

Characters, Setting, and Plot. Oh My!: Promoting Oral Language and Narrative
Development in Kindergarten EL Students Through Explicit and Scaffolded Instruction.

By

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THESIS

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ABSTRACT

Name: Janai West

Title: Characters, Setting, and Plot. Oh My!: Promoting Oral Language and Narrative Development in Kindergarten EL Students Through Explicit and Scaffolded Instruction.

Research Question(s):

How does explicit instruction on story elements scaffolded with storybooks and Thinking Maps® promote Kindergarten EL students' oral language and narrative development?

Sub-question:

How do parents and students respond to a home-school connection targeting shared reading and narrative retelling?

Research Activities: Context: Listening comprehension and oral language development

are fundamental skills targeted in Kindergarten and in English Language Learners

(ELLs). These skills can be developed through read alouds, narratives, and retellings.

This inquiry investigated increasing students' oral language development and

understanding of a narrative through explicit instruction of story grammar and scaffolds.

The instructional strategies targeted 19 Kindergartener ELLs over a period of eleven

weeks. The inquiry focused on six cases. The cases were selected to show a range of

development. Case selection was based on the following data: knowledge of letters and

sounds, high frequency words known, English language proficiency (California English

Language Development Test (CELDT) observation and scores). The group consisted of

three boys and three girls (five English Language Learners of varying CELDT levels and

one English Only student). Methods: Students were provided explicit instruction of

story grammar (characters, setting, and plot) through literature scaffolded with graphic

organizers (Thinking Maps). Students' oral language and narrative growth were assessed

through retellings in response to literature presented in authors' studies. Explicit

instruction of vocabulary was included to aid in comprehension of literature and to

develop oral language vocabulary. Data: Data were gathered throughout four phases.

Standardized CELDT data was collected to assess students' listening and speaking abilities in English. Authentic oral retellings using pictures and oral retellings used with literature assessed narrative and oral language development. Audiotape was used to record authentic and literature-based retellings. Attitude surveys were given to parents and home retelling data was gathered from homework assignments. Student observation data was collected throughout the inquiry. Results: The findings suggest that explicit instruction and an author's study approach increased narrative length and vocabulary variety. Cross case analysis suggests that students who took part in dramatization increased the length and quality of their narratives. Data suggests that narrative quality was dependent upon types of scaffolds and individual student needs. Engagement was influenced by student participation and type of scaffold. Text level difficulty (plot development) and story length for some stories made accurate retelling difficult. Conclusions: Culturally familiar storybooks, Thinking maps, and props seem to have influenced students' comprehension and interest in literature. Dramatization, props, and author's studies increased engagement for some students. Increased engagement influenced retelling length and inclusion of story elements. Picture props and front-loading influenced overall vocabulary use in retellings.

Grade Level: Kindergarten

Data Collection Methods: oral retellings, 5 picture narrative assessment, audiotape, attitude surveys, home-school retellings, student observation

Curriculum Areas: ELL, English Language Development, English Language Arts, Reading

Instructional Approaches: literacy, oral language (ELL), narrative, read alouds, author's studies, listening comprehension, story/retelling, student engagement, school-home, vocabulary development, parent engagement

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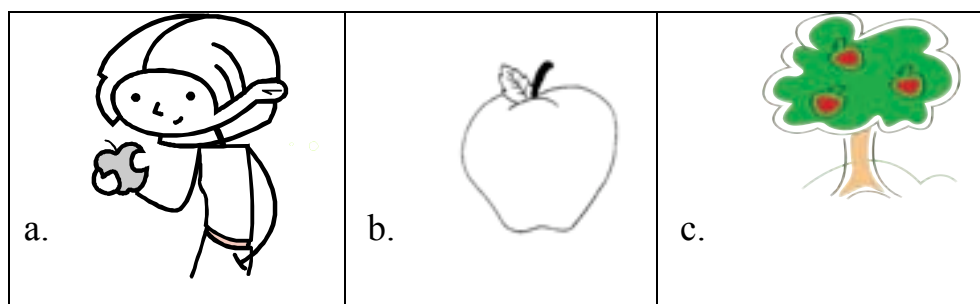
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Students in a class are studying the five senses. They are learning about the sense of taste. Students are using their senses to taste apples. Choose the picture that shows what the students are doing in class.



What picture did you choose? Did you choose a., the one with the girl eating the apple? A majority of students in the class chose b., the apple.

This is teacher create example of the type of questions my students encountered on the listening section of the California English Language Development Test (CELDT). Questions like this one were difficult for the students. The length of the question and unfamiliar vocabulary such as: senses, studying, and taste were confusing to students. They focused in on the one thing they understood, apples.

While administering the CELDT to eighteen of my nineteen students, questions like this one piqued my interest. If my students could not comprehend three sentences, how could they comprehend an entire story? In Kindergarten, listening comprehension through read alouds is the way in which students access most content.

Read alouds are the cornerstone of Kindergarten curriculum. “Being read to develops children’s vocabulary, expands their experiential background, makes them aware of the language of books, introduces them to basic concepts of print, and how books are read” (Gunning, 2000, p.93). Through read alouds I teach reading and writing

strategies, science, and social science. I can expose students to all areas of the curriculum through books. However, simply reading book after book will not help my EL students comprehend what they hear. How can I increase comprehension and oral language development through read alouds? Gunning (2000) discusses how reading to children helps them to develop a sense of story as they witness the interaction of characters, setting, and plot. The familiarity with this interaction aids in comprehension and ability to discuss stories (p. 95). Research regarding reading comprehension led me to narratives. Kindergarteners are no stranger to narratives, from the personal stories they tell to the fairytales they read at home. “Having heard a variety of stories over a period of years, children as young as four develop a schema for them-that is, an internal representation or sense of story” (Gunning, 2000, p. 322). This sense of story is often what helps students construct their own stories. “Story grammars or schemes, are available for analyzing a story into it’s parts...they all tend to concentrate on setting, characters, and plot” (Gunning, 2000, p. 322). Understanding of story grammar can lead to better comprehension of a text. “Retelling demonstrates the student’s construction of text and provides insight into her or his language and thought processes. It shows how the student organizes and shapes a response. The teacher can also assess the quality of language used by a student in the retellings” (Gunning, 2000, p.48).

My approach targets story grammar instruction as a means to improve listening comprehension of read alouds. I will assess language and narrative development through retelling.

CONTEXT

Community

In the early 1900's, Huntersville¹ was incorporated as a streetcar suburb using streetcar lines as a primary means of transportation. Huntersville was an almost exclusively white community composed of factory workers until the 1970's. Due to rapid growth of nearby suburbs, the collapse of the aerospace and defense industry at the end of the cold war, and a real estate boom in Southern California, Huntersville dramatically changed. By the mid-1990's, the white population had departed and been replaced by upwardly mobile Latino families and recent Mexican immigrants.

Today, Huntersville has a population of 61,348. The population is 95.58% Hispanic or Latino. 30% of the population works in nearby factories. The median household income is \$28,941 and 25.2% of the population is below the poverty line. (U.S. Census Bureau, 2000) In the middle of a sprawling urban community, there is no room to build or expand in Huntersville.

School District

Educación Public Schools is a charter school organization founded in 1999 in Northern California. 17 of the 21 Educación schools are located in Northern California with four in Southern California. Educación Schools include elementary, secondary, and high schools. In the Southern California group, there are three elementary schools and one secondary school. Educación's motto is "College for Certain". The goal of Educación schools is to provide a college-bound atmosphere for low-income students and to create a model that will reform the public school system. Educación schools have small class sizes, small schools (no more than 360 students in an elementary school), and

¹ All names are pseudonyms

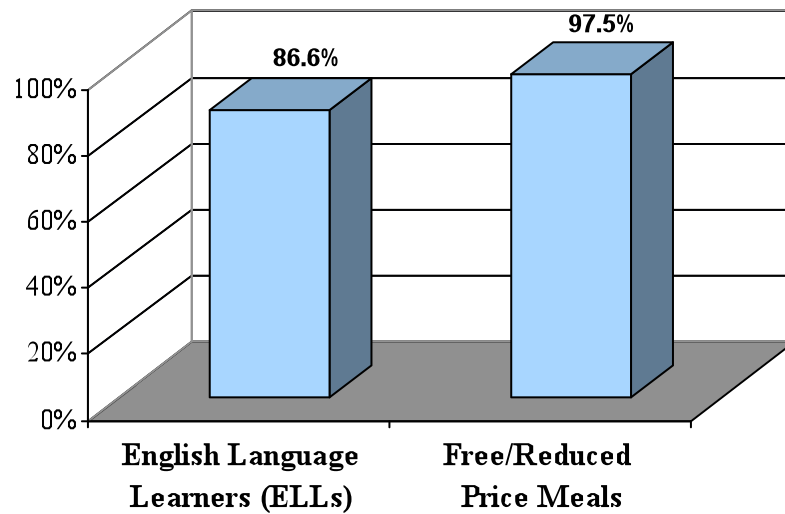
a longer school year. All instruction is data driven. Educación schools rely heavily on private funding. At times, these contributions can make up over half of the total support and revenue that a school receives (information from Educación Public School's website). Therefore, there is an added burden to show results.

School

Redonda Avenue Elementary was founded in 2005 and is the first of four schools started by Educación Schools in Southern California. Redonda Avenue is a K-5th elementary school consisting of 174 students. There are two kindergartens, one first, one second, two thirds, and two fourth grades. In 2006-2007, 100% of the students at Redonda Avenue were Hispanic and 86% of the student population was classified as English Language Learners, all of which were Spanish speaking. 97.5% of the students received free or reduced price meals for breakfast and lunch (www.ed-data.k12.ca.us).

Figure 1

Redonda Avenue Special Programs Data



Due to Huntersville's limited open land, Redonda Avenue is housed in an old two-story Methodist Church a block from downtown Huntersville. There are eight classrooms of different shapes and sizes (four on the second floor and four on the first floor). The school has a cafeteria, small office, supply room, and a small resource room. There is one PE/Art teacher, an after school/music teacher, and an RSP teacher whose time is split between Redonda Avenue and another school. The school is minimally staffed in all areas, especially in regards to resources.

Parents are required to put in 40 volunteer hours per school year and to attend mandatory half-day Saturday schools. The parent committee holds monthly meetings and is a driving force behind any fund raisers or extra-curricular activities or events.

Redonda Avenue met the Annual Yearly Progress (AYP) requirements for the 2007 school year, however the Academic Performance Index (API) of 722 in 2006 dropped to 691 in 2007. This drop can be attributed to the school being relatively new

and having had a significant change in student population between 2006 and 2007. Therefore, the API was more a representation of the change in the student population than the growth in the students academically. Regardless, the administration made it clear that a push in the direction of Language Arts with a specific focus in Reading Comprehension is the goal for the 2007-2008 school year.

Classroom and students

Looking into my tiny classroom, you would see a high ceiling, two poles, two white boards, two carpet areas, a u-shaped teacher table, a small library, and three computers. The walls are covered with the various required bulletin boards: Great Writers, Great Readers, Great Mathematicians, a Word Wall, and a Science/Social Science board. Student work fills the writing, math, and science/social science boards, while class-created Reading Strategies posters cover the Reading Board. Multi-colored words hang on the Word Wall to aid students in finding them. California State Standards taught are present on all boards so as to make the objectives clear to an onlooker.

There are 19 students in the class, four of which started Kindergarten as four year olds. They are an energetic group that loves to participate. When I hint at a question, over half their hands go up in the air. They always want to share their ideas and their stories.

18 out of 19 students come from Spanish speaking homes. This is indicated by the home language survey which then indicates that these 18 are English Language Learners (ELLs). 13 of the students in the class are girls. 16 out of 19 students attended preschool before entering Kindergarten.

Students entered school in August with a strong base in letter identification. 75% of the students could identify 25 or more letters with six of the students identifying 10 or more letter sounds. (See figure 2) Students with no preschool experience knew the fewest letters and sounds.

Students K-5th at Redonda Elementary attend school from 8:00-3:00 Monday-Thursday. Fridays are a short day from 8:00-1:00. The daily class schedule is in Table 1 with the inquiry time bolded.

Figure 2

Number of Letters and Sounds Known in August by all students

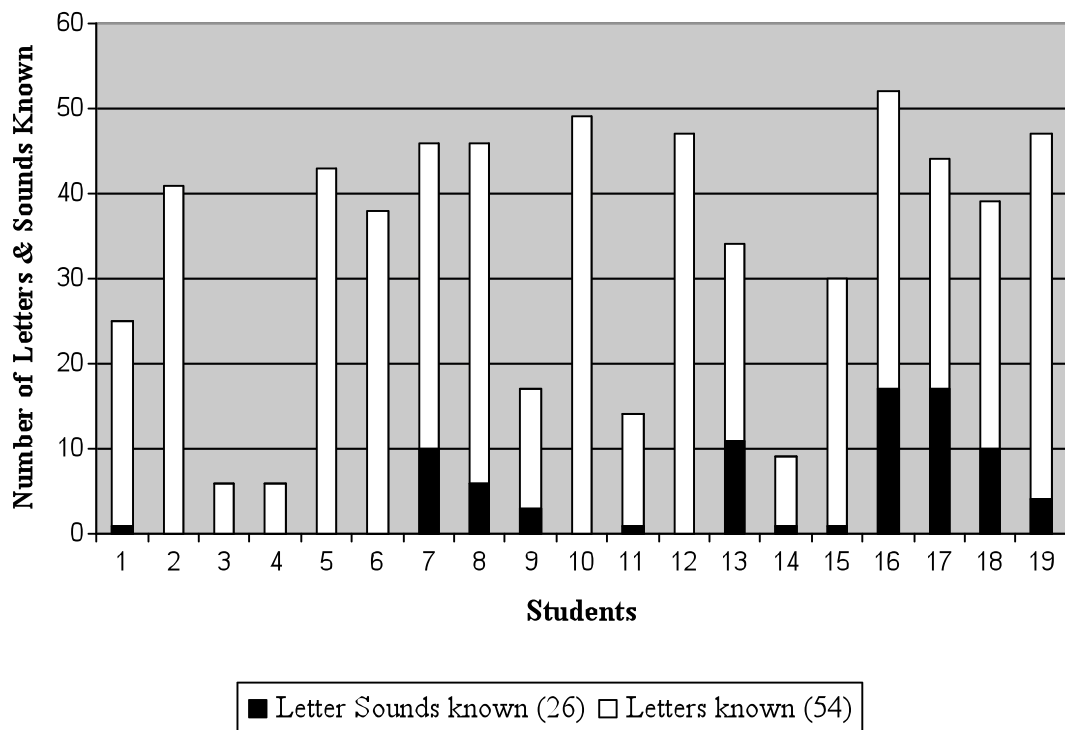


Table 1

Daily Class Schedule

8:00-8:15 Daily Write	11:55-12:15 Calendar/ Math Chat
8:15-9:00 Writer's Workshop	12:15-12:30 Roll & Write (math with dice)
9:00-9:15 Book Box time	12:30-12:40 SLS (Student Led Solutions)
9:15-9:30 Recess	12:40-1:00 Math Mini Lesson (Harcourt)
9:30-10:00 Open Court Phonics	1:00-1:30 Math Centers
*10:00-10:30 Language Arts Mini Lesson	1:30-2:10 PE
10:30-11:15 Language Arts Centers	2:10-2:20 Snack
11:15-11:55 Lunch	2:15-2:50 Interdisciplinary Unit (IDU)
	2:50-3:00 Dismissal

* the inquiry takes place during this time each day

Me, the Teacher

I received a BA from Sonoma State University in 2005 in Liberal Studies and Spanish. I spent a year abroad in Granada, Spain learning Spanish both at the University and through immersion into the culture. This experience helped me to understand the challenges that English Learners face as they are immersed in an English only environment.

I received my Bilingual Credential from U.C. Davis in 2006. With the ability to speak Spanish, it has been important to me that I work in schools where my language can be of use to both the students and parents. Therefore, I have chosen to work in schools with predominantly Spanish speaking populations. Working with English Language Learners and Kindergarteners can be a challenge, but it is also extremely rewarding to see them develop and grow. I have quickly learned that ELL strategies, such as scaffolding,

are simply good teaching strategies. Learning to scaffold all instruction has challenged me to find diverse ways to reach every student.

PRELIMINARY DATA AND OBSERVATIONS

Administration of the CELDT and observation data

From late September to early October, I administered the California English Development Test (CELDT) to the eighteen English Language Learners in my class. The CELDT is given to English learners in order to determine their level of English language proficiency and to annually assess their progress towards becoming fluent English proficient. The CELDT is administered in grades K-12. It covers four skill areas: listening, speaking, reading and writing in English. In Kindergarten, students are only given the listening and speaking sections of the exam.

Upon administering the CELDT to my students, gaps in their listening comprehension skill set became evident. There are three listening sections in the CELDT. In the first section, students listen and follow one to two step directions. Most students did not struggle with this section. In the second section, students listen to one or two sentences and circle a comprehension-based answer. For example: A mammal has fur and is warm blooded. A snake is not a mammal because it does not have fur. Circle the picture of a mammal. Students would have a choice of a picture of a dog, a snake, or lizard. Many students would circle the snake. Students became confused during many of these questions by the vocabulary or length of the question. They would circle snake because it was the only familiar word they heard. In a third section, students listened to several short stories and answered concrete comprehension questions at the end. The

familiar story about the playground did not pose much of a problem for students; however an informative text about an ostrich proved to be extremely difficult for most.

The CELDT test also had three speaking sections. The first section assessed basic vocabulary knowledge. Students were asked to look at isolated pictures and answer questions. For example: if there was a picture of a carrot, the question would be “what is it?” or if there was a picture of a plane, the question would be “what is this for?” Most students did not struggle with common words such as carrot and airplane, but many students did not know words such as candle or mask. The second section involved a four picture narrative. Students were shown a series of four pictures that represent a story. They are asked to tell a story based on the pictures. This was a difficult task for a majority of students. None of them were able to tell a sequential story with sufficient detail or cohesion. The third section contained two pictures. Students are asked which activity they would rather do and to provide two reasons why. This was also a difficult task for most students. They were unable to provide two reasons.

Based on my observations, during both the listening and speaking sections of the CELDT, I concluded that students needed reading comprehension instruction (listening comprehension in Kindergarten), vocabulary development, and oral language practice.

Parent Reading Surveys

An attitude survey was sent home with parents regarding their child’s attitude towards reading. Below are the main questions. A copy of the complete survey can be found in Appendix A.

- 1) Does your child enjoy reading or being read to?
- 2) Does your child read at home?
- 3) When does your child read at home?
- 4) Does your child read on their own?
Does your child read to someone else at home?
- 5) What does your child like to read about?
- 6) Does your child like to tell stories about books he/she has read?
Does your child like to tell stories about experiences with friends?
- 7) A brief question about ways that I can help you.
Help your child get a library card for the public library.
Send a list of books that are appropriate reading level for your child.
Send a photocopied storybook to home to read.

Fourteen out of nineteen parents (74%) returned the survey. Survey results worth noting are as follows:

79% of the parents surveyed said that their child enjoyed being read to a lot while 21% said their child liked being read to occasionally. However, of that 21% or three students, all said their child liked to read at home frequently or a lot. 79% of students read on their own and 86% read to someone else at home. 100% of the parents surveyed said that their child liked to tell stories about books he/she had read. While 79% of the parents said their child liked to tell stories about experiences with friends. 71% of parents said their child likes to read fairytales. 79% liked to read about animals.

Evidence from the parent attitude to reading surveys suggests that a majority of students like to read, to be read to, read alone, and read with someone. This data supports my choice to use read alouds as a means to increase comprehension. 71% of students read fairytales at home, which supports my choice to use narratives. Of the 14 surveys returned, all of the students enjoy telling stories about books they have read. This is a

strong piece of evidence to support the use of retellings in school and at home. The survey results per student can be found in Appendix B.

PURPOSE AND RATIONALE

Typically, Kindergarteners enter school reading wordless or picture level texts. Gunning (2002) explains that picture level texts have “a single word or phrase depicted with an illustration”(p.73). By mid-year, students are reading at the pre-primer level which consists of primarily decodable texts. At this level, books consist of high frequency words, sentence frames, and repetition. This type of material contains little story structure or content. Therefore, Kindergarteners’ only exposure to literature is through read alouds. “Reading aloud with children supports their development as readers and writers, fosters their love of reading, improves reading skills, and abilities, encourages them to continue reading throughout their lives and, yes, even increases their achievement on standardized tests” (Serafini & Giorgis, 2003, p.1). Read alouds have become a cornerstone of the literacy program in Kindergarten classrooms. “Being read to develops children’s vocabulary, expands their experiential background, makes them aware of the language of books, introduces them to basic concepts of print and how books are read and provides them with many pleasant associations with books” (Gunning & Wells, 1986, p.93).

