their lives and how those events had changed their characteristics.

Causal Coherence in Life Stories

- Middle and older adolescents articulate how their own characteristics caused experiences to occur.
- Only older adolescents draw links between the events of their lives and how those events had changed their characteristics.

Requires an awareness of one’s own physical and psychological characteristics.


Internal & External Character Traits

<table>
<thead>
<tr>
<th>Internal Traits (Often inferred)</th>
<th>External Traits (Often implied)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Active</td>
<td>Athletic</td>
</tr>
<tr>
<td>Afraid</td>
<td>Beautiful</td>
</tr>
<tr>
<td>Bossy</td>
<td>Body structure</td>
</tr>
<tr>
<td>Bubbly</td>
<td>Cute</td>
</tr>
<tr>
<td>Bored</td>
<td>Darling</td>
</tr>
<tr>
<td>Concealed</td>
<td>Expressive</td>
</tr>
<tr>
<td>Eager</td>
<td>Freshly</td>
</tr>
<tr>
<td>Demanding</td>
<td>Mifty</td>
</tr>
<tr>
<td>Gentle</td>
<td>High-energy</td>
</tr>
<tr>
<td>Generous</td>
<td>Peeka</td>
</tr>
<tr>
<td>Heroic</td>
<td>Short</td>
</tr>
<tr>
<td>Impatient</td>
<td>Scrubly</td>
</tr>
<tr>
<td>Muchness</td>
<td>Stout</td>
</tr>
<tr>
<td>Sneaky</td>
<td>Well-dressed</td>
</tr>
<tr>
<td>Suspicious</td>
<td>Iried</td>
</tr>
</tbody>
</table>


External and Internal Traits

<table>
<thead>
<tr>
<th>Physical Traits</th>
<th>Psychological Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flexible</td>
<td>Impolite/ill-mannered/rude</td>
</tr>
<tr>
<td>Yellow/buttery</td>
<td>Exuberant/energetic/high-spirited</td>
</tr>
<tr>
<td>Bold/vivid stripes</td>
<td>Thoughtless/inconsiderate</td>
</tr>
<tr>
<td>Short/thin/lean</td>
<td>Reckless/irresponsible/rash</td>
</tr>
<tr>
<td>Fast/quick/swifty</td>
<td>Lethargic/sluggish</td>
</tr>
<tr>
<td>Forked-tongue</td>
<td>Fearful/anxious/apprehensive</td>
</tr>
<tr>
<td>Green/verdant</td>
<td>Patient/long-suffering</td>
</tr>
<tr>
<td>Long, heavy/hefty</td>
<td>Sensitive/touchy/thin-skinned</td>
</tr>
<tr>
<td>Droopy/limp</td>
<td>Reflective/introspective</td>
</tr>
</tbody>
</table>

Character Characteristics

<table>
<thead>
<tr>
<th>Character</th>
<th>External Traits</th>
<th>Likes/dislikes Do/not do</th>
<th>Internal Traits</th>
<th>Likes/dislikes Do/not do</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tall</td>
<td>Determined</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unkempt</td>
<td>Revergent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Young</td>
<td>Resourceful</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elderly</td>
<td>Gentle</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Muscular</td>
<td>Fierce</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scrabby</td>
<td>Respectful</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scruffy</td>
<td>Smart</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tattooed</td>
<td>Brave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chubby</td>
<td>Clever</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ordinary</td>
<td>Brave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gorgeous</td>
<td>Conscientious</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Dispositional Personality Traits

- Openness to experience: (inventive/curious vs. consistent/cautious)
- Conscientiousness: (efficient/organized vs. easy-going/careless)
- Extraversion: (outgoing/energetic vs. solitary/reserved)
- Agreeableness: (friendly/compassionate vs. analytical-detached)
- Neuroticism: (sensitive/nervous vs. secure/confident)


Ideas to think about turning points

- First/last time you did something hard to do
- First/last time you did something you now do every day
- First/last time with a person, an animal, a place, an activity
- A time you realized something important about yourself or someone else
- A time you realized a huge change in your life almost happened

