

**Arab Children's Narrative Development Measuring Narrative Interaction &  
Narrative Intervention in Arab-Speaking Children by  
DO-BINE and DO-FINE**

Dortmunder Beobachtungsverfahren zur Interaktions-und  
Narrationsentwicklung und Dortmunder Forderansatz

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*Dedication*

*To My Family for Being So Supportive and Patient Throughout  
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### **Abstract**

This dissertation represents a pioneering study in the Arab world, in which scientific data on children's language is still lacking, and this holds especially true for the development of narrative competence in early childhood. Our review of the situation in the Israeli school system found a lack of suitable normative identification and classification measurement and evaluation tools which would make for a methodical, informed examination of early childhood development both on the individual and the system levels. This gap is particularly severe concerning tools for the Arab sector. Our thorough examination of the literature in the field of narrative competence acquisition found that no appropriate assessment tools were available for Arabic-speakers in early childhood, nor any intervention of the concept type used in our research. The urgency of filling this gap for the Arab sector has been highlighted by reports of pupils' low achievement levels in national and international tests.

The goal of the present research was to measure the development of Arab children's narrative competence and to investigate whether its acquisition can be speeded up through the implementation of an intervention programme based on the principles of the interactive approach, which relies on socio-dramatic play-acting of genuine day-to-day experiences, whereby children's social, emotional, cognitive, linguistic and imaginative resources are integrated. The intervention was adjusted to the Arabic children's developmental age; in addition, the children were asked to construct and develop their ideas and those of their playmates. We assumed that the narrative competence of all children in all three global dimensions would increase with age, and further that improvements would take place in the research group due to the intervention programme administered to them, and finally, that a correlation would be found between the three global dimensions.

## ABSTRACT

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The research took the form of an experiment, in which the experimental group was exposed to the intervention while this was not the case for the control group. Measurements of narrative competence were taken in both groups before and after the intervention.

The research sample consisted of 124 children of the two age groups 3-4 and 5-6 years. The sample was divided randomly into 60 children in the research and 64 in the control group. The children were chosen from 4 kindergartens attended by younger and older children. All children were native speakers of Arabic, with no developmental problems.

We used the DO-BINE program which assesses narrative competence, and adapted it for speakers of Arabic. Below we present a description of "the improved concept" intervention which was done by building a "fruit and vegetable market DO-FINE".

The results show that the 5-6 year olds achieved higher scores than the 3-4 year olds in all three narrative competence measures, with the increase in the dimension of coherence being the highest. A comparison between boys and girls shows that the impact of the intervention was similar for both sexes.

The adaptation of the instrument to the Arabic language will make it possible to map the level of spoken discourse and linguistic competence before school age.

The findings of this study can help administrators and education-policy makers with the treatment of children in the development of spoken language skills and their emerging literacy in kindergarten. Moreover, the research will contribute to the discovery of new ways to develop materials and assessment instruments for the spoken language, and to design intervention materials for the fostering of language in kindergarten. The study may also serve for professionals in kindergarten as the basis for a selection system, i.e. the diagnosis, assessment and treatment of young children, including those with special needs.

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## 1. Introduction

Mastery of the spoken and written language is the main condition for a person's integration into society. The present work is a pioneering study conducted in the Arab world, in which data on young preschool children's development of narrative competence and linguistic ability is scant indeed. The development of narrative competence is complex and requires the integration of cognitive and linguistic domains (Paul & Smith, 1993), and, in spoken narratives, of the pragmatic-interactive domain as well (Quasthoff & Katz-Bernstein, 2007).

In this study we assessed narrative competence by reconstructing a "real life event" with children who are native speakers of Arabic and free of language development problems. After adapting it to speakers of Arabic, we used the DO-BINE program (Quasthoff, 2008), with the two-fold aim of turning this professional instrument into a diagnostic tool for teachers to measure the narrative competence of children entering formal school education as well as for the assessment of intervention programmes for the enhancement of narrative competence.

There are a number of diagnostic and assessment instruments of narrative competence in Hebrew, which are mostly English in origin and have been translated both into Hebrew and Arabic, but none of these have been validated scientifically. Researchers and teachers have thus been compelled to adopt the norms of the English language, and it is this lack of an instrument, appropriate for Arabic and Arabic culture that the present study intends to remedy.

In Israel's school system we found a total lack of appropriate normative instruments aimed at identifying, selecting, diagnosing, measuring or assessing development at preschool age both at the individual and social levels in a systematic way. This lack is especially severe in the Arab sector (Briznitz & Yamin, 2008). The development of narrative competence has been measured in many languages with a variety of instruments, but hardly any research at all has been conducted on this important subject among Arab children.