Postlethwaite and Ross (1992, as cited in Jim Cummins, 2000), evaluated the reading achievement in 32 systems of education around the world. They ranked more than 50 variables in order of their importance with respect to reading comprehension. Among the top 20 ranked variables were: reading in class ranked 3, focus on comprehension instruction ranked 9, and an emphasis on literature ranked 17. Cummins

(2000) summarizes that amount of reading and the amount of instruction focused specifically on comprehension lead to higher levels of reading proficiency. This research suggests that reading in class with an emphasis on literature will improve reading comprehension. According to Solari (2007) “listening comprehension is an important precursor to reading comprehension”(¶7). Therefore, to prepare student for reading comprehension it is imperative to focus on listening comprehension. This is a fundamental skill needed in Kindergarten, especially for English Language Learners. Findings from the 2006 National Literacy Panel on Language-Minority Children and Youth also support reading comprehension instruction. “English learners rarely reach the same level of proficiency on text-level skills, such as reading comprehension”(Solari, 2007, ¶1). “Oral proficiency in English, including listening comprehension and vocabulary is an important though understudied predictor for later reading performance” (Solari, 2007, ¶2).

One of the California State Language Arts Standards for Kindergarten (California State Board of Education, 1999) is that students need to be able to “retell familiar stories”. Gunning (2000) explains that “retelling is the process of summarizing or describing a story that one has read. The purpose of retelling is to assess comprehension”(p.49).

Retelling is also a way for students to increase oral language practice in connection with listening comprehension of a text. Gunning, Morrow, Benson and Cummins’ research supports retelling as a means for increasing comprehension and oral language development. According to Gunning (2005), retelling is important for gaining understanding of text structure and in reading comprehension. “Children who retell

stories use syntactically more complex sentences, gain a greater sense of story structure, and evidence better comprehension than those who simply draw pictures of the stories that are read to them (Morrow, 1985, as cited in Gunning, 2005, p.324).

In a successful retelling, students must not only comprehend the story, they must also understand the components of the story, be able to analyze the story, have the language required to retell the story, and have the cognitive tools to retell the selection in sequence”(Benson & Cummins, 2000, as cited in Gunning, 2005, p.324).

Benson and Cummings’ (2000) method of Developmental Retelling breaks down the task of retelling into developmental steps. One of these steps includes the teaching of literary elements (characters, setting, and plot) or story elements. In order for students to succeed in retelling, they must understand the components of a story. According to the Literature Response and Analysis standards (California State Board of Education, 1999), Kindergarten students need to be able to “listen and respond to stories based on well-known characters, themes, plots, and settings” and to “identify characters, setting, and important events”.

Other researchers have studied the effect of targeting story grammar as a means to increase comprehension. One particular study by Dimino, Taylor, and Gersten (1995) synthesized past research involving story grammar instruction. They concluded that direct story grammar instruction aided in reading comprehension and it was necessary for students to put this direct instruction to practice in a retelling or sequencing type activity. In regards to English language learners, Peregoy and Boyle (2000), explain that explicit instruction of text structure can aid English learners in comprehension of a story and increase the quality of their reading and writing (p.240).

Dymock (2007) said “story grammar research moves the teacher away from general explanation of story structure (e.g. Stories have beginning, middle, and end) to the more specific (e.g., that stories have characters, a theme, and a plot)”(heading: Are Story Grammars Important to Classroom Teachers?).

Newby et al’s (1989, as cited in Dimino, Taylor, & Gersten, 1995) study of story grammar experienced more success teaching story elements when they used an outline or map to show order. Graphic organizers provide scaffolding for English Language learners by making content visually accessible and organized. Thinking Maps® offer a series of graphic organizers intended to help students organize their thinking processes. One organizer, called a Tree Map (Appendix C), helps students categorize and can be used for isolating characters and setting. Another organizer, called a Flow Map (Appendix D), helps students sequence a series of events and is ideal for sequencing the events of a story. “Students use story maps or graphic organizers to aid in their retellings. Graphic organizers help students pick out key elements and note relationships among elements”(Gunning, 2005, p.326).

At this point, it is clear that students will need to interact with story elements in order to learn them. This led me to use of narratives through read alouds. Dorio (1994, as cited in Gunning, 2000) states that “Narrative is the principal mode through which children understand the world around them” (p. 93). From personal stories to fairytales, many children’s earliest childhood experiences involve narratives. In her study of narrative development, Wishard (2005) found that children’s everyday interactions with their family and community are in the form of narratives (¶1). Wishard (2005) concludes

that “Children’s narrative development is an essential link in the connection between oral language and literacy development”(¶9).

In a two-year experiment conducted by Tizard, Schofield, and Hewison (1982, as cited in Cummins, 1996), “parents listened on a regular basis to their children read books sent home from school” (p.53). Many parents in the study did not speak English or were illiterate, however they were willing to participate. Tizard, Schofield, and Hewison, (1982, as cited in Cummins, 1996) “found that children who read to their parents made significantly greater progress in reading than those who were given additional reading instruction...and teachers reported that the children showed an increased interest in school learning and were better behaved”(p.54). This experiment leads me to the home-school connection for this inquiry. Wishard (2005) also studied the effects of parent involvement and community on the narrative development of three to seven year olds. She concluded that “home language practices shape language and literacy development”(¶7). Research supports parent involvement in any way possible. This research supports the choice to involve parents in retellings. Students will retell stories they have heard in class to their parents. Through this home-school connection, a shared retelling experience will be created between school and home. It will also provide students with an authentic purpose for retelling.

Therefore, research supports the explicit instruction of story elements as a means for furthering comprehension. Benson and Cummins (2000) support the use of retellings as a way for students to increase comprehension while Gunning (2005) defines retellings as an assessment of comprehension. California State Standards (1999) and Jimenez (1997, as cited in Gunning, 2000) support the use of narratives through which to teach

story elements and to increase comprehension. Furthermore, Wishard (2005) and Tizard et al. (1982, as cited in Cummins, 1996) support the importance of parent involvement in any literacy experience.

Limitations of the inquiry

This inquiry focuses primarily on 6 students. Due to time restriction, retellings could only be collected from these students. Retellings for absent students were not made-up because retellings were based on read aloud lessons which were too time consuming to repeat for one or two students. There was a winter break of three weeks that cut the inquiry short, hence phase four. Not all strategies and ideas could be implemented due to school curriculum constraints set in place.

Definition of Terms

Explicit instruction: Duffy (2002, as cited in Gunning, 2000) explains “explicit teaching is intentional and direct about teaching individual strategies on the assumption that clear and unambivalent information about how strategies work will put struggling readers in a better position to control their own comprehension” (p.316). Explicit instruction is also referred to as direct instruction. Explicit or direct instruction is considered to be a bottom-up approach. “Bottom-up procedures are intended to make learning easier by breaking complex tasks into their component skills”(Gunning, 2000, p.7).

Retelling: Gunning (2000) explains that “retelling is the process of summarizing or describing a story that one has read. The purpose of retelling is to assess comprehension”(p.49).

Pretelling: Benson and Cummins (2000) define “A prerequisite for retelling that involves consciously thinking forward through the steps of a familiar routine or activity and then thinking backward to recall those steps in a sequential order”(p.199).

Story elements: also referred to as literary elements by Benson and Cummins (2000, p.56). These elements include but are not limited to characters, setting, and plot.

Scaffold: “The temporary and supportive structure that helps a student or group of students accomplish a task they could not accomplish-or could not accomplish as well or as readily-without the scaffold”(Graves and Fitzgerald, 2003, p.96). Scaffolding is the process by which a scaffold is used to aid students in accomplishing something they otherwise could not have accomplished. For example: pictures depicting key story components are the scaffold and use of those pictures to make a story more comprehensible is scaffolding.

Front-loading: “The use of any pre-reading strategy that prepares students for success in challenging reading tasks so that they truly learn and continue the impulse to learn. Once the WHAT (content) and the HOW (processes) are introduced, learners will have a sense of the task purpose, expectations and motivation for reading”(Beuhl, 2001, p.91).

RESEARCH QUESTION

How does explicit instruction on story elements scaffolded with storybooks and Thinking Maps® promote Kindergarten EL students' oral language and narrative development?

Sub-question

How do parents and students respond to a home-school connection targeting shared reading and narrative retelling?

FOCUS STUDENTS

This inquiry targets all students. As evidenced by the CELDT, all students would benefit development of oral language and narrative. These needs are especially evident in the English Language Learners. A range of students were selected to represent the class. A total of six students were chosen. Case selection was based on the following data: number of letters and sounds known in August, English language proficiency (from English only to beginning English Learner), and oral language proficiency (CELDT observation and in class observation. Actual CELDT data was not available until February). Figures 3 and 4 show growth in letter identification and sound knowledge from August (Preliminary Data) to October (Baseline Data).

Figure 3

Focus students' growth in letter sound knowledge (out of 26)

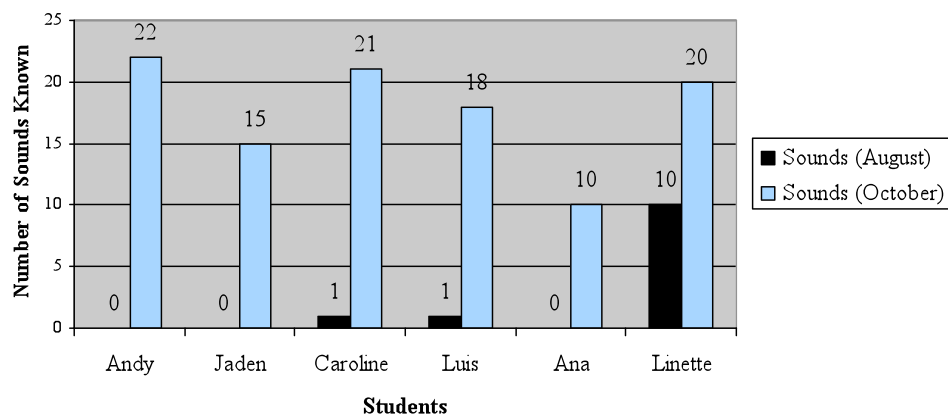


Figure 4

Focus students' growth in letter identification (out of 54)

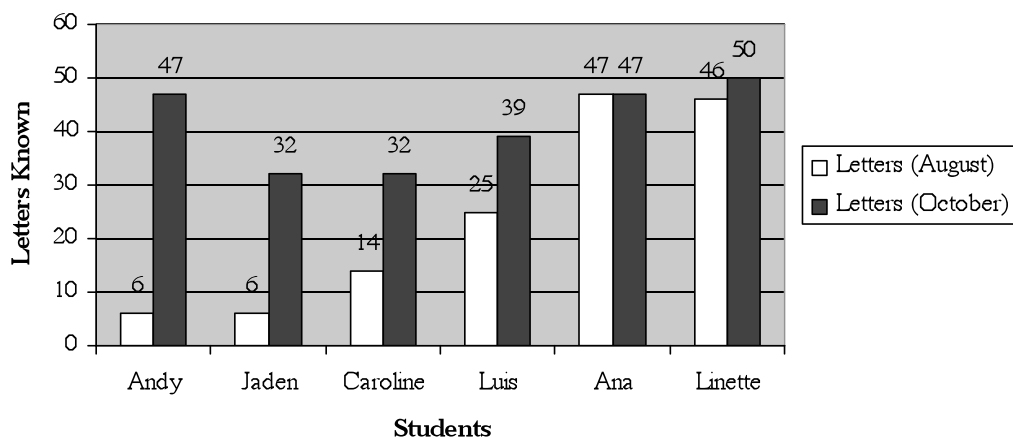


Table 2 is an overview of focus students' baseline scores. The table contains the following information for each focus student: number of letters and sounds known in October, number of high frequency words known, reading level, CELDT observation notes, and CELDT scores received in February.

Table 2

Focus Student Test Scores (October) and CELDT Administration Observations

Student	Test Scores (October)	CELDT Observations (September)	CELDT Levels (February)
Caroline	Sounds/letters known: 21/32 HFW known: 7 Reading level: Pre-A	Difficulty with all sections. Could not follow 2 step directions. Lacking vocabulary.	Overall: Beginning Speaking: Beginning Listening: Beginning
Luis	Sounds/letters known: 18/39 HFW known: 15 Reading level: A	Difficulty with the 4 picture narrative vocabulary speaking sections.	Overall: Early Inter. Speaking: Beginning Listening: Inter.
Ana	Sounds/letters known: 10/47 HFW known: 11 Reading level: A	Difficulty with vocabulary and listening comprehension sections.	Overall: Early Inter. Speaking: Early Inter. Listening: Early Inter.
Andy	Sounds/letters known: 22/47 HFW known: 9 Reading level: A	Difficulty with listening comprehension sections	Overall: Early Inter. Speaking: Early Inter. Listening: Early Inter.
Linette	Sounds/letters known: 30/46 HFW known: 20 Reading level: B	Difficulty with listening passages involving unique vocabulary.	Overall: Inter. Speaking: Inter. Listening: Inter.
Jaden	Sounds/letters known: 15/32 HFW known: 14 Reading level: Pre-A	none- English only	none- English only

*Description of Focus Students**Andy*

Andy is classified as Hard of Hearing (HOH) with mild to moderate hearing loss in both ears. As mandated by his Individualized Education Plan (IEP), Andy is required to wear his hearing aids at all times. However he often comes to class without them because they are in need of repair, need of a battery, or his parents forget them. Andy qualifies for Speech and Language (SL) services; however the school could not find an available Speech and Language teacher until February. He practices following three to

four step directions with a Deaf and Hard of Hearing Itinerant for 30 minutes a week as mandated by his IEP. He has had formal schooling since the age of three. He had to go to school early on to “learn how to hear” according to his mother. In August, he knew 6 letters and 0 sounds. By October, he knew 47 letters and 22 sounds. Andy struggles with the ability to comprehend questions asked. He often misunderstands the question or simply repeats it. His behavior often interferes with his learning. This inquiry focuses on many of Andy’s needs, such as listening comprehension and oral language production.

Andy speaks Spanish with his grandma. Both his parents can speak Spanish, however, they use English predominantly with a minimal accent. Andy’s parents split at the beginning of the year, which has made consistent homework and literacy activities difficult to maintain.

Andy represents students in the class who have minimal literacy development and comprehension skills. He also represents students in the class who have minimal parent involvement.

Jaden

Jaden is the one English-only student in the class. Jaden has an older brother in second grade who struggles with behavior and reading. The parents often compare Jaden to his brother, so even if Jaden is not excelling in comparison to his peers, they are more concerned that he is excelling faster than his brother. Jaden is allowed to watch many different T.V. programs which affect his idea of appropriate school topics. In August, he knew 6 letters and 0 sounds. By October he could identify 32 letters and 15 sounds. He has little confidence in his abilities to read or write. On the first day of school he said “I don’t know how to write.” He seemed concerned, but also convinced that he couldn’t.

Throughout the following months during any writing activities he would tell me he “couldn’t” and he “didn’t know how.” He often wanted me to do it for him. Jaden’s passion for trains, Legos, and the color yellow fill his stories. However, his stories often come at inappropriate times (during instruction). This inquiry will provide him with the opportunity to put his storytelling to use in a constructive way. Jaden represents English only students with minimal literacy development and intermediate speaking skills.

Linette

Linette scores the highest student in the class in both language arts and math. In August, she knew 46 letters, 10 sounds, at a level A in reading, and with a 72% on her math benchmark (tests all Kindergarten math concepts). She attended a Head Start program for preschool and she has several older siblings who work with her. Her family is from Mexico. Her mom speaks Spanish but understands and speaks English well. Linette expresses herself well in English and incorporates her knowledge of letter sounds and high frequency words in her writing. Linette’s mom is an active member of the parent committee. Linette represents the ELL students in the class who have intermediate oral language skills and literacy development. She also represents students who have high parent and family involvement.

Caroline

Caroline scores amongst the lowest students in the class in language arts and math. She was the only student who entered school unable to write her name. In August, she knew 14 letters and 0 sounds. By October she knew 32 letters and 21 sounds however, she was still unable to recognize any high frequency words. Caroline has young parents who are in the middle of an ugly divorce. It is not uncommon for Caroline

to cry in class or to become distracted. Her progress is often affected by her home environment. Both Caroline's parents are from Mexico and they are Spanish speaking. Her mother speaks English with a mild accent. Her father has a thicker accent and experiences more difficulty. Caroline is often picked up by a neighbor who speaks Spanish only. Caroline struggles with listening comprehension and has difficulty following multiple step directions. Caroline struggled with all parts of the CELDT. Caroline represents the ELL students in the class who have beginning oral language skills and minimal literacy development.

Luis

Luis scores in the middle of the class in language arts and math. In August, he knew 25 letters and 1 sound. By October, he could identify 39 letters and 18 sounds. He also knew 15 out of the 20 high frequency words that we had learned. Luis attended preschool. He comes from a Spanish-only home; however his mom understands and can respond in English. She works with Luis on his homework and she is unafraid to use English when talking to me if necessary. According to her, Luis talks non-stop at home in Spanish. However, he is resistant to speak or write in English at home. Out of his ELL classmates, Luis struggles the most to express a complete thought or sentence in English. This affects his writing and oral language communication. Luis represents the ELL students in the class who have beginning oral language skills and moderate literacy development. Like Linette, he also represents students who have high parent involvement.

Ana

Ana scores in the middle of the class in language arts and math. In August, she knew 47 letters and 0 sounds. By October, she could identify 47 letters and 10 sounds. She also knew 14 out of 20 high frequency words. Ana comes from a Spanish speaking only home. Her family is from Mexico and she has a younger sister. To my knowledge, her parents do not speak any English. Like her mom, Ana is quiet and shy. She is also kind and helpful. Ana is unafraid to participate, however her responses are often one to two word answers. When participating Ana's answers often reveal that she does not completely comprehend the question. Ana represents students in the class who have early intermediate speaking skills and limited vocabulary development.

BASELINE DATA*Informal Class survey*

In early October, I asked the class the following question "When I tell a story what am I doing? Some of the responses were, "telling a friend a story", "you can read with your buddy", "tell a story to your neighbor" or "you are telling stories". Then I said, "okay, what does telling stories mean?" Linette said "you are saying a story". It is possible that my question was confusing or that students did not possess the oral language to define "telling". It is possible that many students are still not associating reading with print. Telling and reading are synonymous in their minds. This discussion, which was being used to activate prior knowledge, suggested to me that students might not understand the difference between reading and telling a story. Using retelling as an assessment would give me an opportunity to monitor student's progress in both narrative and oral language development.

4 Picture Narrative Speaking Assessment on the CELDT

While administering the CELDT, I noticed that students experienced difficulty with the 4 Picture Narrative on the speaking section of the test. Many students in the class were scoring a 1 on the rubric. This meant that they were unable to tell a story that constructed a narrative based on the four pictures. It also indicated that students were using a minimal amount of vocabulary and made many errors in grammar that interfered with communication. This indicated a need for oral language and narrative development.

Focus student surveys

I modeled my survey after Myer's (2006) student survey questions (Table 1). Her reciprocal teaching approach targeted retelling and comprehension. The questions with an asterisk (*) are from Myer's survey.

1. *Do you like to hear stories?
2. *What kinds of stories do you like to hear?
3. What is your favorite book?
4. *Do you always understand everything in the stories that are read to you?
5. *If there is a word in a story, or something about the story, that you do not understand, what do you usually do?
6. Do you like to tell stories to others?
7. What kinds of stories do you like to tell?
8. Do you tell others about books you have read?

These survey questions were asked of each of the six case students in a one-on-one setting at my reading table. Students were told that this was not a test and that these questions were going to help me (the teacher) know more about them (the student).

Appendix F has a table with individual student responses. In analysis of these responses, I gleaned the following: all of the focus students like to hear and tell stories.

Only two of the students named a specific book when asked about their favorite book. The rest of the students named types of books. When referring to telling stories, most students repeated the same response they gave for types of books they like to hear, with the exception of Linette, who mentioned telling stories about when she was in preschool at Head Start. These answers suggest that five out of the six students do not understand the difference between telling and reading a story. Their responses seemed confused.

Caroline had no response for three of the questions. She seemed confused by most questions. All of her answers were yes, no, or no response. Luis and Ana gave one to two word answers and no complete sentences.

Most of the answers were limited. Overall students did not demonstrate an interest in a specific author or type of stories. They seem to enjoy reading and telling stories, but not necessarily specific books or titles. The answers suggest that the students did not understand the questions.