Theme and Curricular Expectations

- Kindergarten – discuss the big idea (theme) of a well-known folktale or fable and connect it to personal experience
- 1st Grade – connect the meaning of a well-known story or fable to personal experiences
- 2nd Grade – identify moral lessons as themes in well-known fables, legends, myths, or stories
- 3rd Grade – paraphrase the themes and supporting details of fables, legends, myths, or stories
- 4th Grade – summarize and explain the lesson or message of a work of fiction as its theme
- 5th Grade – compare and contrast the themes or moral lessons of several works of fiction from various cultures
- 8th Grade – determine the theme and analyze its development over the text, including its relationship to the characters, setting, and plot

Differentiation between Plot & Theme

- Plot (temporal and causal coherence) – what happens to the characters throughout the story; how the author arranges the events in a story
- Theme – a unified idea that runs through the story; the main idea that the author is trying to convey

What is a theme?

- Theme: Life lesson, meaning, moral, or message about life or human nature that is communicated by a literary work
- In other words...Theme is what the story teaches readers; what the author wants you to know
- Usually not stated, must be inferred
  
  **The Message**

  A theme is not a word, it is a sentence.
  You don’t have to agree with the theme to identify it.
  Examples
  - Praise the day at sunset.
  - First deserve, then desire.

Finding the Theme

- The theme comes from the way that the characters change and grows throughout the story
- Looking at how the main character responds in various situations can give you clues to the theme of the story.
- Ask the right questions to determine theme:
  - How did the characters react to obstacles?
  - What important decisions did the characters make?
  - How did the characters grow and change over the course of the story?
  - What did the characters learn?

Teaching Themes

- Prereading discussions
  - Define theme as a lesson that you learn from a story
  - Explain the value of understanding story themes.
  - Give background for the specific story and suggest the story’s relevance to the students’ personal experiences.

Teaching Themes

- **Prereading discussions**
  - Define theme as a lesson that you learn from a story
  - Explain the value of understanding story themes.
  - Give background for the specific story and suggest the story’s relevance to the students’ personal experiences.

- **Reading the story**
  - Read the story aloud and during the reading ask questions designed to encourage students to make associations between their own knowledge and the text information
  - Ask students to make predictions of what might happen next in the story and to explain the story’s major events.


Teaching Themes

- **Discuss important story information**
  - Discuss questions that are designed to help students organize the important information in the story and determine the theme.
    - Questions that focus on the story’s plot components:
      - Who was the main character?
      - What was his or her problem?
      - What did he or she do?
      - What happened at the end of the story?

Teaching Themes

- **Discuss important story information**
  - Questions designed to encourage students to make judgments
    - Was what happened good or bad?
    - Why was it good or bad?
  - Teachers then model the way their answers to these questions lead to a theme and state the theme.


Teaching Themes

- **Apply the theme to real-life experiences.**
  - Can you name someone who should (not)?
  - When is it important for (that someone) (not to)?
  - In what situation is it easy to? Difficult to; will (not) help?


Teaching Themes

- **State the theme in a standard format.**
  - Should format:
    - (The main character) learned that he (she) should (not) 
  - Applies theme to situations and people beyond the story
    - We should not 
  - Identifies the generalization that can be made
    - The theme of the story is 


A life story is written in chalk, not ink, and it can be changed. You’re both the narrator and the main character of your story.

What you write here changes lives

J. Adler
## Narrative Goals

- Developing life stories
  - The student will identify physical and psychological traits in characters in fictional stories
    - The student will explain characters’ actions in terms of their physical and psychological traits
  - The student will produce a life story:
    - That includes at least 3 events in a temporal sequence
    - Using autobiographical reasoning to explain relationships between the events and self
  - The student will produce a turning point narrative in which he/she explains why and how he/she changed

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Stories are the basic unit of human understanding. Some people are unable or unwilling to tell their stories
-- Drew Dudley, 2016 ASHA Opening Ceremony Keynote

**Ultimate Goal:**
Develop a life-story narrating style that positively guides behavior

We tell ourselves stories and we live by the stories we tell ourselves

Making Memories song: https://www.youtube.com/watch?v=UPFdMVbMgA