RESEARCH PLAN

Throughout the phases, I collected data using two main assessments. I used a 5 Picture Narrative, based on the 4 Picture Narrative in the CELDT, to assess speaking skills (oral language) growth and authentic narrative growth. I also collected storybook retellings. Students listened to a read aloud and then retold the story to me. During the retellings, I monitored speaking skills (oral language growth) and narrative growth through literature.

For both assessments, I assessed whether students included characters, setting, and plot (problem/solution). The purpose for using both types of assessment is to better understand narrative development. The 5 Picture Narrative assessment allowed students

to create their own authentic narrative based on pictures, without a focus on vocabulary. The storybook retelling assessment allowed me to evaluate student's use of vocabulary and their quality of narrative associated with a read aloud. Their retellings gave me insight into their strengths and weaknesses regarding story elements, comprehension, and oral language development progress.

DESCRIPTION OF INQUIRY AND TIMELINE

This inquiry took place over 11 weeks during our Language Arts Mini lesson time from 10:00-10:30. Practice and review of concepts took place during language arts center time from 10:30-11:15 once a week and through home-school retellings. All lessons were taught whole class. Data was collected for the whole class and from the focus students. These six students were selected for the focus group based upon individual academic need. The focus group was used to demonstrate a range of abilities within the class, due to inability to collect data whole class.

The inquiry is separated into four phases. Phase 1 includes the story element lessons (characters, setting, and plot). Phase 2 includes the pretelling phase which focused on sequencing events. Phase 3 is dedicated to implementation of story element knowledge with text and vocabulary development through author's studies. Phase 4 builds on Phase 3 and includes final assessment data collection. This fourth phase allowed me to look at data after students had been on Winter Break for three weeks.

Baseline data was collected through observation of whole class and focus students. Mid-process data was collected at the end of each phase. Retelling data (both 5 picture and storybook) was collected from the end of Phase 2 to Phase 4. Table 3 illustrates the 11 week inquiry schedule. Appendix G contains a detailed daily schedule.

Table 3

Weekly Inquiry Schedule with data collection dates

Phase 1	Week 1	10/15-10/19	Characters and introduction of tree maps
	Week 2	10/22 – 10/26	Characters and setting
	Week 3	10/29 – 11/2 11/2	Characters and setting Mid-Process Assessment: Characters & Setting
Phase 2	Week 4	11/5 – 11/9	Event and introduction of flow maps
	Week 5	11/12 – 11/16 11/16	Pretelling phase Mid-Process Assessment: Sequence of an event
	Week 6	11/19 – 11/21 11/21	Thanksgiving, no lessons Retelling Assessment: 5 Picture Narrative
	Week 7	11/28 – 11/30	Ordering the sequence of events in a story Retelling Assessment: <u>The Doorbell Rang</u>
Phase 3	Week 8	12/03 – 12/07	Author's study: vocabulary & home-school retelling
	Week 9	12/10 – 12/14	Author's study: vocabulary & home-school retelling Retelling Assessment: <u>A Big Bushy Mustache</u>
Phase 4	Week 10	1/15-1/18	Story Props to aid in sequencing
	Week 11	1/31-2/1	Dramatization of story with pictures and props
		1/31-2/1 2/4-2/5	Retelling Assessment: <u>The Old Man and His Door</u> Retelling Assessment: 5 Picture Narrative

Note. Bolded words indicate assessment throughout the inquiry.

Description of the Instructional Strategies and Data Collection

This inquiry had four phases which were designed to scaffold the elements of a narrative to increase oral language and narrative development.

Phase 1: Focus on story elements, specifically characters and setting

Weeks 1 through 3 were taught using a variety of books by different authors.

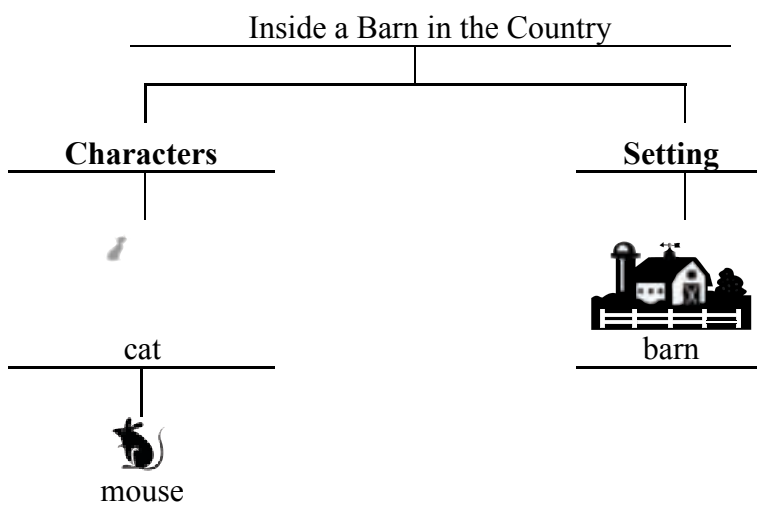
Books were chosen based on their strength in the story element being taught. For

example: Inside a Barn in the Country by Capucilli (1995) was used during week 2 to review characters and to introduce setting. The setting is simple and consistent. A sample lesson would look like this:

Students sat on the carpet. We reviewed the definition of characters, setting, or both depending on the lesson. I asked students, “What is a character?” and “What is the setting?” I taught them that the character(s) are the important people or animals in the story. The setting is the place where the story happens. I would call on various students to answer. Then, I introduced the book by reading the title, the author, and the illustrator. I reminded students to be thinking of the characters and/or setting while I read the story. I read aloud the story. Then, I sketched a Tree Map (Appendix C) on the board. I asked students to help me identify the characters and/or setting. Figure 5 shows an example of how the Tree Map on the board would look. I drew a quick sketch next to each item to make the content more accessible to visual learners and ELLs. Students created their own tree maps identifying characters and setting in their reading response journals.

Figure 5

Example of characters and setting identified on a Tree Map



At the end of phase 1, I conducted a mid-process assessment using the book The Little Red Hen by McQueen (1987). I read the story aloud. Then, students independently identified the characters and setting using a Tree Map. Figure 6 is Linette's mid-process assessment. She was able to identify all characters and setting. Figure 7 is Caroline's mid-process assessment. She was not able to complete the task at all. She did not understand what to do.

10 of the 16 students assessed were able to identify characters and setting in the story. Two students were able to identify three of the four characters, which is acceptable for having heard the story once. Four students forgot the characters or did not know what to do. A majority of students were able to identify both characters and setting.

Figure 6

Linette's mid-process characters and setting assessment.

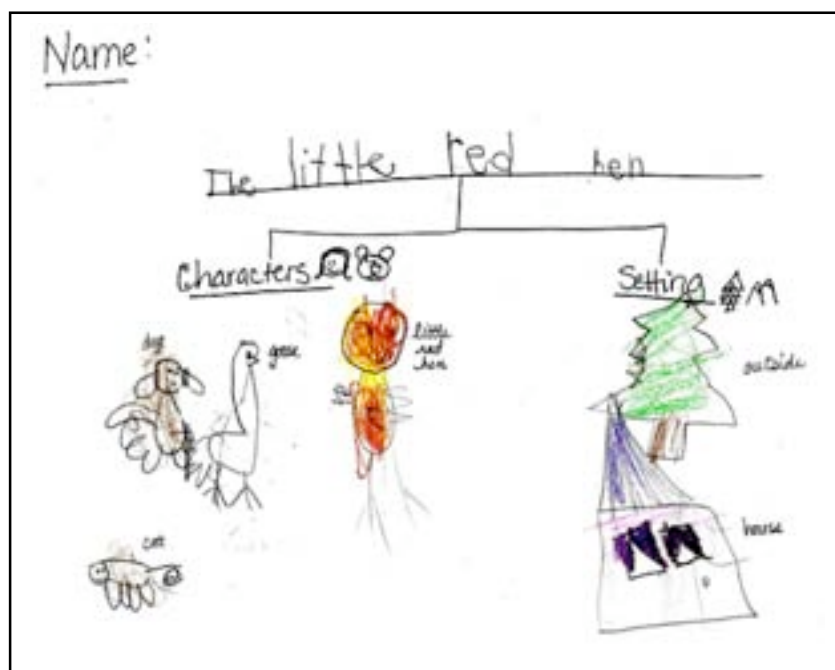


Figure 7

Caroline's mid-process characters and setting assessment.



Phase 2: Focus on the Event in a story and event sequencing through Pretelling

During the first week of phase 2, I taught the event of the story through literature. I read stories with clear plot (including problem and solution). I followed the same lesson sequence from Phase 1: Review, introduce story, read story, and identify story elements. In Phase 2, students also used a Flow Map (Appendix D) to draw the three main parts of the event. At the end, students took turns orally telling the story using the Flow Map as a guide. Figures 8 and 9 show an example of the Tree Map and Flow Map used for the book Too Many Tamales (2003) by Soto. The original maps were done on the white board so the pictures are unclear.

Figure 8

Tree Map identifying characters and setting from Too Many Tamales

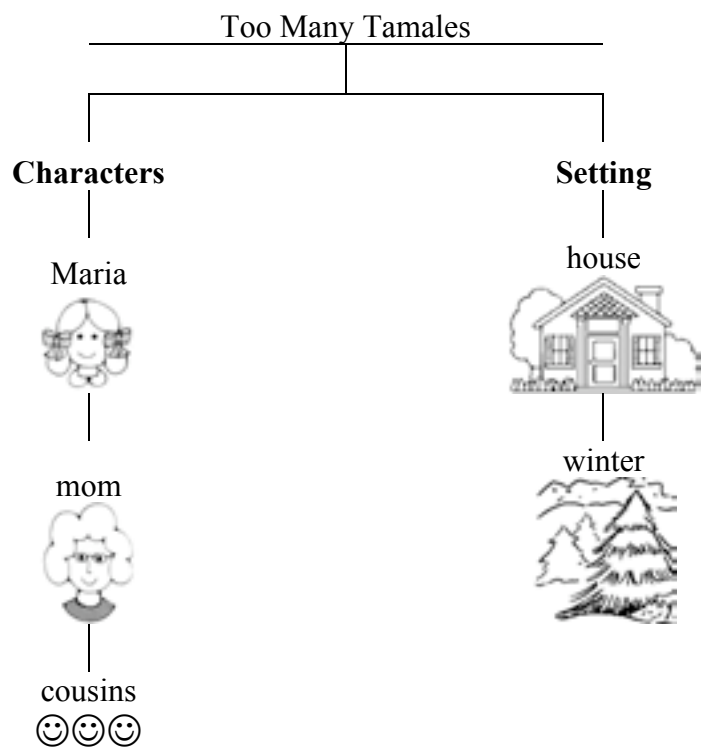
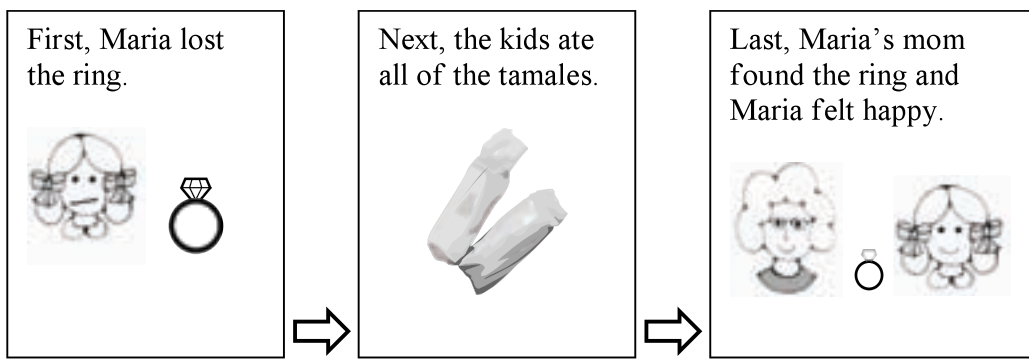


Figure 9

Flow Map identifying sequence of main event in Too Many Tamales



During the second week of phase 2, I implemented the pretelling phase based on Benson and Cummins (2000) developmental retelling phases. “Pretelling involves children in consciously thinking through familiar routines and activities by identifying the steps involved and then recounting those steps”(p.26).

Each lesson focused on a different everyday activity. It was vital that students take part in the activities while sequencing them. Before doing each activity, I sequenced the event on a Flow Map. “Visual representation of the pretelling activity is a critical element. This is the abstract form of pretelling in that the steps of the activity are represented with written language”(Benson & Cummins, 2000, p.29).

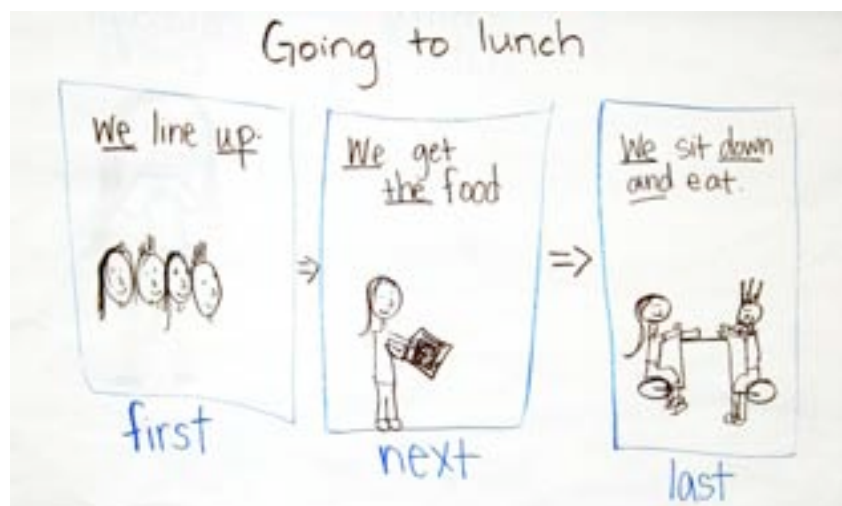
Order words were emphasized both written and orally in each sequencing. “Words such as *first, next, then, and last* will serve as mental prompts to help students remember the steps involved in the process. They will help link the steps in a sequential manner”(Benson & Cummins, 2000, p.27).

A sample lesson looked like this: Students sat on the carpet. I explained to students that we would be sequencing everyday events. I said, “today, we will sequence the event of Going to Lunch. What do we do first when we go to lunch?” (students respond, I draw). “What do we do next?” (students respond, I draw). “What do we do last?” (students respond, I draw). Figure 10 shows the sequence that the students created for “Going to Lunch”: We line up. We get the food. We sit down and eat. (underlined words are high frequency words we knew at the time). Then, we acted out the sequence while saying it aloud. First, we line up (we got in line). Next, we get the food (we went to the cafeteria and pretended to get our food). Last, we sit down and eat (we pretended

to eat). We repeated the same sequence again when we actually went to lunch an hour later.

Figure 10

Pretelling sequence created whole class for the event “Going to Lunch”



Each day of the pretelling phase, we sequenced daily activities. Appendix H contains the daily sequencing activities with pictures for each. We sequenced the following activities: What do we do after lunch recess?, Making a bagel for breakfast, How to Play the Frog Game, and Going to the bathroom. We also orally sequenced simple daily tasks throughout the week as well such as: going from the carpet to our desk and going to Roll and Write. At the end of the pretelling week, I conducted a mid-process assessment with the entire class to assess their ability to sequence events. Students independently and orally sequenced the event of “Getting our Book Boxes”. A blank assessment page is in Appendix I.

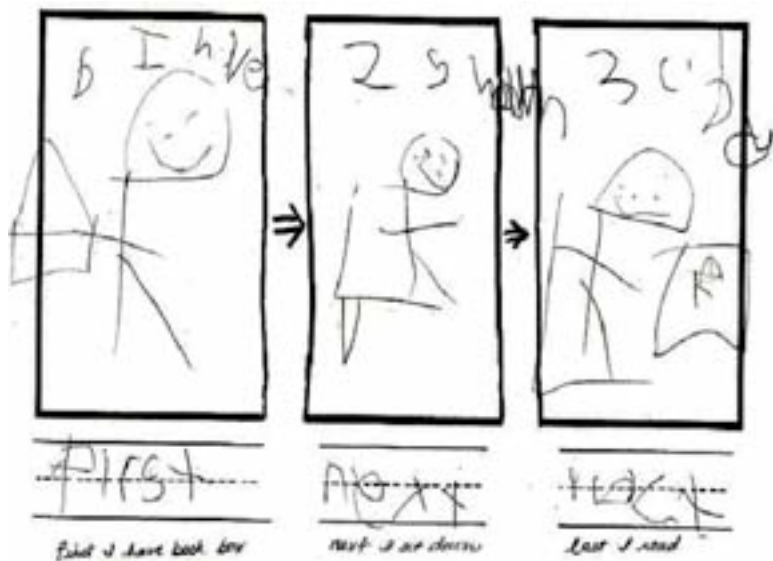
If students were unable to pretell, then more time would be spent on this phase. Benson and Cummins (2000) insist that, “before beginning instruction on retelling a

story, a teacher needs to ensure that the students can think in a sequential manner and recall steps sequentially. Both of these skills are prerequisites to being able to recall story events”(p.31).

Eleven students were able to sequence a familiar event in writing (through pictures and/or words), label with order words, and orally tell it. Six of the students were able to order the event correctly and write the words correctly. However, they did not include order words when sequencing the event or they included incorrect order words. Two students were only able to sequence the event in two parts and did not use order words in their oral retelling. Figure 11 is a copy of Luis’s assessment. He was able to sequence the event with pictures, order words, and orally. Figure 12 is a copy of Caroline’s assessment. She was unable to sequence an event in three parts or say the sequence words.

Figure 11

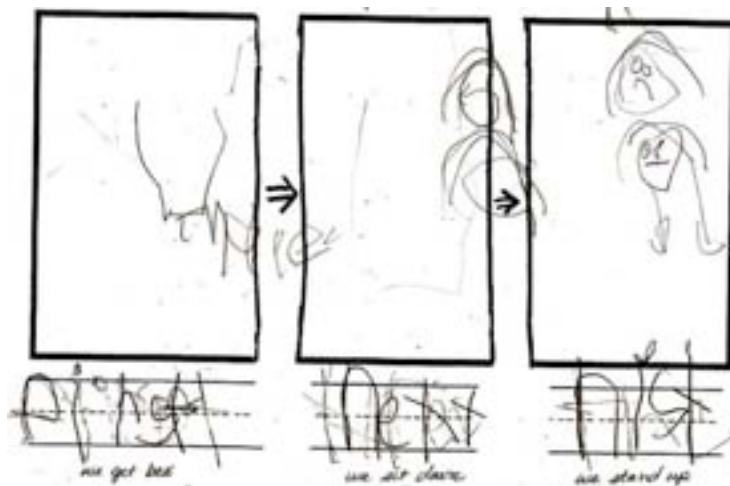
Luis’s pretelling mid-process assessment.



Caption. First, I have book box. Next, I sit down. Last, I read.

Figure 12

Caroline's pretelling mid-process assessment.



Caption. We get our book box. We sit down. We stand up

When students returned from Thanksgiving break, another week was dedicated to applying what students had learned about sequencing during the pretelling week to sequencing events from literature. Students used flow maps to sequence the event of books we read whole class. The daily lessons during this week followed the same format as the lessons in the first week of Phase 1: Review story elements (characters, setting, and plot), read aloud, and identify story elements using a Tree Map and Flow Map. At the end of this phase, I administered the first storybook retelling assessment and 5 Picture Narrative retelling to the six focus students.

Phase 3: Author's study: vocabulary & home-school retelling

During phase 3, the objective was for students to apply their story elements knowledge of characters, setting, and event (problem/solution) in comprehending and retelling a story. As a means to help interest and engage students, I chose to use two author's studies. In Ada's book [A Magical Encounter](#) (2003) she discusses the benefits

in doing an author's study. Students' interest is increased when they know more about an author (pgs.72 and 148). I prepared for the study by following some of Ada's (2004) suggestions. I created an area in the classroom dedicated to the author and their books. I displayed several books by the author and created a bulletin board where we displayed pictures and information about the author. We also read as many books as possible by each author (p.149).

For the author's studies, I chose books by Soto and Dorros, because they have a Latino voice in their literature. They include key vocabulary words in Spanish, which I knew would help to engage students who have a limited English vocabulary. "Providing students with high interest, readable, culturally relevant materials also provides a boost to motivation and comprehension"(Jiménez, 1997, as cited in Gunning, 2000, p.309).

"Although predictable books allow students to think of themselves as readers, they aren't the best texts for developing language (Dickinson & Smith, 1994). Books that have more complex plots and better developed characters or that delve more deeply into topics offer a richer vocabulary and more opportunities for language development" (Gunning, 2000, p.95). "When introducing selections to bilingual students, extra time needs to be spent building background and vocabulary"(Jiménez, 1997, as cited in Gunning, 2000, p.309).

Using books by Soto in week 8 and books by Dorros in week 9, I followed the instructional cycle in Table 4.

Table 4

Instructional Cycle for Author's Studies (Weeks 8 and 9)

Day 1	<ul style="list-style-type: none"> • Introduce author and facts about their life using a Circle Map. (Appendix J and Appendix K for example) • Display a variety of the author's books. • Introduce the first book we will read. • Front-load vocabulary (preselected by teacher) (Appendix L for poster pictures) • Read the book. (thumbs up/ thumbs down if you hear vocabulary)
Day 2	<ul style="list-style-type: none"> • Reread the story and create a character and setting Tree Map whole class. • Sequence the events of the story whole class using a Flow Map. • Send home parent retelling paper. (Appendix M) Tell students they need to retell the story to their parents remembering to include characters, setting, and plot.
Day 3	<ul style="list-style-type: none"> • Informal survey of hands: how many students retold last night? • Introduce a 2nd story to read by the same author. • Front-load vocabulary (preselected by teacher) • Read the book. (thumbs up/ thumbs down if you hear vocabulary)
Day 4	<ul style="list-style-type: none"> • Reread the story and create a character and setting Tree Map whole class Sequence the events of the story whole class using a Flow Map.

At the end of Phase 3, I conducted a storybook retelling assessment. Students retold the story Big Bushy Mustache by Soto (1998) without the book.

Phase 4: Dramatization of story with pictures and props

Phase 4 followed the three weeks of Winter Break. Packets were sent home with students over the break to allow for practice and review of Language Arts and Math concepts. A retelling assignment and reading log were included in each packet. A copy of the retelling assignment is included in Appendix N.

Week 10 was devoted to scaffolding story sequencing and comprehension through pictures. Each day, I taught a different lesson using a new book. We discussed prediction while sequencing. One of the stories we sequenced was I Know an Old Lady

Who Swallowed a Fly by Westcott (1980). I used pictures to help tell the story. As I read, I put each animal in the old woman's stomach (plastic bag). Students were eager to retell the story on their own.

Week 11 I used a Soto (1996) book titled The Old Man and His Door. This book lent itself to the use of props and dramatization. An old man carries a door throughout the book. I created a big brown door out of cardboard and I collected or made the various objects that the man collected. As I read the story, students were called up to help act out the scenes. Focus student Luis was the Old Man. Due to time constraint, we were unable to spend the week on this book. The first day, I read the story while the students dramatized it. Three focus students retold the story to me that day. The next day, I read the story again and we dramatized it again. Students spent the last half hour of that day retelling the stories from Week 10 and 11 in small groups. "Dramatizing a story after reading it helps students internalize the story's sequence"(Edwards, 2000, as cited in Gunning, 2000, p.95). The last three focus students retold The Old Man and His Door to me one-on-one. I also conducted the second 5 Picture Narrative retelling with focus students on the last day of Week 11.

DATA

Two types of retelling data were collected from the case students throughout the inquiry to track oral language and narrative growth. Each focus student was assessed based on two authentic retellings using the 5 Picture Narrative assessments and three oral retellings using storybooks (five retellings total). All retellings were audio-taped, transcribed, and evaluated.

The 5 Picture Narrative assessment was given one-on-one. (Both 5 Picture Narratives are in Appendix O) Students came to my table where the pictures were arranged in order. I said, “Here are 5 pictures. They tell a story. Please look at the pictures and tell me the story using the pictures.” I audio taped their response. For the second Narrative I said “Here are 5 pictures. They tell a story about a boy named Sam”. I wanted to enable students to tell a more decontextualized narrative if they chose. Since the 5 Picture Narrative is based solely on pictures, students interpret the stories differently. Some students did not understand the intended problem and solution. This did not effect the scoring of his/her retelling.

The storybook oral retellings took place after whole class lessons using storybooks. Students retold the story to me at my table one-on-one. I said “Could you please retell (story title) and include as many details as you can remember. Pretend I have never heard the story before.” The students retold the story without the book in front of them. I audio taped their response. If a retelling was particularly short or missing many elements I would ask the student questions such as “would like to add anything more?”, “Is there a problem in this story?” The storybook retellings were evaluated for story elements (complete, partial, or absent), vocabulary, and length.

All retellings were evaluated using a retelling rubric based on the CELDT 4 picture rubric (Table 5). This rubric evaluates the retellings for the following: major event(s), range of vocabulary, grammar, and pronunciation. It allowed me to compare and contrast development between the two types of retellings.

Table 5

Retelling Rubric influenced by CELDT rubric

Category	0	1	2	3	4
Narrative	off topic	fragments of story not connected to a narrative	no clear plot (problem/solution) and central characters omitted	plot and central characters included. Few details and setting may be absent.	plot, central characters, setting, and appropriate details included
Vocabulary	few words	limited	some; however student struggles to find words	sufficient; however student substitutes words for those they do not know.	Exact to clearly express story (possible use of direct quotes or words from story)
Grammar	fragments	limited (sentence fragments or single words)	some (simple sentences) however errors impede communication	appropriate (simple sentences) less likely to impede communication	complex (sentence variety) with few errors
Speech	incomprehensible	hard to understand	sometimes unclear due to pronunciation	comprehensible with errors in pronunciation.	comprehensible with few errors.

In addition to the rubric, I coded the retellings for narrative elements (characters, setting, and plot). I noted if an element was complete, partial, or absent. For example, if a student included only one of the three main characters in their retelling, I would write “characters (partial)”. In Table 6, I included a summary and the story elements for each of the three storybooks. The actual text from two of the stories is in Appendixes P and Q.

I also noted retelling length using number of unique words (counting each word only once) and total number of words. As a means to gauge story length, I summarized each of the three storybooks and I asked a colleague to summarize each of the books as well. She summarized these books independently and sent the summaries via e-mail. Her summaries are in Appendix R. I included a range of unique and total words that we both used to summarize the stories. The range for each book is indicated in Table 7.

Students were not expected to provide equivalent summaries or retellings, however this range allowed me to look at students' retelling length in comparison to the number of words an adult would use to perform the same task. In looking at the ranges, it is clear that the books gradually became longer and more complex because longer summaries were required to retell the stories.

Table 6

Researcher summaries and story elements for each of the storybooks

Title of Book	Summary	Characters	Setting
<u>The Doorbell Rang</u> by Pat Hutchins (1989)	Sam and Victoria's mom made them cookies. They are going to share the cookies, but the doorbell rang. A lot of other kids came to visit. They wanted to eat the cookies too. The doorbell rang and rang. Soon, there were not enough cookies for everyone, but the doorbell rang and it was Grandma. She brought more cookies for everyone to share.	Sam Victoria Mom Grandma other kids	house kitchen door
<u>Big Bushy Mustache</u> by Gary Soto (1998)	A boy named Ricky was sad because he wanted to look like his father, not his mother. When he went to school his Teacher said he could wear a mustache in the class play. She said to leave it at school, but Ricky took it home to show his dad. On his way home, Ricky lost the mustache. He looked everywhere and he couldn't find it. He was very sad. When his dad got home he told him what happened. The next morning, Ricky's mom had a surprise for him, it was a mustache. It was his dad's own mustache. It was a present from his dad. Ricky took it back to school in his pocket.	Ricky Teacher Mom Dad	school Ricky's house neighborhood
<u>The Old Man and His Door</u> by Gary Soto (1996)	Once there an old man who had trouble listening. One day he was washing his dog Coco when his wife said she was going to her Comadre's house. Coco starting running around, so the old man could not hear his wife. She yelled "bring the puerco". She wanted him to remember to bring the pig to dinner. The wife left. Later, the old man was ready to leave and he thought his wife said bring the door. So, he took the front door and put it on his back. On his way, he stopped to help two little girls who were sad. They gave him a kiss. Then some bees chased him and he got some honey. A goose landed on the door and gave him an egg. He saved a boy from the lake who gave him a fish and he helped a young man move a piano. He gave the Old Man two watermelons. When he got to the Comadres house his wife was surprised. She asked why did you bring the door, I said bring the pig. He showed her all of the things he had collected to bring. He gave her a kiss and they all sad down to eat all of the food the Old Man had brought.	Old Man Wife Coco Comadre (friend) little girl/sister little boy man	house street lake yard

Table 7

Range of words used to summarize storybooks

	<u>The Doorbell Rang</u>	<u>Big Bushy Mustache</u>	<u>The Old Man and His Door</u>
Range of words	U= 45-52	U=65-106	U=107-120
U=Unique, T=Total	T=73-78	T=123-177	T=211-214

All retellings were also coded for contextualized (C) and decontextualized (D) language. Cummins and Benson (2000) provide the following definitions: Contextualized language “relies on a shared understanding of the context rather than relying on text to communicate and interpret meaning” and decontextualized language “does not depend on the context to be understood; the meaning is entirely in the text”(p.199). “If children consistently use pronouns to describe events or tell about happenings, then they probably have not yet developed schemas for decontextualized language. They are still dependent on the shared understanding of the context for communicating meaning.”(Cummins & Benson, 2000, p.60)

Use of unclear pronouns indicated contextualized language. Use of specific vocabulary, character names or labels (boy, girl, etc.) indicated decontextualized language. For the 5 Picture Narrative, I noted contextualized (C) and decontextualized (D) language because there was no specific vocabulary students had to use. For the storybook retellings, I noted contextualized language (C) and story specific vocabulary (V). In the language column, I also noted quotes from the story.

Case by Case Analysis

Five retellings were collected for each case student and transcribed. I analyzed the growth of each student from baseline to outcome and from 5 picture narrative to oral

storybook retelling. The scores for each student are represented in the following tables. Each student's retellings are separated into two tables. One table compares their 5 Picture Narrative retelling responses and the other compares their Storybook retelling responses. I noted trends, possible influences, and the weakest and strongest retellings for each student. . These codes are used in the tables: CH- Character(s), S- Setting, and P- Plot, C- Contextualized, D- Decontextualized, and V – Vocabulary from story.

Andy

Table 8

5 Picture Narrative retelling responses and analysis for Andy

Assessment/ retelling date	Transcribed Response	Analysis
5 picture 1 11/21/07	He lost his shoe. He checking under the bed. He's looking for it, for his shoe. He's looking for the closet and it's not here.	Rubric score: 3 Unique/Total words: 17/25 Narrative elements: CH-partial, S-partial, P- complete Language: C: he D: checking under the bed, looking [in] the closet
5 picture 2 2/4/08	He's asking his mom. He's looking for his pencil and his eraser and he's writing bout and then he erase it and he write bigger and the eraser the pencil the pencil eraser and ate them right here this one. He tell his mom he finish and he put it away and he want to show his mom.	Rubric score:2 Unique/Total words: 31/58 Narrative Elements: CH-complete, S-absent, P-partial (out of sequence) Language: C: He, he writing bout, ate them right here this one D: pencil, eraser, write bigger, tell his mom he finish, put it away

Andy's first 5 Picture Narrative score of a 3 on the rubric was his strongest cohesive retelling, yet it contained minimal vocabulary. The use of pictures helped Andy both in a visual and sequential way. The second 5 Picture Narrative score was lower than his first, because he told the story out of sequence. His storybook retellings were also told

out of order. This suggests that a retelling with illustrations may have helped Andy to retell the story with sequence while still increasing his vocabulary use.

Table 9

Storybook retelling responses and analysis for Andy

Book title/ retelling date	Transcribed response	Analysis
<u>The Doorbell Rang</u> 11/29/07	look we get out the door and we we give in on the door like the door rang and the kids went inside the house and the cookies finished and grandma brought more	Rubric score: 2 Unique/Total words: 21/33 Narrative elements: CH-partial, S-complete, P- partial Language: C: we V: cookies
<u>Big Bushy Mustache</u> 12/12/07 *Andy brought a mustache to school a week later. We retold the story as a class and Andy pretended to be Ricky.	this small boy put this bushy mustache in his pocket and he want to be just like his dad and like his like mom say he's like i have a surprise for you and he opened it and and he wanted to put it on his mustache and he wanted be do like his dad (Was there a problem in this story?) like the boy, the little boy he wanted his little knife a sword and he say no and didn't want to carry it and his teacher say you want a mustache and he say yes and he he put it on and he want and it was nice and he put it on his pocket and he look it was nice but he lost it and his mommy found it (really his mom found it?) and yes and and he he opened it he went like this and he put it on he he mouth (anymore about he story you want to share with me) and he got surprise for him and and he found his mustache but the boy he was brushing his hair slowly because he was sad because he wanna be like his dad	Rubric score: 2 Unique/Total words: 59/179 Narrative Elements: CH-complete, S-absent, P-partial (out of sequence) Language: C: he's like I have a surprise for you, he opened it and he went like this V: mom, teacher, bushy mustache, pocket, surprise, sword, brushing his hair slowly because he was sad.
<u>The Old Man and His Door</u> 1/31/08	look look he look he found a a egg and and and he a asked the guy he asked the guy to give him a watermelon and i don't know the yellow name (honey) yes the honey he put it on the hat and and he and he give her a kiss the grandma and the little kid too (what happened at the first part of the story?) the first part, look at he was on the house he was on the house and he and he was holding a door. He left the door outside and he found it and he was picking it up and and he and he found a watermelon and he asked the guy and he put it on the door on the back and he put it on the back and he found the egg and he put it on the back and it was heavy and that's it.	Rubric score: 2 Unique/total words: 52/69 Narrative elements: Ch-partial, S-partial, P-partial (out of sequence) Language: C: he look, he give her a kiss V: egg, watermelon, hat, kiss, little kid, door, house

Andy's fluctuation in his retellings could be a response to different types of stories and his interest level in the content. For instance, his difficulty with sequence in The Old Man and His Door suggests that the book length and plot complexity were not developmentally appropriate for him. His language throughout the inquiry remained contextualized. He used pronouns for main characters in four of the five retellings and his last two retellings were out of sequence.

Andy's strongest storybook retelling was of Big Bushy Mustache. It was his longest retelling at 179 words. When prompted, he chose to expound and tell more. He used vocabulary directly from the story such as: *sword*, *mustache*, *surprise* and *pocket*. Andy also included quotes from the story "his teacher say you want a mustache and he say yes and he he put it on". He made inferences about how the character felt "he was brushing his hair slowly because he was sad". This is also the one retelling when Andy used a character descriptor (little boy) instead of a pronoun. This is evidence of decontextualized language. The increase in vocabulary suggests that front-loading vocabulary words before reading the story was a successful strategy for Andy. His overall success with this story can also be contributed to two other factors. First, Andy could relate to the main character who was a little boy who wanted to be like his dad. Andy's interest in the story was evidenced by his engagement and excitement during the initial read aloud. Second, Andy brought a mustache to school a week later. This suggests that Andy was thinking and talking about this story at home. Using the mustache, Andy pretended to be Ricky in a retell and dramatization of the story a week later. This hands-on experience was significant for an active student like Andy. Use of props, dramatizations, and visual aids were imperative for Andy's success in story

comprehension. As a Hard of Hearing student, visual scaffolds aided Andy in accessing more complex content.

Andy's scores also suggest that narrative and oral language success is dependent upon many factors. Andy's prior knowledge, test type, story length, and story content influenced the quality of Andy's retellings.

Through the home-school connection, I learned that Andy's parents were not interested in participating in Home-School connections. They did not participate in the original reading survey nor did they respond to any of the retellings. After winter break, he returned an incomplete packet with no books read. With this evidence and through discussions with his parents, I have determined that Andy is read to rarely. These factors may suggest that Andy needs more exposure in general to stories and story language to help him develop narrative.

Jaden

Table 10

5 Picture Narrative retelling responses and analysis for Jaden

Assessment/ retelling date	Transcribed Response	Analysis
5 picture 1 11/21/07	um um doesn't have her other shoe and then um they're looking for it and they found [i don't know what that is, pointing to toy chest] and they don't know which um shoe to put on and then um um they they can't um um know which one to pick	Rubric score: 2 Unique/Total words: 23/41 Narrative elements: CH-partial (unclear), S-absent, P-partial(unclear) Language: C: they're looking for it
5 picture 2 2/4/08	first sam was writing something and then he put his pencil on something and then he showed his mom and then he got a eraser and he was erasing	Rubric score:2 Unique/Total words: 18/29 Narrative Elements: CH-complete, S-partial, P-partial Language: C: on something D: sam was writing, he was erasing

Table 11

Storybook retelling responses and analysis for Jaden

Book title/ retelling date	Transcribed response	Analysis
<u>The Doorbell Rang</u> 11/29/07	first the two kids were eating and then they ring bell and the mom looked in the door there was more cookies then at the end the grandma brings more cookies	Rubric score: 2 Unique/Total words: 23/31 Narrative elements: CH-partial S-partial, P- partial (unclear) Language: C: they ring bell V: cookies, door, ring bell
<u>Big Bushy Mustache</u> 12/12/07	student absent	
<u>The Old Man and His Door</u> 1/31/08	(do you know the author) no I only know the one who writed it (who wrote it) Gary Soto (he's the author) oh (tell story of old man and the door) ah man I don't want to (pretend you're telling someone who's never heard the story) ok um the old man he um and the wife the wife told him to get the pig and he got the door and then he saw he saw um a a sister taking care of her little sister and and she was crying and then the old man um and then the old man he played peek a boo with the baby and then um they give some and then he helped the little and he gave them a watermelon and then they finally got to the party (ok anything more you think i should know about the story) i don't know because the story is long (i know but you can't leave stuff out anything else important in the story) oh um um his um the wife told him to bring the pig and he bring the door (so was that the problem) yeah (so how did it get fixed) um the grandpa made her happy by giving the grandma a kiss	Rubric score: 2 Unique/Total words: 69/149 Narrative Elements: CH-partial, S-absent, P-partial Language: C: they give some, then he helped the little, he gave them a watermelon, they finally got to the party V: old man, wife, pig, door, sister, little sister crying, peek a boo, watermelon

Jaden is the one English only student in the class. He entered school scoring low in literacy assessment. In general, Jaden's retellings remained at a 2 on the rubric. They were sequential, however many story elements were often unclear. For example, the retellings were missing character names or pertinent vocabulary. His vocabulary use stayed relatively the same. He had trouble finding words he wanted to say when

retelling. However, Jaden's later retellings did become more decontextualized. He used more character descriptors such as *old man* and *Sam*. Jaden was absent for the Big Bushy Mustache retelling, which unfortunately leaves an unclear picture of his progress.

When asked if he wanted to add more to his retelling of The Old Man and His Door, Jaden said, "I don't know because the story is long". Jaden's response suggested that he was overwhelmed by having to tell the story. A retelling with the book's illustrations might have helped Jaden feel less overwhelmed by the task of retelling.

Jaden did not have any one retelling that was particularly strong. All of his retellings evidenced a lack of vocabulary. He would often start a sentence and leave it incomplete when he couldn't think of word. This evidence suggests that Jaden would benefit from more vocabulary instruction. More retellings could also help Jaden develop less nervousness associated with speaking. This nervousness was apparent in his "um, um's".

Through the home-school connection I learned that Jaden reads at home. His parents responded to one of the retellings and Jaden read 14 books over the Winter Break. Through further communication with his parents, I have learned that they have trouble knowing how to help Jaden with school work. His dad said "I'm doing more homework now than I ever did as a student". Therefore, the retelling assignment was particularly helpful because it gave them explicit instructions and strategies to use.

Jaden represented the one English only student in the class. From his responses, this inquiry did not necessarily engage or interest him. His lack of connection with the cultural referents in the books might have put Jaden off of wanting to engage with the stories. Instead of being intrigued by something new, he made statements such as "I don'

know because I don't speak Spanish", even though I had translated and we had discussed the books in English. Therefore, Jaden could benefit from more front-loading of the content, so that he feels more knowledgeable about the topic before we read about it. Inclusion of other, non-Latino author's studies is also valuable.

Linette

Table 12

5 Picture Narrative retelling responses and analysis for Linette

Assessment/ retelling date	Transcribed Response	Analysis
5 picture 1 11/21/07	First she walks and her shoe falls down. Next um um her mom found socks, balls uh one um toy girl and the girl too. Then her mom cleaned up the things that were down the bed. Then the mom put a hat on her baby. Last um her mom cleaned the clothes up. Last of all, um um her mom saw the her room was a mess.	Rubric score: 2 Unique/Total words: 40/68 Narrative elements: CH-complete, S-partial, P- partial Language: C: she D: girl, mom cleaned up the things, mom put a hat on her baby
5 picture 2 2/4/08	When Sam was writing he needed a eraser to write cause he did it wrong and then him look at his pencil and check if he had a eraser and then it wasn't then um he ask his mother do you know where the eraser and then his mother gave her eraser and it was in a drawer and then he erased the capital letter.	Rubric score:3 Unique/Total words: 18/28 Narrative Elements: CH-complete, S-partial, P-complete Language: D: boy, mom, table, writing, show, comes

Linette's second 5 Picture Narrative assessment scored a 3 on the rubric and showed a tremendous amount of growth in comparison to the first 5 Picture assessment. This growth was evidenced by use of varied sentence structure, adequate vocabulary and overall narrative cohesion. Her first assessment lacked narrative cohesion. She treated each picture as an isolated event.

Table 13

Storybook retelling responses and analysis for Linette

Book title/ retelling date	Transcribed response	Analysis
<u>The Doorbell Rang</u> 11/29/07	first the girls were gonna eat some cookies then some other boys and girls comes last their grandma come and they got more cookies then and they thought it was somebody else	Rubric score: 3 Unique/Total words: 25/32 Narrative elements: CH-partial, S-absent, P- partial (unclear problem) Language: C: comes D: girls, eat some cookies, boy and girls, grandma
<u>Big Bushy Mustache</u> 12/12/07	first Ricky was frowning um cause he cause he wanted just wanted to be like his dad and then went in his school and his teacher tell him Ricky do you want to wear the mustache and Ricky said yes. Then Ricky was walking in the home. Then Ricky got in the home and Ricky was waiting waiting for his mom say something to her mustache mustache but the mustache wasn't there. Then the mom got the mustache got the mustache of the dad and the mom opened [hand] like a growing flower like this [student demonstrates with hand] then um Ricky said you found the mustache but the mom said no but yes. Then ricky looked at his dad and there was a present for his dad it was a present for ricky. The end	Rubric score: 4 Unique/Total words: 61/146 Narrative Elements: CH-complete, S-complete, P-complete Language: Quotes from story: Ricky was frowning because he wanted to be like his dad, mom opened [hand] like a growing flower, the mom said no but yes. V:Ricky, frowning, dad, school, teacher, mustache, walking home, waiting, growing flower, present

Linette's growth in retellings could be accredited to the use of storybooks. Her strongest retelling overall scoring a 4 on the rubric was with the story Big Bushy Mustache. She told a cohesive, detailed, decontextualized narrative. She included vocabulary and quotes from the story, "the mom said no but yes". Her retelling had a length of 146 words, which was within the normal range of 123-177 words for this story.

Linette's retelling of The Old Man and the Door (Table 14) was also a strong retelling. Linette scored a 4 on the rubric and her length of 288 words was within a normal range. She captured more of the story than any other student in the class.

However, she retold the minor events out of order. This evidence suggests that this story was a little too difficult for Linette.

Table 14

Final Storybook retelling responses and analysis for Linette

Book title/ retelling date	Transcribed response	Analysis
<p><u>The Old Man and His Door</u> 1/31/08</p>	<p>there's a grandpa who wouldn't hear um and then the mother the wife said um that i'm going to my comadre's house to eat and then um the grandpa just got all the tomatoes and his dog supposedly he's washing his dog and the grandpa didn't hear so he was already leaving and then he thought that the grandma said to him take the door to my comedas (comadres) house that he did not bring the pig he bring the door and then he stopped and put the door down in the water so he can save um a person um and then the grandpa said um listen to your mom or your dad and then he saw um a lil her sis a girl and a sis a a little tiny baby with her and then the baby was crying and then the grandpa said what happened and the girl said my sisters bored only she can play with her fingers and then the grandpa thought of an idea and then he played peek-a-boo and then the baby got happy and then some worker um he didn't he can't um put the piano in the truck so he put the door down and helped him and then he gave him a pineapple and then the grandpa was already there and then he thought that the grandma would get mad and he was there he went in and then um the grandpa said i'm here and then um the grandma said why did you bring the door i asked you to bring the pig and then put a garbage can on the bottom and they eat and they put the door on the garbage can the end</p>	<p>Rubric score: 4 Unique/total words: 108/288 Narrative elements: CH-complete, S-partial P-complete (out of order)</p> <p>Language use: C:they get honey, they look, he get out</p> <p>Quotes from story: the wife said I'm going to my comadre's house, said listen to your mom and your dad, said what happened and the girl said my sisters bored only she can play with her fingers, he played peek-a-boo</p> <p>V:wife, comadre, dog, washing dog, door, pig, water, sister, crying, bored, peek-a-boo, truck, piano.</p>

Even though Linette's 5 Picture Narrative assessment was strong and showed her ability to tell a narrative, her retelling of Big Bushy Mustache highlighted her ability to use more vocabulary and to summarize a more complex story. This inquiry provided the right amount of challenge and vocabulary Linette needed to improve the quality of her retellings. This evidence suggests that front-loading vocabulary and use of engaging read alouds improved Linette's vocabulary use and overall story quality.

Caroline

Table 15

5 Picture Narrative retelling responses and analysis for Caroline

Assessment/ retelling date	Transcribed Response	Analysis
5 picture 1 11/21/07	the girl forget a shoe and the girl said that's a lot of toys right here and the and the girl had to put the shoe here and that's a lot of mess and she wanta take her (inaudible)	Rubric score: 1 Unique/Total words: 21/38 Narrative elements: CH-partial, S-absent, P-partial Language: C: toys right here, put the shoe here D: girl forget a shoe, toys
5 picture 2 2/4/08	he do a homework then he mom say do the mail (start at top please) then she write then she doesn't have eraser then she makes a cookie then she lets go to the mail the she erase all she numbers	Rubric score: 1 Unique/Total words: 29/38 Narrative Elements: CH-complete, S-partial, P-complete Language: C: he, do the mail, she D: boy, mom, table verbs-writing, show, comes

Caroline's growth in retellings was significant throughout this inquiry. Her early retellings included gesturing, incomplete sentences, unrelated events, and an overall lack of narrative quality. Her Big Bushy Mustache retelling (Table 16) was 38 words long. She included few details and used a mix of gestures and words. This retelling was completely contextualized. However, one noticeable quality in all of Caroline's narratives is her use of character names. She correctly used character names in 5 out of the 6 retellings (she has an extra retelling). Yet, she rarely possessed the vocabulary to tell a decontextualized story using the character names.

Table 16

Two Storybook retelling responses and analysis for Caroline

Book title/ retelling date	Transcribed response	Analysis
<u>The Doorbell Rang</u> 11/29/07	There was three cookies. The brother sister sam and Victoria. Grandma bring more cookies	Rubric score: 1 Unique/Total words: 13/14 Narrative elements: CH-partial, S-absent, P- partial (only end) Language: D:sam, Victoria, grandma, cookies
<u>Big Bushy Mustache</u> 12/12/07	[student talking/whispering quietly, teacher repeats for clarity] Andy "pseudonym" was putting a mustache (what happened in that story do you remember?) can I get the book (no, can you try to do it from you brain, I know you can) uh huh um Ricky lost his mustache and she slowly brush his hair and slowly dressing and slowly eating and grabbed it [student showing a closed hand then opening it to demonstrate a part from the book] mustache! (he grabbed it, there was a mustache?) yep.	Rubric score: 1 Unique/Total words: 29/38 Narrative Elements: CH-partial, S-absent, P-absent Language: C: "non-verbal" actions throughout retelling V: Ricky, lost, mustache, brush his hair, dressing, eating

Caroline's strongest retelling was that of The Old Man and His Door. (Table 17)

This was the longest and possibly most difficult storybook read. However, the use of props intrigued Caroline. After telling the story once, using props, Caroline listened to the audiotape. She became annoyed when there were long pauses and she yelled "come on, talk" at the audiotape player. I asked her if she would like to try again and she said yes. So, she told the story once more, however without getting up and down to move the props.

Table 17

Final Storybook retelling responses and analysis for Caroline

Book title/ retelling date	Transcribed response	Analysis
<u>The Old Man and His Door</u> 1/31/08	<p>the old man sing a song like this I don't know and somebody comes alive and she was washing Coco and coco run away and she she say give me a pig give me a pig and he don't listen she jump away on the side and one day there was an old man he pulls the door and all the sister is doing then the baby cries and the little girl say there's nothing to play with it and say he said teek a boo and the old man get some the old man gets a door and pull it and she carry it like this (student showing door on back) then she found (student finding picture props) she found honey and then he hold it like that (student modeling) I put it right here in my hat (the honey) don't fall honey (teacher asks student to come back to tell story teacher helps student put things away) then she found something, a watermelon. Then she say jump over the duck a kid say ayudame ayudame the old man found a fish jumps the fish like this then she found something finds the egg then the old man baby say teek a boo and the old man finds something here you go don't cry (student looking for fish picture) he finds the fish then the the said bring the puerco bring the puerco I'm coming I'm coming (student putting items on door) they are climbing it (putting door up like ramp, looking for book) here's the book then the old man use the door fishes egg watermelons then I go I go I'm coming then he like give me a puerco I'm coming I'm coming then she take the stuff they she take her fish then (student sets up door like table at end of book, talking to herself about story dialog) then she does then she eat with the door don't fall door and then put the honey right here and the watermelons here and the fishy here and then I take it off then I eat it. the end</p>	<p>Rubric score: 2 Unique/total words: 102/290 Narrative elements: CH-partial, S-absent P-partial-beginning</p> <p>Language use: C: she say give me a pig</p> <p>V: one day there was a old man, door, sister, baby cries, "teek a boo", Coco run away</p>
<u>The Old Man and His Door</u> #2 1/31/08	<p>the old man carries the the old man say la la la he's pretending he found something she he found a honey then the dog jump over then the little girl came with the baby wa wa old man help us she no play with it they say teek a boo they say mk (blow kiss) the old man put his door like this then he go over and making the door and the truck goes away then she the duck jump over the door then the little girl say ayudame ayudame then the little old jab a fish in it and the jump over then the little girl and then the grandma carried the door in the street then she do he carried it real hard her grandma what is this i thought it to be a pig this is a foods then she gave her a kiss</p>	<p>Rubric score: 2 Unique/total words: 66/148 Narrative elements: CH-partial, S-partial, P-partial</p> <p>Language: C: put the door like this, making the door, she gave her a kiss Quotes from story: old man help us she no play with it, peek-a-boo, ayudame, this I thought to be a pig this is a [door]</p>

The first retelling was 290 words long. Caroline included quotes from the story, remembered most of the story in sequence, and she used vocabulary words associated with the props. The second time, she did not use as much vocabulary; however she still included some sequence of events and a more accurate ending. Both retellings were a two on the rubric, because her grammar was difficult to understand. However, this retelling was a significant improvement from her earlier ones. She used more decontextualized language, fewer gestures, and overall more story length.

Caroline's growth could be attributed to several factors. First, her strongest retelling took place after Winter Break. She also made gains in other areas of the curriculum (reading, sight words, math) when she returned. Caroline's interest in the particular story can be credited to the use of props and dramatization.

Luis

Table 18

5 Picture Narrative retelling responses and analysis for Luis

Assessment/ retelling date	Transcribed Response	Analysis
5 picture 1 11/21/07	forgot you shoe and you and can't find it and then say a you mom and then find you mom	Rubric score: 1 Unique/Total words: 11/20 Narrative elements: CH-partial, S-absent, P-partial (unclear) Language: C: forgot you shoe, say a you mom D: mom
5 picture 2 2/4/08	he's doing his homework then he look at the paper and say a you mom color the paper then do a you homework	Rubric score: 2 Unique/Total words: 17/21 Narrative Elements: CH-complete, S-absent, P-partial (unclear) Language: C: he D: homework, mom, look at the paper

In his 5 Picture Narrative retellings (Table 18), Luis used minimal vocabulary in the beginning and at the end of the inquiry. However, he used a lot of vocabulary during his storybook retellings. This evidence suggests that content rich literature and front-loading vocabulary increased Luis's use of vocabulary in his retellings

Table 19

Two Storybook retelling responses and analysis for Luis

Book title/ retelling date	Transcribed response	Analysis
<u>The Doorbell Rang</u> 11/29/07	um have cookies and and you um and then have alot of people. Grandma have more.	Rubric score: 1 Unique/Total words: 11/18 Narrative elements: CH-partial, S-absent, P- partial (unclear) Language: C: have cookies, you V: cookies, grandma
<u>Big Bushy Mustache</u> 12/12/07	um. Ricky wanted look like like his mom look like like mom and and he's sad and then the teacher um have a bushy bushy mustache and him say yes and and and then um him his played with the bushy mustache and then it's not it's sad because he not found it and he's happy with that and that no have it and then run and the school he finished (any problems in the story) yes! (what were what were his problems) in not find his bushy mustache and his dad give him the mustache and put it him the mustache (who's the author of the story) Gary Soto	Rubric score: 2 Unique/Total words: 41/93 Narrative Elements: CH-complete, S-partial, P-partial (unclear) Language: C: him say yes, him his played V: Ricky, mom, teacher, look like, bushy mustache, happy, sad [inferred from frowned], run, school, dad

Luis's growth in retelling could be credited to the use of storybooks. Luis's first two retellings (Table 19) were contextualized, using mainly pronouns and the word "you". This made it difficult to comprehend his retellings.

Table 20

Final Storybook retelling responses and analysis for Luis

Book title/ retelling date	Transcribed response	Analysis
<u>The Old Man and His Door</u> 1/31/08 English	<p>um run the dog um him no. the old man have a farm and he have animals and give the washing the dog and then jump and then run and go to to around and then say the puerco the puerco and him is bringing the door and then find um the bees and run and run and him got the honey and walk and walk then a duck is on the door and put a a huevo and then say um um help me and then go the old man and swim and then the boy recat him and then have a fishy and put it on the door and then put a watermelon and then it's finished (what happened at end) they eat food (was problem in story) the dog is um running (fix problem) with piggy</p>	<p>Rubric score: 2 Unique/total words: 51/129 Narrative elements: CH-partial (no wife), S-partial P-partial-beginning</p> <p>Language use: C:say the puerco, him is bringing the door, have a fishy</p> <p>V: old man, farm, animals, washing the dog, around, puerco, bees, honey, walk, duck [goose], door, help me, swim, fish, watermelon</p>
<u>The Old Man and His Door</u> 2/01/08 Spanish*	<p>um the old the viejo estaba tenia una granja en y um the say el puerco el puerco ese el llevo la puerta y luego el encontró abejas y escondió y luego el se robo la miel de las abejas y el fue se callo and descubrió un pato y luego hecho un huevo y luego el decía ayúdame y luego el say ayúdame ayúdame y fue viejo y rescato un niño y luego un fishy y luego el el niño le dio un melón y luego el no haga con su lina dijo lina que es esto es una puerta le dijo eso no es mas miran eso lo vio y luego comieron comida</p> <p>Translation: um <i>the old</i> the old man was had a farm and <i>um the say</i> the pig the pig he took the door y then he found bees y he hid and then he robbed honey form the bees y went he fell <i>and</i> discovered a duck and then it laid an egg and then he said help and then he <i>say</i> help me help me and the old man went and rescued the boy and then a <i>fishy</i> and then the boy gave him a melon and then with is wife? She told him this is a door she said look at this and then they ate food.</p>	<p>Rubric score: 2 Unique/total words: 60/115 Narrative elements: CH-partial, S-partial, P-partial (unclear)</p> <p>Language: C: el decía ayúdame (he said help me) V: granja (farm), Viejo (old man), puerco (pig), abejas (bees), miel (honey), huevo (egg), ayúdame (help)</p>

Luis's longest retelling was that of The Old Man and His Door. (Table 20) For this story, Luis was the Old Man and he dramatized the events of the story as I read. In this retelling, Luis used a majority of the vocabulary that we used. He used 15 vocabulary words from the story. This was significant for Luis who struggles with oral

language. His retelling, overall were difficult to follow because his sentences were often fragments. This made it difficult to follow his retelling.

For the retelling of the Old Man and His Door, a day later I asked Luis if he wanted retell the story in Spanish. He was excited to do so. In comparing both his English and Spanish retellings they are similar. He used many of the same vocabulary words. One notable different was his verb use in Spanish. He used more descriptive verbs such as *discovered*, *robbed*, and *hid*. His Spanish retelling was also in fragments and difficult to follow. This suggests that retelling using the book's illustrations may have helped Luis to retell the story with sequence while still increasing his vocabulary use. His difficulty with sequence in The Old Man and His Door also suggests that the book length and plot complexity were not developmentally appropriate for Luis.

Ana

Table 21

5 Picture Narrative retelling responses and analysis for Ana

Assessment/ retelling date	Transcribed Response	Analysis
5 picture 1 11/21/07	First he put his clothes. Next he look in her bed. Next he was putting her toy over there. Then her mom is cleaning. Next he see a dog over here.	Rubric score: 1 Unique/Total words: 23/31 Narrative elements: CH-partial, S-partial, P-absent Language: C: he, she, over there, over here V: bed, toy, mom
5 picture 2 2/4/08	first the boy is writing his homework then he comes to the table then he show the mom the homework and then he read then he writes more	Rubric score: 3 Unique/Total words: 18/28 Narrative Elements: CH-complete, S-partial, P-complete Language: C: 0 D: boy, mom, table verbs-writing, show, comes

Ana was absent for the Big Bushy Mustache retelling, which leaves an unclear picture of her progress. However, a comparison of Ana's two 5 Picture Narrative retellings shows growth. She scored a 3 on the second narrative. It was cohesive, had adequate vocabulary, and the grammar errors did not take away from her communication. She also used decontextualized language and the correct pronouns.

Table 22

Storybook retelling responses and analysis for Ana

Book title/ retelling date	Transcribed response	Analysis
<u>The Doorbell Rang</u> 11/29/07	First he eats, the kids. Next all the cookies are finished. Now it was it was grandpa grandma.	Rubric score: 1 Unique/Total words: 15/18 Narrative elements: CH-partial, S-absent, P- partial (unclear) Language: C: Now it was V: cookies, grandma
<u>Big Bushy Mustache</u> 12/12/07	student was absent	
<u>The Old Man and His Door</u> 1/31/08	the man he was taking a wash the dog and the dog get out and then then the wife say get the the puerco and he don't listen he get the door and then she brought a egg and then he fell down a bee and then and then they get honey and then they look in the window and he get out (so what happened at the end) they eat food	Rubric score: 2 Unique/Total words: 31/66 Narrative Elements: CH-partial, S-absent, P-partial Language: C: they get honey, they look, he get out V: wash the dog, wife, puerco, egg, bee, honey

Ana's storybook retelling of The Old Man and His Door (Table 22) was 66 words long, which is way below the normal range of 107-214. This retelling suggested that the book length and plot complexity were not developmentally appropriate for Ana. She quickly summarized the events in the middle of the story, however the plot was not clear. Much like Luis, retelling using the book's illustrations might have helped Ana expand her retelling without fear of forgetting the event sequence.

All of Ana's retellings demonstrated a minimal use of vocabulary. This evidence suggests that Ana would benefit from continued front-loading of vocabulary through content rich literature.

Cross Case Analysis

Table 23 shows students strongest and weakest retellings. Their strongest retelling is not necessarily their highest scoring retelling. For example, Andy scored a 3 on the rubric for the 5 Picture Narrative but his strongest retelling with vocabulary and story elements was that of the Big Bushy Mustache retelling.

Table 23

Focus Student's Strongest and Weakest Retelling Rubric scores

Focus students	Assessments				
	5 picture narrative 1	5 picture narrative 2	<u>The Doorbell Rang</u>	<u>Big Bushy Mustache</u>	<u>The Old Man and His Door</u>
Andy	3	2	2-	2+	2
Ana	1-	3+	1	absent	2
Caroline	1	2	1-	1	2+
Jaden	2	2-	2	absent	2+
Linette	2	3	3	4+	3
Luis	1	2	1-	2	2+

+strongest -weakest

According to this table, the inquiry effected each student's growth in different ways. Multiple factors could have contributed to the students increased or decreased oral language and narrative development.

Andy, Caroline, and Luis's strongest retellings were scaffolded with both vocabulary front-loading and dramatization. These particular students had a role in the dramatization of their strongest retelling. These scores could be attributed to the

interaction and scaffolds involved in dramatizing a story. Student excitement and engagement level could have also influenced these retellings.

Andy, Caroline, and Luis's weakest retellings were also the same. They had the most difficulty with The Doorbell Rang. This may be attributed to the story itself. This particular story has many character names and dialog, yet each page looks similar. The setting does not change. Evidence also suggests that for these three students to be successful, they need multiple scaffolds in the form of pictures, props, dramatization, and vocabulary front-loading. With no scaffolding of this story, these students only partially comprehended the content.

Also noteworthy about Luis's retelling success with The Old Man and His Door is that this retelling took place after Winter Break. Luis was one student who created a book over Winter Break with his family. He also read 20 books during the break as evidenced by his reading log. This suggests that more exposure to literature had a positive effect on Luis's narrative growth.

The retelling that yielded the highest score for Linette was that of Big Bushy Mustache. Linette's success suggests that vocabulary front-loading aided Linette in comprehending the story. Also, based on Linette's oral language development, this particular story was at her level of comprehension as compared to The Old Man and His Door. Even then, Linette's attention to details and direct quoting suggest that the story interested and engaged her as well.

Home-School Data and Analysis

Home-school data was collected five times during the inquiry: two retellings (Big Bushy Mustache and When the Pigs Took Over), two next day informal survey of hands, and the winter break packet retellings and reading logs.

All home-school data was collected during phase 3 and 4. During phase 3, students were given the task of retelling a particular story that we had read and discussed in class to their parents. The first assignment was sent home on week 8. Students took home a retelling paper with instructions for their parents (Appendix M) and brought it back the next day. The following day, I took informal survey of hands. “Who retold the story to their family last night?” This was a time when students could also voice their opinions about this process. I repeated the same process the following week.

Week 1: 74% (14/19) students said they told the story to someone at home. 47% (9/19) returned the parent response paper.

Week 2: 63% (12/19) students said they told the story to someone at home. 37% (7/19) returned the parent response paper.

The first week’s data suggests that students preferred the first book Big Bushy Mustache to that of When the Pigs Took Over. The retelling data from the focus students supports these findings, in that 3 of the 6 focus students did well on the retelling.

At the end of phase 3, before Winter Break, I sent home a packet of review work, a reading log, and a retelling option. The parent letter and worksheets for the retelling option are in Appendix N. 89% (17/19) students returned their winter packet review work. 84% (16/19) students indicated that they read books on their reading log. Students read a total of 213 books or an average of 13 books per students. The range was from 3-

23. 37% or 7/19 students returned the retelling and summarizing worksheets. 10% or 2/19 students returned all work plus they made a book with their family.

Overall, the parent responses suggest a willingness to be more involved when given the opportunity and resources.

CONCLUSIONS

Do storybooks and Thinking Maps promote oral language and narrative development?

The inquiry findings suggest that both Thinking Maps and storybooks may positively promote oral language and narrative development in EL Kindergartners. Using culturally familiar storybooks may have influenced students' comprehension and interest in the text. This finding supports Peregoy and Boyle's (2000) assertion that "familiarity with text content alleviated limitations associated with second language proficiency in text comprehension"(p.239). Jimenez (1997, as cited in Gunning, 2000) states that "providing students with high interest, readable, and culturally relevant materials also provides a boost to motivation and comprehension"(p.309).

The cross case analysis suggests that dramatization of a story is a meaningful and effective scaffold for students, especially when they take part in the dramatization. "Dramatizing a story after reading it helps students internalize the story's sequence" (Edwards, 2000, as cited in Gunning, 2000, p.95). These findings also suggest that use of picture props increases vocabulary use in retelling. All of the case study students used three or more of the vocabulary words associated with a prop when retelling The Old Man and His Door. Findings also suggest that front-loading vocabulary may have increased the vocabulary use in retelling. All of the case students who retold Big Bushy Mustache used as least one of the vocabulary words front-loaded before reading the book.

The cross case analysis also suggests that different stories elicited varied responses from students. For example, both Andy and Linette's strongest retellings were of Big Bushy Mustache, while Luis, Caroline, and Jaden's strongest retellings were of The Old Man and His Door. Jaden's response to the inquiry in general suggests that for students of different cultures to appreciate text from another, they may need more information. Jimenez (1997, as cited in Gunning, 2000) said that "When introducing selections to bilingual students, extra time needs to be spent building background and vocabulary"(p.309). Even though Jaden is not bilingual, this applies to him. My assumption that he would find the material interesting was incorrect. It is possible that he required more background associated with the books in order to understand the cultural referents. This finding suggests the importance of front-loading not only vocabulary but also background information when introducing a new series of books.

There is no specific evidence in this inquiry that suggests the positive or negative effect of Thinking Maps on the narrative and oral language development of students. However, when asked to identify the characters and setting in a book, students go directly to a Tree Map. Through teacher observation after the inquiry, it has become clear that Thinking Maps are helpful to students in organizing their information; however no specific assessment was done in this inquiry to support this finding.

Findings in this inquiry also suggest that familiarity with an author, their background, and their other works can affect engagement positively. This was evidenced through teacher observation during read alouds, student questions, and connections made during lessons. Students readily made connections between characters and plots in books by the same author. A number of students requested to read more works by the same

author. When several books by the author were on display students asked to read books that caught their attention. Months after the inquiry, students always ask about the author of a book to see if they are familiar with him or her. Before doing author's studies, students never inquired about the author.

REFLECTIONS

For future teaching

This inquiry introduced me to a plethora of new strategies and research that I had not known before. Ada (2003) opened my eyes to author's studies, which I will use and am using as often as possible. Benson and Cummins (2000) have put forth a comprehensive manual called "The Power of Retelling" which has shaped the way I view retelling and its place within the reading curriculum. They do an effective job of balancing both rigorous and developmentally appropriate instruction. If I were to do this inquiry again, I would follow Benson and Cummins retellings steps from start to finish. I would also do more of the quick thumbs-up/thumbs-down assessments. For example, it is not vital that my students know the words character, setting, and event (plot) but a quick "what does Characters mean?" would have given me insight into my students' prior knowledge of the content loaded language. Also, it is a piece of data that is replicable and I can measure whether students know it or they don't. Simple assessments such as these would inform my teaching now and in the future with other classes.

On assessments

The CELDT was a powerful tool that informed the direction of my inquiry from the start. However, I would not have had this important information if I had not administered the assessment myself, which is not common at most schools. At many schools, students will be pulled from class by a resource teacher and then returned to the

class when finished. Garcia and Beltrán (2003) bring to light my situation. “Even though a few states have established measures that separately assess English language development so as to mark the progress of English Learners, the problem of having timely and meaningful results to inform instructional practice still persists”(p.220). I did not receive my students’ CELDT scores until early February. In my case, that means that I did not have language data on eighteen of my nineteen students for the first seven months of school. That data could have helped to drive my instruction.

Having said this, I realized that the 5 Picture Narrative is a relatively reliable way to assess English Learner oral language development. The 5 Picture Narrative was not the best way to assess vocabulary. However, when comparing my students’ 5 Picture Narrative rubric scores to the California English Language Learner Listening and Speaking Standards, I was able to discern my students’ English Language level fairly accurately. Other researchers such as Slobin have used wordless books to assess narrative. However in this context the 5 Picture Narrative was a relatively quick and simple way to get a look at a Kindergarten EL students’ oral language levels. It is not the best way to assess narrative elements such as plot. The problem of picture type, clarity and interpretation is difficult to overcome.

Throughout this inquiry, I focused on the use of retellings as a form of assessment to gauge oral language and narrative development. Before this, I had little experience with teaching students how to retell. In the past, I had used question and answer types of assessment. For example, I would ask, “Who are the characters? What is the setting? What happened at the end? What happened at the beginning?” While these terms and questions are important for students to be able to answer, a simple “Please tell me what

happened” gleaned a lot more evidence. I was able to collect data about a student’s ability to sequence a story logically, use complete sentences, use story related vocabulary and comprehend a text. I also gleaned valuable information about language development pertinent to my students’ English Language growth. This is a much more effective way to assess students’ overall language development. Therefore, I plan to use retellings and more comprehensive questioning in all areas of the curriculum.

On Home-School Connections

In this inquiry, I learned that a reading log can be more informative than a survey. A reading log with information on the number of books, title of the books, and with whom the books were read gave me valuable insight into my students’ lives. I learned that no one reads with Andy, that one of my students reads with her whole family, and that another student reads with her two sisters. This informed my teaching, lesson planning, and gave me a base of knowledge to work from when talking with parents about their literacy development (i.e., Andy’s lack of literacy development).

As a part of this inquiry, I sent home retelling activities. This motivated students to listen carefully to the stories read in class because they knew they were going to have to retell them to their parents. The retelling questions on the parent response form helped parents to engage in a discourse with their child about the retelling. This parent form was an important piece in the home-school connection because a form carries with it a certain amount of importance as opposed to simply telling parents to listen to their child retell. It held parents accountable in a positive way. These forms also gave me feedback about students retelling development. Both Andy and Ana never returned any of the home-school connection papers. This suggests a lack of parent participation, as in Andy’s case,

or possibly a language barrier in Ana's case. In the future, I will strive to teach parents retelling strategies from early on in the process. Ideally, I would like to invite parents to learn about retelling, its purpose and importance, and their role. Informing parents would help them to take a more active role in the learning process.

For future home-school connections, our school has received a grant for making home visits. Over 50% of the parents and teachers in our school said they would be interested. This enabled us to be awarded a grant. Teachers will have the opportunity to visit students from their class and others. I will be able to better understand my students through knowledge of their home environment. Within two days of the students finding out about the home visits, one of my students said "Miss West, I'm cleaning my whole house so it will be ready for when you come."

Another home-school connection that we have made is during Saturday Schools and literacy nights. Parents come once every couple months for an hour on Saturday to get updates. This past time, I chose to teach my parents various reading strategies that they could use with their child when reading books from their Lea Conmigo Literacy program backpacks. Each backpack contains six books (some in Spanish). Students borrow a new backpack each week to take home. Since teaching the various reading strategies during Saturday school, parents and students have come to me to share their shared reading experiences. One parent went out of her way to show me another student's responses to the literature. The other student's literature responses had inspired her son to do a similarly creative project. Through both my inquiry and parent feedback, I have learned that most parents are willing to help when they have the resources and

support. I will continue to provide as many strategies and support to my parents as possible so that they can take an active role in their child's education.

FINAL THOUGHTS

Read alouds served as an integral part of this inquiry. The use of read alouds in large groups has been critiqued by Meyer, Wardrom, Stahl, and Linn (1994) who found that read aloud discussions did not fully engage all students. Morrow and Smith (1990) compared large, small group and individual read alouds in classrooms and found that small groups had the highest rate of comprehension and that students generated more comments in small groups than in large groups. The effectiveness of story read alouds is conditioned by how teachers select stories and work with children in co-constructing meaning and exploring narrative structure, before, during and after reading stories (Morrow, 1997). Morrow (1985) showed that asking children to retell stories enhanced comprehension, concepts of narrative structure and oral proficiency. Students from minority backgrounds benefit especially from being read to with stories which connect to their experiences but teachers need to explore a variety of ways to engage their students because readers' response will vary (Morrow, 1997: Ada & Campoy, 2004).

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APPENDIX A

Parents' attitude to reading survey/ Escala de Actitud- Lectura

I would like to learn more about the parents and students in my class. Please fill out the survey and return to me as soon as possible. Thanks, Miss West

Quisiera aprender más sobre los padres y estudiantes en mi clase. Por favor rellene la escala de actitud y envíemela a mí lo más pronto posible. Gracias, Miss West

Please check the answer that reflects your opinion.

Favor de marcar la respuesta que corresponda con su opinión.

1) Does your child enjoy reading or being read to?

¿A su niño/a le gusta leer o le gusta que le lean libros?

A lot mucho	Occasionally a veces	Not much no mucho
----------------	-------------------------	----------------------

Any other comments/ *otros comentarios*

2) Does your child read at home?

¿Su niño/a lee en casa?

A lot mucho	quite often <i>frecuentemente</i>	Not much <i>no mucho</i>
----------------	--------------------------------------	-----------------------------

Any other comments/ *otros comentarios*

3) When does your child read at home?

¿Cuándo lee su niño en casa?

in the morning <i>en la mañana</i>	in the afternoon <i>en la tarde</i>	in the evening <i>en la noche</i>
---------------------------------------	--	--------------------------------------

Any other comments/ *otros comentarios*

4) Does your child read on their own?

¿Su hijo lee por su cuenta?

Yes/Sí no

Does your child read to someone else at home?

¿Su hijo lee con otros?

Yes/Sí no

Any other comments/ *otros comentarios*

5) What does your child like to read about? (For example: animals, fairytales, sports, history, science...)

¿De qué temas prefiere leer su niño? (por ejemplo: animales, cuentos de hadas, deportes, historia, ciencia...)

Please comment/ *su comentario aquí por favor*

6) Does your child like to tell stories about books he/she has read?

¿A su niño le gusta contar cuentos sobre libros que ha leído?

Yes/Sí No

Does your child like to tell stories about experiences with friends?

¿A su niño le gusta contar cuentos sobre experiencias con sus amigos?

Yes/Sí No

Any other comments/ *otros comentarios*

(7) A brief question about ways that I can help you.

Favor de indicar en cuáles de estas maneras quieren que les ayude.

Help your child get a library card for the public library.

Ayudarle a su hijo a conseguir una tarjeta para sacar libros de la biblioteca pública Yes/Sí No

Send a list of books that are appropriate reading level for your child.

Mandar una lista de libros apropiados para el nivel de lectura de su hijo.

Yes/Sí No

Send a photocopied storybook to home to read.

Mandar un libro de cuentos o un cuento fotocopiado para leer en casa.

Yes/Sí No

(8) Any other comments/ *otros comentarios*

APPENDIX B

Results of Parent Attitude to Reading Survey

students	Questions for Parent Reading Survey										
	1	2	3	4a	4b	5	6a	6b	7 (1)	7 (2)	7 (3)
Luis	a lot	frequently	afternoon/ evening	no	yes	animals/scary stories about vampires	yes	somet imes	has one	yes	yes
2	a lot	frequently	evening	yes	yes	animals/fairyta les	yes	yes		yes	yes
Andy											
Jaden	a lot	a lot	afternoon/ evening	yes	yes (bro/mo m/by self)	animals/fairyta les/princes	yes	no (mom /bro)	has one	yes	yes
5	a lot	frequently	afternoon/ evening	yes	yes	animals/star wars/thomas the tank engine	yes	yes	has one	yes	no
6											
7	a lot	a lot	afternoon/ evening	yes	yes	animals/fairyta les/shape & colors	yes	yes	no	no	no
Linette	somet imes	frequently	afternoon	yes	yes	fairytales	yes	yes	has one	no	no
9	a lot	frequently	evening	no	yes	animals	yes	yes	yes	yes	yes
10											
11	somet imes	frequently	evening	yes	no	animals/fairyta les	yes	no	yes	yes	yes
Caroline	a lot	frequently	evening	yes	yes	fairytales	yes	no	no	yes	yes
Ana											
14	a lot	frequently	afternoon	yes	yes	parties,princes ses, animals	yes		yes	yes	yes
15	a lot	frequently	evening	yes	yes	animals	yes	yes	no	yes	yes
16	somet imes	a lot	evening		yes	animals/fairyta les		yes		yes	yes
17	a lot	a lot	afternoon/ evening	yes	yes	animals/fairyta les	yes	yes	no	yes	yes
18	a lot	a lot	afternoon	littl e	no	fairytales	yes	yes	yes	yes	yes
19	a lot	a lot	afternoon	yes	yes	animals/fairyta les/history/scie nce	yes	yes		yes	yes

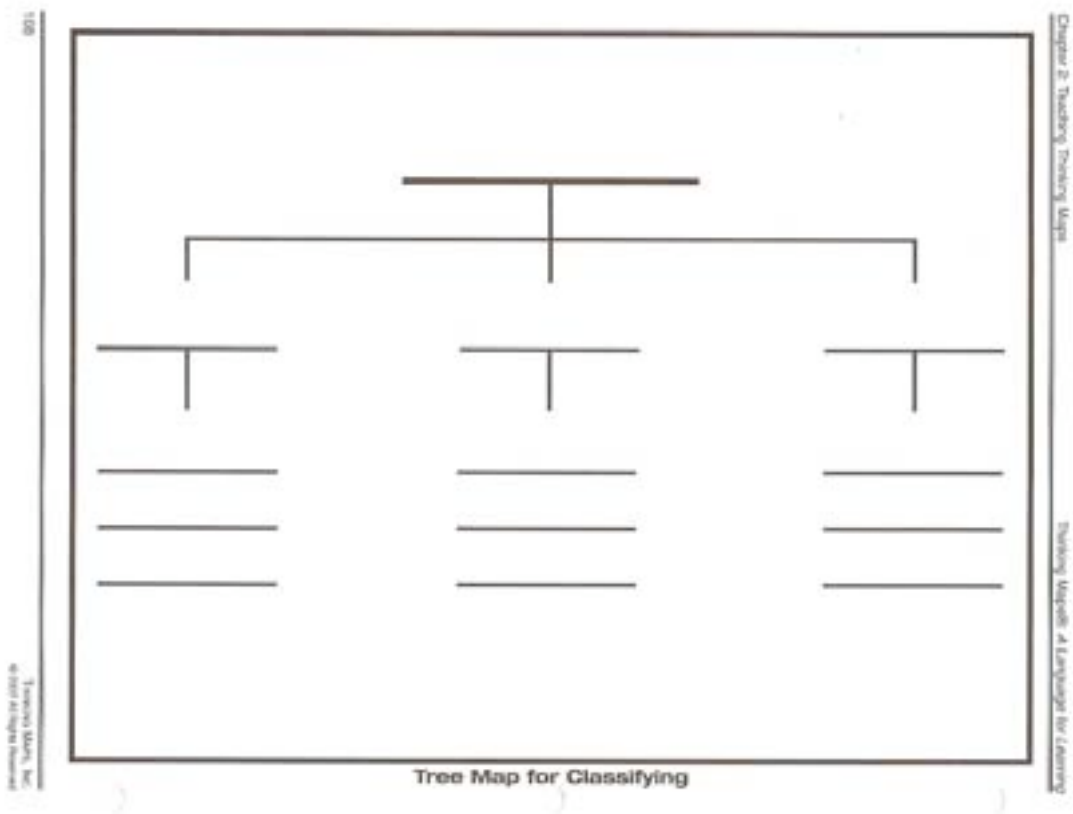
*Students in **bold** are focus students.

Note both Andy and Ana's parents did not return the survey.

APPENDIX C

Thinking Map: Tree Map

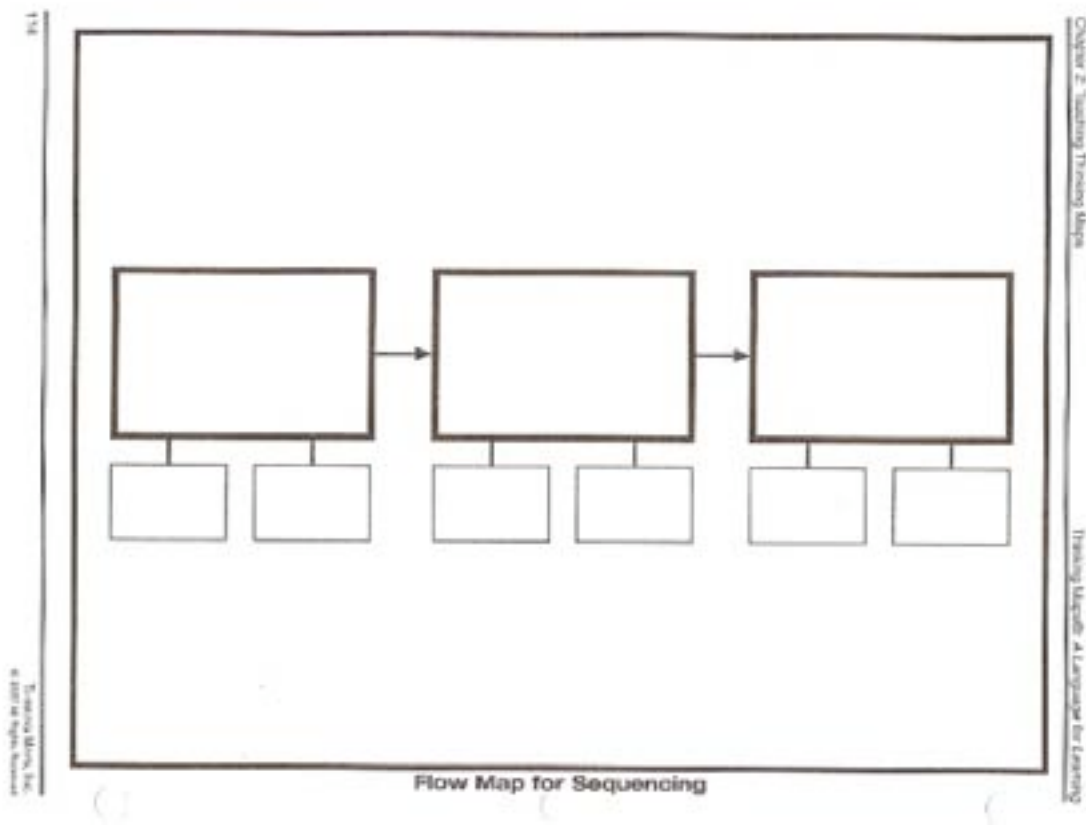
Used throughout inquiry to identify characters and setting



APPENDIX D

Thinking Map: Flow Map

Used throughout inquiry to sequence the events of an activity or story.



APPENDIX E

Retelling Rubric influenced by the CELDT rubric
Used to score 5 Picture Narrative retellings and storybook retellings

category	0	1	2	3	4
narrative	off topic	fragments of story not connected to a narrative	no clear plot (problem/solution) and central characters omitted	plot and central characters included. Few details and setting may be absent.	plot, central characters, setting, and appropriate details included
vocabulary	few words	limited	some however student struggles to find words	sufficient however student substitutes words for those they do not know.	exact to clearly express story (possible use of direct quotes or words from story)
grammar	fragments	limited (sentence fragments or single words)	some (simple sentences) however errors impede communication	appropriate (simple sentences) less likely to impede communication	complex (sentence variety) with few errors
speech	incomprehensible	hard to understand	sometimes unclear due to pronunciation	comprehensible with errors in pronunciation.	comprehensible with few errors.

APPENDIX F

Focus student responses to the survey questions

	Ana	Luis	Jaden	Linette	Caroline	Andy
1. Do you like to hear stories?	Yes	yes	yes	yes	yes	yes
2. What kinds of stories do you like to hear?	Shrek , prince ss	dinosaurs, cars, animals	comic books and go dog go	princess	no response	scooby doo, sponge bob
3. What is your favorite book?	The prince ss book	dinosaurs	Go Dog Go	Go, Go, Go	no response	thomas
4. Do you always understand everything in the stories that are read to you?	yes	yes	no. sometimes stories are in spanish. I don't understand spanish	yes	yes	yes
5. If there is a word in a story, or something about the story, that you do not understand, what do usually do?	tell my mom	say to mom	I say" can you please speak in English cause I don't understand Spanish"	sound it out	think	The work
6. Do you like to tell stories to others?	yes	yes	yes	yes	yes	Yes
7. What kinds of stories do you like to tell?	shrek	dinosaurs, cars	star wars, funny books. I like stuff like super funny books. I only like funny books	about when I went to head start. Tinkerbelle , and all princess stories	I like to tell this story (pointing to 5 pic narrative)	sponge bob stories. I have the book sponge bob
8. Do you tell others about books you have read?	yes	snakes	yes, to my brother, dad, mom, grandma, grandpa, and great grandma	yes, mom, sister, brother	no response	Yes

APPENDIX G

Weekly and Daily schedule of inquiry lessons



Phase 1	10/15-10/19 Week 1: Characters and tree maps	
	Day 1	Introduction of characters and introduction of tree map
	Day 2	Whole class: identified characters in <u>Cookie's Week</u>
	Day 3	Whole class: identified characters in <u>The Lion and the Mouse</u>
	Day 4	Whole class: identified characters in <u>Rainbow Fish</u>
	Day 5	Whole class: identified characters in <u>The Three Billy Goats Gruff</u> . Reenact parts of story with props.
	Listening center activities: Students listened to a story and drew the characters from the story in their Response journals (spiral bound notebooks). Students matched pictures from Day 1 lesson independently at their desks.	
	10/22 – 10/26 Week 2: Characters and setting	
	Day 1	Introduction of setting and review of characters
	Read aloud: <u>The Recess Queen</u> Use tree map to identify characters and setting	
	Day 2	Whole class: identified characters and setting in <u>Rainbow Fish</u>
	Day 3	Whole class: identified characters and setting in <u>Inside A Barn in the Country</u>
	Day 4	Whole class: identified characters and setting in <u>Corduroy</u>
	Day 5	Students practiced recalling and retelling a story that I told to them orally with no pictures.
	Listening center activities: Students listened to <u>Miss Nelson is Missing a</u> and identified the characters and setting of the story in their response journals.	
	10/29 – 11/2 Week 3: Characters and setting	
Day 1	Focus on High Frequency Words	
Day 2	Focus on High Frequency Words	
Day 3	Whole class; identified characters and setting in <u>The Little Old Lady Who was Not Afraid of Anything</u>	
Day 4	Whole class; identified characters and setting in <u>The Mitten</u>	
Day 5	Assessment: The Little Red Hen. Read the story and students identified the characters and setting without assistance.	
11/5 – 11/9 Week 4: Event		
Day 1	Whole class: identified the event in <u>What Will I Do Without You?</u>	
Day 2	Whole class: identified the event in <u>Caps for Sale</u>	

Phase 2	Day 3	Whole Class: identified the event in <u>Goldilocks and the Three bears</u>
	Day 4	Whole class: identified the event in <u>The Recess Queen</u>
	Day 5	Whole Class: identified the events in <u>A Pocket for Corduroy</u>
<p>Listening center activities: Students listen to <u>What Will I do Without You?</u> <i>a</i> and identified the characters and setting of the story in their response journals.</p> <p>Students match characters, setting, and event from <u>Goldilocks and the Three Bears</u> on a worksheet.</p>		
11/12 – 11/16 Week 5: Pretelling phase		
Phase 2	Day 1	Whole class: order event of "Going to lunch" orally <i>Introduction of a flow map</i>
	Day 2	Whole class: order event of "ending lunch recess" orally
	Day 3	Whole class: order event of "making a bagel for breakfast". Teacher used realia (bagel, cream cheese, etc.)
		Whole class: order event of "going to Roll and Write"
	Day 4	Whole class: order event of "Going to the bathroom"
	Day 5	Whole class: order events of book <u>The Lorax</u> during interdisciplinary time
	Review of Day 1-Day 4 lessons.	
	Assessment: Students order the events of "getting our book boxes" on a flow map. Orally sequence events to teacher	
	Listening center activities: Students listen to <u>Clifford Visits the Hospital</u> <i>a</i> and identified the characters and setting of the story in their response journals.	
11/19 – 11/21 Week 6: No lessons, Thanksgiving		
Assessment: 5 Picture Narrative (only focus students)		
11/28 – 11/30 Week 7: Ordering the sequence of events in a story		
Phase 3	Day 1	<u>Snowy Day</u> : flow map and retelling to a partner
	Day 2	<u>The Doorbell Rang</u> : flow map and retelling to a partner
		Assessment: Focus student retelling to teacher
	Day 3	<u>Too Many Tamales</u> : problem and solution: flow map and retelling to a partner
	Day 4	<u>Boomer's Big Day</u> : problem and solution
	Listening center activities: Students listen to <u>Old Black Fly</u> and identified the characters and setting of the story in their response journals.	
12/03 – 12/07 Week 8: Author's study/ school to home retelling/ vocabulary development/ summary of a narrative		

	<p>Day 1 Introduce author Gary Soto (facts about his life) Brainstorm vocabulary and Reread Too Many Tamales</p> <p>Day 2 Introduce key vocabulary for <u>Big Bushy Mustache</u> Read the story <u>Big Bushy Mustache</u></p> <p>Day 3 Review vocabulary/ Reread <u>Big Bushy Mustache</u>./ Send home parent retelling letter</p> <p>Day 4 Informal group survey asking students if they retold the story last night, to whom, and in what language Read <u>The Little Car</u> (Mi Carrito) and introduce key vocabulary</p> <p>Day 5 Review vocabulary/ Reread <u>The Little Car</u> and remind students to retell story at home</p> <p>Listening center: <u>I Want my mom</u> Students identify characters and setting in their response journals.</p>
	12/10 – 12/14 Week 9: Author's study/ school to home retelling/ vocabulary development/ summary of a narrative
	<p>Day 1 Informal group survey asking students if they retold <u>The Little Car</u> Introduce author Arthur Dorros (facts about his life) Introduce key vocabulary for book <u>When the Pigs Took Over</u> Read the story <u>When the Pigs Took Over</u></p> <p>Day 2 Review key vocabulary/ Reread <u>When the Pigs Took Over</u>/ Summarize story whole class/ send home parent retelling paper</p> <p>Day 3 Introduce key vocabulary for book <u>La Isla</u> and read story</p> <p>Day 4 Review key vocabulary/ Reread <u>La Isla</u>/ Summarize story whole class/ send home parent retelling paper</p> <p>Day 5 Make connections between two books read. Introduce Winter Break retelling homework to students. Assessment: Retelling of <u>Big Bushy Mustache</u></p>
Phase 4	1/9-1/11 Winter homework and home retelling data collection
	1/22-1/24 Week 10: Scaffolding story comprehension with pictures and props
	<p>Day 1 Read <u>Brown Bear Brown Bear</u> using pictures of animals to scaffold</p> <p>Day 2 Read <u>I Went Walking</u> using pictures of animals to scaffold</p> <p>Day 3 Read <u>Little Old Lady Who Swallowed a Fly</u> using pictures to demonstrate sequence and to scaffold comprehension.</p>
	1/31-2/1 Week 11: Scaffolding story comprehension with props and interaction
	<p>Day 1 Read <u>The Old Man and His Door</u> scaffolded with props Assessment: Retelling of <u>The Old Man and His Door</u> with 3 focus students</p> <p>Day 2 Assessment: Retelling of <u>The Old Man and His Door</u> with 3 focus students</p>

APPENDIX H

Daily whole class pretelling posters

Whole class pretelling posters	Oral Sequence
	<p>Going to Lunch We line up We get our food We sit down and eat</p> <p>After Recess We line up We go to class We sit on the math carpet</p>
	<p>Making a bagel for breakfast I get the bagel, spoon, and cream cheese I put cream cheese on the bagel I eat the bagel</p> <p>Frog Game We sit down on carpet Pick a person Give the frog to them and switch</p>



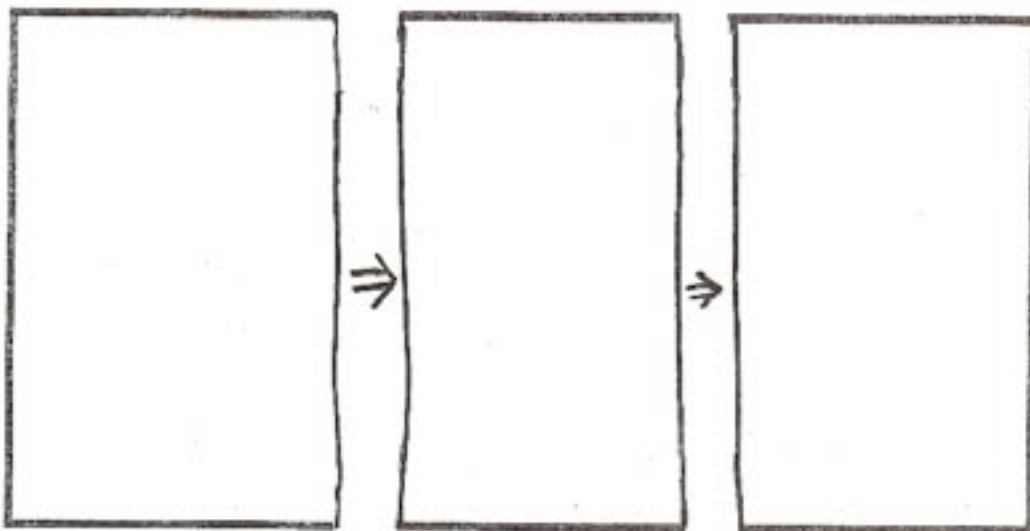
Going to girl's bathroom
I do the sign
Miss West say's "go"
We [I] go to the bathroom

Going to the boy's bathroom
I do the sign
Miss West says "go"
I find a buddy
We go to the bathroom.

APPENDIX I

Flow-Map sequencing worksheet used mid-process assessment
Students drew the sequence of events and labeled them *FIRST*, *NEXT*, *LAST*

Name: _____

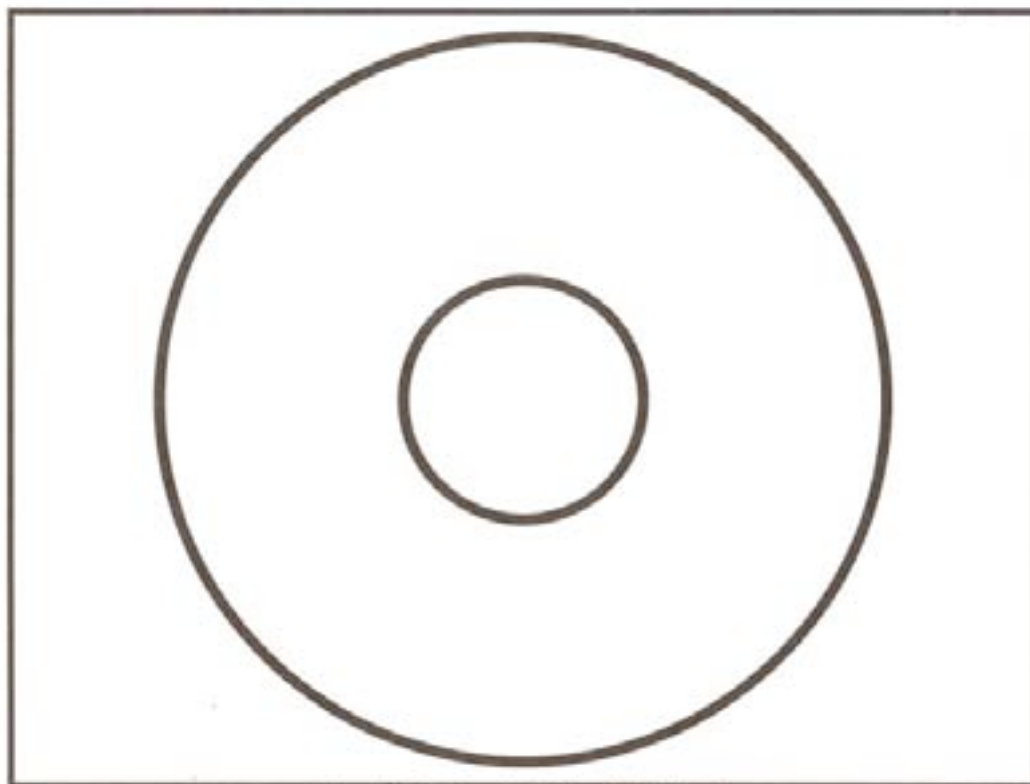


APPENDIX J

Thinking map: Circle Map

Used to show information regarding each author we studied

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Circle Map for Defining in Context

APPENDIX K

Author's Study Circle Map

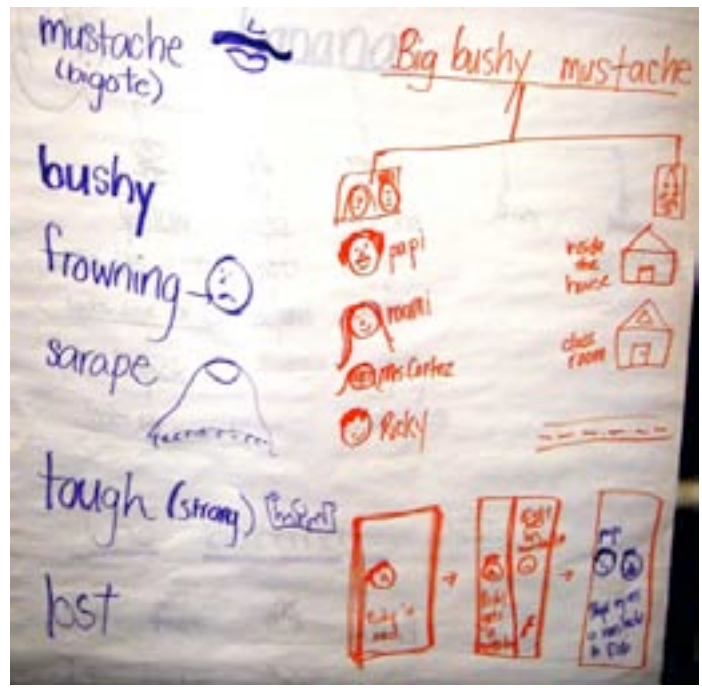
Used to show information regarding each author we studied



Meet Author Gary Soto featured in the center of a Circle Map. The following information is written and taped to the inner circle: He went to Fresno City College. Born April 12, 1952 in Fresno, CA. He likes tennis, basketball, traveling, and gardening. He discovered great writers when he was 20 years old. He speaks Spanish.

APPENDIX L

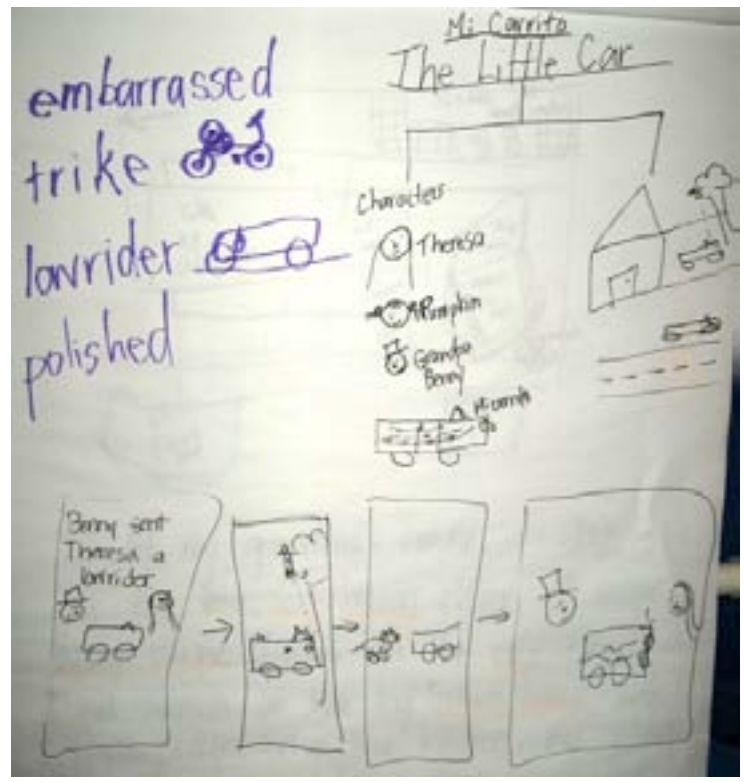
Author's Study Lessons
Posters created whole class.



Big Bushy Mustache
by Gary Soto

On the left in purple: Key vocabulary: mustache (bigote), bushy, frowning, sarape, tough (strong), lost

On the right in orange: Tree map with characters and setting and a flow map helping to summarize the story.



The Little Car (Mi Carrito)
by Gary Soto

On the left in purple: Key vocabulary: embarrassed, trike, lowrider, polished

On the right in black: Tree map summarizing story.



When the Pigs Took Over
by Arthur Dorros

On the left in teal: Key vocabulary :
village, villagers, snails, violin, and marched

On the right in green: Tree map summarizing story.



Isla
by Arthur Dorros

On the left in teal: Key vocabulary:
isla (island), abuelita (grandma), wave, and jewel

On the right in black: Tree map summarizing story. (Day 4)

APPENDIX M

Sample of letter sent home for retelling assignment (English and Spanish)

12/5/07

Dear K-parents,

In language arts, we are learning how to retell stories. We read a story in class. We talked about important vocabulary. We discussed the characters, setting, and the events of the story (what happened). Students have filled out a paper to help them remember what we discussed. Tonight, as a part of homework, it is their job to retell the story “Big Bushy Mustache” by Gary Soto to you! I have reminded them that you do not know the story, so they need to tell you the names of the characters and the details of what happened.

If they are having trouble retelling the story, here are some questions you can ask:

Who were the characters?
 What was the setting?
 What happened in the story?

What was the problem?
 How did the characters fix the problem?

Please fill out the part below to help me know if students understand how to retell.

My child DID retell the story.

They remembered to include the following in their retelling:

- characters (who were the important people)
- setting (where story happened)
- events of story (what happened/problem and solution)

Was the story in order? Did they tell you what happened at the beginning, middle, and end or did they tell you the story out of order?

Yes, in order no, out of order

Did you need to ask them questions from above to help you understand the story?

Yes no

My child DID NOT tell me the story.
 Why not?

12/5/07

Estimados padres de Kinder,

En la clase de lengua estamos aprendiendo a contar un cuento que hemos escuchado. En la clase, leemos un cuento. Hablamos sobre el vocabulario que es importante. Hablamos de los personajes importantes, el escenario, y los eventos (lo que pasó) en el cuento. Los estudiantes han escrito un trabajo en clase para ayudarles a recordar todo que lo discutido en clase. Esta noche, como parte de la tarea, es el trabajo de los niños contarles el cuento "Big Bushy Mustache" (Bigote Grande) de Gary Soto a ustedes. Les dije a los niños que ustedes no conocen el cuento y por eso los niños necesitan incluir los nombres de los personajes y todos los detalles de lo que pasó en el cuento.

Si su niño tiene dificultad en contar el cuento, aquí hay preguntas que ustedes pueden hacerle:

¿Quién son los personajes?

¿Cuál es el escenario?

¿Qué pasó en el cuento?

¿Cuál es el problema?

¿Qué hicieron los personajes para resolver el problema?

Favor de rellenar la parte de abajo para ayudarme a entender el aprendizaje de su niño.

Mi niño me contó el cuento.

El/ella recordó lo siguiente cuando contó el cuento:

los personajes (personas importantes del cuento)

el escenario (donde pasó todo)

los eventos de cuento (que pasó/ problema/ resolución)

¿El cuento tenía orden? ¿El cuento tenía un principio, un medio, y un final o no tenía un orden?

Sí, tenía orden no, sin orden

¿Necesitaban ustedes pedir más información sobre el cuento o usaron las preguntas de la parte superior de este página?

sí

no

Mi niño no me contó el cuento

¿Por qué?

APPENDIX N

Winter Break Home-School Retelling Letter and Forms sent to parents
Each student received 2 sets of retelling forms.

December 2007/ Diciembre

Dear parents,

In language arts, we have been working very hard to learn the concept of retelling a story. I would like it if you would continue practicing this concept during the winter vacation. I have included a reading list where students can write down the books that they have read during the break. I have also included some summary papers that students can fill out. Please have your child pick one or two books that they enjoyed and have them fill out the summary sheet. They will have to draw the characters, setting, problem, solution, and then order the events. All of these can have pictures and writing if they choose. Then, please have them tell the story to someone in the family. This will help them develop their oral language skills. It is okay if they all of these activities in Spanish. Thank you very much for taking the time to read and summarize books with your child. This practice is so very important to your child's success in school and in developing their love of reading. Have a wonderful vacation sharing stories with your family.



See you in January,
Miss West

p.s. Please do not hesitate to tell your child stories that you know instead of reading them stories. Telling stories is just as important. They can summarize stories that you tell just as easily! Tell them stories about when you were 5 years old. They will love it! ☺

***For parents who are looking for another project. One very powerful project you can do is to create a book about your family with your child. I would love to put books made by my students and their families in our class

Estimados padres:

En la clase de lengua trabajamos mucho en clase con el concepto de contar un cuento. Me gustaría mucho si ustedes pudieran practicar este concepto con su niño/a durante las vacaciones. Yo he incluido una lista de lectura donde los estudiantes pueden apuntar todos los libros que ellos leen durante las vacaciones. También yo he incluido trabajos de resumen. Por favor pídale a su niño que elija uno o dos de los libros que le han gustado más y rellene los trabajos de resumen. Su niño/a dibujará los personajes, escenario, problema, solución, y los eventos en orden. Puede responder en forma de dibujos o escritura. Después, haga que su niño le cuente el cuento a alguien de la familia. Esto ayudará a su niño/a a desarrollar su lenguaje oral. Está bien si todas la actividades son en español. Muchísimas gracias por tomar el tiempo para leer y resumir los cuentos con su niño/a. Esta practica le ayudará su niño/a a tener éxito en la escuela y también desarrollará su amor por la lectura. Tengan unas buenas vacaciones compartiendo cuentos con su familia.

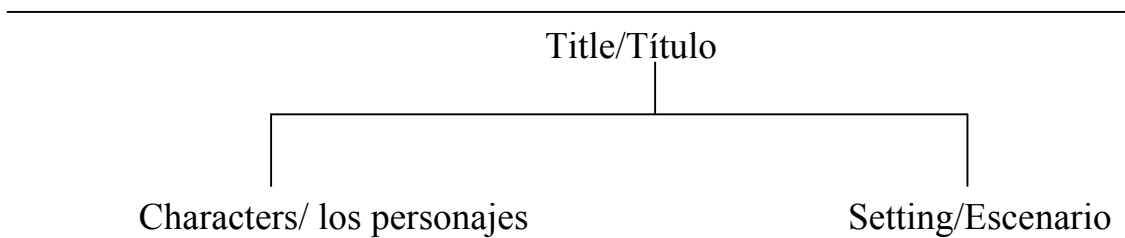


Hasta enero,
Miss West

P.D.: Por favor no dude en contarle sus propios cuentos a su niño en vez de leerlos. Contar un cuento es muy importante también. Su niño puede resumir sus cuentos. Cuénteles cuentos sobre su niñez o cuando usted tenía 5 años. ¡A su niño le gustaría mucho!

*** para los padres que quieren un proyecto más. Un proyecto MUY beneficioso es el de crear un libro sobre su familia. Me encantaría tener libros hechos por las familias en nuestra biblioteca de la clase.

Summary of a story/ Resumen de un cuento

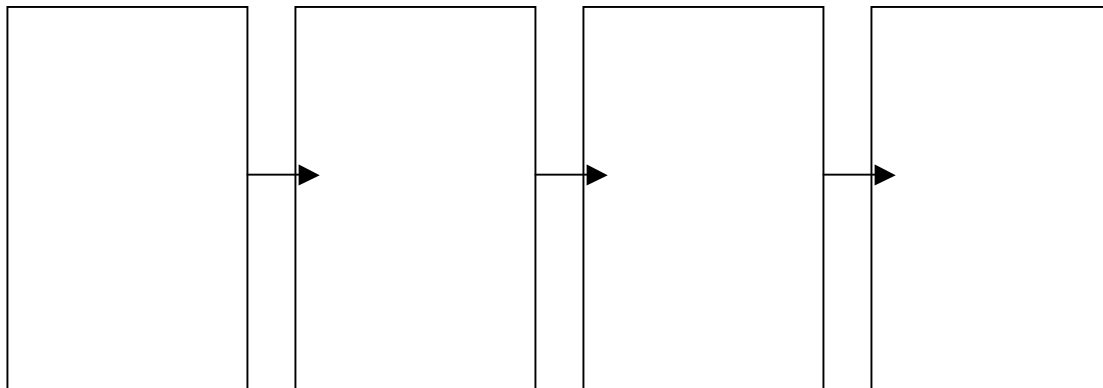


Problem/ problema

solution/ solución

***the original version of this page was oriented horizontally to allow for larger sequencing boxes.**

Events in story in sequence/ los eventos del cuento en orden:



What is are some new words that you learned from the story?/ ¿Qué son algunas palabras nuevas que aprendiste del cuento?

—

Did you like the story?/ ¿Te gustaba el cuento? 😊 😐 😞

Now, tell this story to someone in your family who has not heard the story. Don't forget to tell them all the details (characters, setting, problem and solution)./

Ahora, diga el cuento a alguien en tu familiar quien no ha escuchado el cuento. No olvides decirle todos los detalles (personajes, escenario, problema y solución).

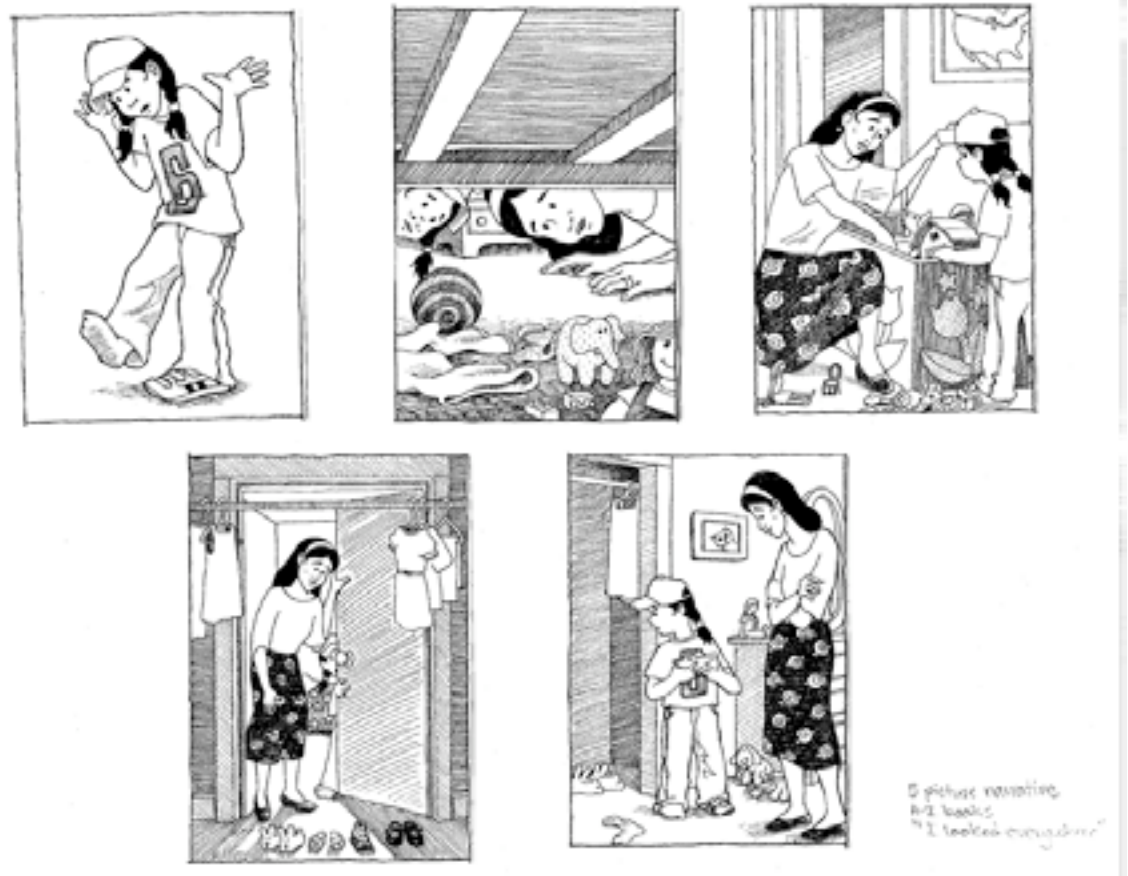
Who did you tell the story? / ¿Quien has dicho el cuento? _____

Did they like the story?/ ¿Él o ella le gustó el cuento? 😊 😐 😞

APPENDIX O

5 Picture Narrative Assessments 1 and 2

I used books from the Reading A-Z website (www.readinga-z.com). This site provides leveled reading books that can be downloaded and printed for use in the classroom. I chose two books: "I Looked Everywhere" (Level C) and "I Need An Eraser" (Level D). I printed each story and cut them down to 5 pictures each.





APPENDIX P

The Doorbell Rang by Pat Hutchins 281 words

"I've made some **cookies** for tea," said **Ma**.
 "Good," said **Victoria and Sam** "We're starving."
 "Share them between yourselves," said Ma. "I made plenty."

"That's six each," said **Sam and Victoria**.
 "They look as good as Grandma's," said Victoria.
 "They smell as good as Grandma's," said Sam.
 "No one makes cookies like Grandma," said **Ma** as the doorbell rang.

It was **Tom and Hannah** from next door.
 "Come in," said **Ma**. "You can share the cookies."

"That's three each," said **Sam and Victoria**.
 "They smell as good as your Grandma's," said Tom.
 "And look as good," said **Hannah**.
 "No one makes cookies like Grandma," said **Ma** as the doorbell rang.

It was **Peter and his little brother**.
 "Come in," said **Ma**. "You can share the cookies."

"That's two each," said **Victoria and Sam**.
 "They look as good as your Grandma's," said **Peter**. "And smell as good."
 "Nobody makes cookies like Grandma," said **Ma** as the doorbell rang.

It was **Joy and Simon** with their four cousins.
 "Come in," said **Ma**. "You can share the cookies."

"That's one each," said **Sam and Victoria**.
 "They smell as good as your Grandma's," said **Joy**.
 "And look as good," said **Simon**.
 "No one makes cookies like Grandma," said Ma as the doorbell rang.

and rang.

"Oh dear," said **Ma** as **the children stared at the cookies on their plates**.
 "Perhaps you'd better eat them before we open the door."
 "We'll wait," said Sam.

It was **Grandma with an enormous tray of cookies**.
 "How nice to have so many friends to share them with," said Grandma.
 "It's a good thing I made a lot!"

"And no one makes cookies like **Grandma**," said **Ma** as the doorbell rang.

APPENDIX Q

The Old Man and His Door by Gary Soto

In Mexico there's a little song that goes like this: "La puerta. El Puerco. There's no difference to el viejo." That's because to a viejo, an old man, they sound so much alike- especially if he's not listening carefully. Of course in Spanish "puerta" means "door," and "puerco" means "pig." So, young or old, if you don't listen carefully, it can get you in trouble!

This is the story of **an old man** in a little village who was good at **working in the garden**, but terrible at listening to his wife. He could grow the biggest tomatoes and the hottest of the hot *chiles*. His **chickens** were large and white, and his **pigs** as plump as water balloons.

But when his wife called him, he would hurry into his garden and pick up a hoe, pretending to be busy. Later, over dinner, he'd say, "*Vieja*, I didn't hear you."

One Sunday, while he was **giving their dog, Coco, a bath on the porch, his wife came out of the house dressed in her best clothes**. She was off to her *comadre's* for a barbeque.

"I don't want you to be late, *Viejo*," she warned.

"I won't," he promised. "Just let me finish here."

But right then **Coco jumped from the tub and ran away**, with a mountain of **suds on his back**. The **old man** dropped the soap and scrub brush and **ran after him**. They circled the house three times and the avocado tree nine times, with the chicken and pigs stampeding behind.

"I want you to bring *el Puerco*," the wife screamed each time he came around the house. "Did you hear me? *El puerco*. Don't forget to bring the pig!"

"*Si, Entiendo*. I hear you!" He panted as he ran, not really listening. Finally Coco ran into the tomato vines, where the **old man caught him and carried him** back to the tub.

The **wife left**, dizzy from watching. She closed the gate behind her and set off up the road.

The old man started Coco on another bath. When he finished he scratched his head and said to himself, "*Pues*, I don't know why my wife wants me to bring a *puerta*."

But he didn't dare argue. He shrugged and **unscrewed the front door**. Then he heaved it **onto his shoulders** and headed up the street.

After a mile **he stopped to rest, near a small, shabby house**. Out front was a **little girl** taking care of **her baby sister**, who was **crying**.

"*¿Qué pasa?*" the old man asked. "What's the matter?"

"The baby is bored," the girl answered. "She has nothing to play with except her fingers and the hole in her pocket."

"*Pobrecita*," he said, as he combed her soft hair with his fingers.

Suddenly the old man had an idea. He took the baby into his arms and brought her to the door. He placed the **baby on one side**, and himself on the other. Together **they played peek-a-boo and "tantan, who's there?"** until the baby gave him a kiss and gurgled happily.

The old man continued on his way to the barbeque, whistling and playing kick-the-rock. The road was empty and the blue sky as wide as a hat.

Then, as he passed under a tree, the door bumped a beehive hanging from a vine.

All around him buzzed a swarm of angry bees.

"*Ay, ay, ay*," he shouted, and ran until his legs grew tired. "These bees are too fast!" Panting, **he lay down with the door on top of him, until the bees buzzed past**. Then, slowly, he **opened the peephole** and saw only a square patch of sky.

"That was close!" he said, and **rose to his feet**. The **old man looked at the beehive** and imagined the honey inside. No point in wasting it, he thought. So he drained the honey into his hat, balanced it on the door, and continued on his way.

Soon a ragged **goose dropped from the sky and landed on the door**, now heavier by the weight of a few scruffy feathers.

"*Por favor*, rest on my door," the old man offered. "Ride as long as you want."

The ragged goose honked gratefully. She rode for a mile, and when the oldman stopped to rest, the goose flapped her wings and flew away. The old man wiped his brow and looked back at the door.

“What’s this?” he asked, light in his eyes. **He felt the weight of a big egg** in his palm.

“*Ay, dios,*” he said beaming. “I’m a lucky man!”

He started off again with the door on his shoulders. But before long he heard shouts coming from the lake. He shaded his eyes and looked toward the water.

“*Ayúdame!*” a boy screamed. “Help me!”

The old man ran down to the lake. **He threw the door into the water** and paddled out to the drowning boy. He hauled him onto the shore, where they both panted with relief. A turtle wriggled from the old man’s shirt, and a fish jumped from his pocket.

The boy thanked him a thousand times. “*Mil gracias,*” he said.

“Just promise me,” the old man said as he steered toward shore, “you’ll listen to your parents and stay dry until you can swim.”

On land the old man brushed a wet leaf from the boy’s face. Then he lifted a **fish** from the boy’s shirt. “*Mira,* another one,” he said, admiring its gleaming scales. **He placed it in his pocket.**

The old man waved good-bye and balanced the dripping door on his shoulders. Now he hurried back to the road, because he knew he was late to the barbecue. His wife would be angry.

But he stopped after only a few minutes, when he saw a **young man** trying to load furniture into a **wagon.**

“Here, let’s use this,” the old man said, patting the door. **He propped it against the wagon so they could use it as a ramp.** Then they loaded chairs, tables, and a large **piano** that tinkled as they pushed.

“*Muchísimas gracias,*” the young man said.

“*De nada.* You’re welcome,” the old man replied. “I never knew a door had so many uses.”

Together they placed the **door on the old man’s shoulders.** **The young man balanced two watermelons on either side.** “These are from my garden,” he said.

The old man hurried along with his gifts and finally arrived at the *comadre*’s house. The barbecue was in the **yard.** There was music playing, and a donkey piñata hung from the tree.

“I’m here!” he announced. The door slid from his shoulders.

“*¡Ay, dios!*” cried his wife. “What are you doing with the door?”

“*Pues,* you told me to bring it,” he said, wiping his brow. “It was hard work.”

“I said to bring *el puerco,* not *la puerta!*” **She wheeled around to her comadre.** “He never listens to me. I ask him to bring the pig, and he brings the door!”

The old man had to laugh. **He took the egg from his pocket** and said, “But look what else I brought.”

“*Un huevo?*” she said with surprise.

“*Sí.* An egg, and some honey, a fish, and these watermelons! And even this,” he said, and **gave his wife the kiss** from the baby.

“You brought all this?” His wife blushed.

“*Sí.* Let me tell you how it happened...”

“Tell us over dinner,” the *comadre* interrupted kindly.

They barbecued the fish, boiled the egg, sliced the watermelons, made a table of the door, and place the honey hat in the center.

La puerta. El puerco. There’s no difference to *el Viejo!*

APPENDIX R

Summaries of three stories by a colleague

Title of Book	Summary	Characters	Setting
<u>The Doorbell Rang</u> by Pat Hutchins	This story is about a brother and sister at home with their mother. The mother made cookies, which made the kids very happy. When they were about to start eating their cookies the doorbell rang. They let their friends into share cookies with. More and more people stop by, making everyone's portions smaller and smaller. When they were about to have less than one each, the Grandmother showed up with a bunch more cookies for everyone to try.	Mother, kids (Victoria & Sam), 10 friends, & grandmother	At home in their kitchen.
<u>Big Bushy Mustache</u> by Gary Soto	A young boy named Ricky was upset at times because people always thought he looked like his mother. He wanted people to say he looked like his father. In class they were putting a Cinco de Mayo celebration together. Each student was able to pick different props for the event. Ricky didn't get excited until he was shown a big bushy mustache. He picked that prop and played with it all day. He felt like a grown up in it. When the school day was over the students were supposed to leave their costumes and props in school. Ricky decided to sneak his home. By the time he got home and went to show his mom he realized it was gone. He became very upset and told his mother the whole story. Later that night he told his dad too. The next morning Ricky's mother and father surprised him with a new mustache for the school celebration. His father had also shaved off his real mustache to make Rickie feel more of a connection to his father.	Ricky, mother, father, & teacher	Street going to & from school, classroom & house
<u>The Old Man and His Door</u> by Gary Soto	In this story there is a folk song about an old man and his wife. The old man is great with gardening/ farming but has a problem with listening to what his wife says. One day an old man and his wife had a barbecue to go to at a friend's house. When it was time to leave the man was busy giving their dog a bath. His wife left before him and told him to bring their pet pig with him. The man was busy with other things and didn't hear her correctly and thought she said to bring the door. As he was walking to the party with the door on his back he ran into different situations where his door came in handy. He used his door to play with a child, protect him from bees, provided a resting place for a goose, float out to a boy drowning, and as a ramp for a mover. After each event he was rewarded with something special. When he got to the party his wife told him that he did not follow her directions. To make up for it he showed her his presents: a fish, egg, honey & 2 watermelons. All of their friends shared in the goodies together.	Old man, his wife, a goose, a drowning boy, a girl & her little brother, moving man, their friends	At the Old Man's home, on the street walking to the BBQ, a pond their friends backyard