The present study employs the interactive approach to narrative development as exemplified in the work of Quasthoff and her associates (e.g., Hausendorf & Quasthoff, 1992, 1996; Nickolaus, Quasthoff, & Repp, 1984; Quasthoff, 1986, 1995, 1997), which takes the communicative dyad as the principal unit of analysis. The child and his/her more experienced interlocutor are seen as part of the interactive situation as a whole. Thus, although development can be viewed as taking place in the child as he/she gains communicative competence, it is more properly viewed as part of a holistic development of storytelling in conversation and not as change in the person per se. This approach maps out in micro-analytic detail how participants in an interaction contribute their different narrative competencies to the generation of the storytelling situation. Descriptions include for example how a participant gains the floor, maintains the telling ability of his/her narrative and reciprocally keeps up the activity or signals its close.

Originally based on the tradition of conversation analysis, this approach has expanded the boundaries of analysis by making the cognitive and linguistic processes involved in narrating subordinate to the overarching context. An example of this is that the sequential arrangement of the interaction is now of prime importance (Graesser, Gernsbacher & Goldman, 2003).

Although the interactive situation in early parent-child interactions is characterized as asymmetrical (due to their different communicative competencies), this imbalance is gradually levelled with development. This new approach culminates in the claim that the same mechanisms which are constitutive of the situational achievement of narrating also hold as developmental mechanisms. To illustrate this approach, we mention the following patterns of an adult listener's contributions to the successful interactive communicative task (Hausendorf & Quasthoff, 1992; Quasthoff, 1997):

- Demands: the adult directs the child into appropriate moves by using local and global sequential implications in an age-specific way.
- Localization of global demands: the adult establishes local implications that steer the child into fulfilling global tasks.
- Explication of global demands: the adult explicates global implications which are normally obeyed without explication.
- Demonstration: the adult obeys his or her own sequential implications, thus providing a model for the child to make an appropriate move.
- As-if treatment: The adult treats a child's locally initiated move as if it had the global relevance that it should have, according to the rules of job fulfilment.
- Attribution: the child does not behave according to an age-specific demand; the adult offers an age-specific account of the child's refusal, thus assigning a specific development to the child.

Lack of varied exposure (literary and spoken) may be the explanation of the phenomenon that children of a low socio-economic background achieve less than those from a more well-to-do background (Cummins, 1981; Duke, 2001; Whitehurst, 1997). This gap in language achievement might account for gaps in reading acquisition among populations of varied socio-economic backgrounds. Indeed, data on reading competence collected in Israel in recent years (National Feedback for the System of Education, *Hebrew and Arabic Native Languages* 4, 1996) point to a worrying gap in favour of higher socio-economic classes and a similar gap between Jewish and Arab children in favour of the Jewish children (Shatil, Share, & Levin 2000). To this distressing data we can add a series of low achievements on national and international tests, especially among children of a low socio-economic background (The System of Education as Reflected by the MEITZAV Exam, 2012; Mullis, Martin, Gonzales & Kennedy, 2003). In recent years, several intervention programmes have been developed in

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kindergartens which have managed to enhance literacy by means of writing or reading stories (Aram, & Biron, 2004; Aram & Levin 2004; Whitehurst, et al., 1994).

Great importance has been attached to intervention programmes in kindergartens, especially in those for Arabic speakers. Our intention is thus to design and apply an intervention programme for Arab children which will promote the development of their vocabulary, global discourse competence, and general linguistic capability.

The intervention programme used in this study uses the natural support system of the adults involved, to enhance the ability of the children to understand everyday scripts, create stories from them and help them tell those stories to uninvolved children. It was necessary for our purposes to divide the programme into two narrative development levels, the first being the one where pre-narrative abilities are transformed into genuine narrative competences, and the second being the level of the literacy skills of writing and reading stories.

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## 2. Literature Review

### 2.1 Definitions of Narrative

The term "narrative" derives ultimately from Latin and means knowledge and expression competence. Today the term has a broader meaning, encompassing also cultural, historical, psychological, literary and educational aspects (Polkinghorne, 1995). A narrative's main focus is storytelling, which consists of three major components: The story itself, including the plot, characters and messages on a time-place continuum; the story's literary structure and genre; and the telling of it – the manner in which the story is told.

Each person has a narrative reflecting his/her identity, perceptions and interaction with their environment. The way in which a person puts together his/her story and attributes meaning to it is an inseparable part of his/her life narrative (Bruner, 1987, 1990).

Everybody tells stories, creates stories and thinks through stories. From early childhood, people communicate with their own selves and the environment via stories. Parents and teachers as representatives of culture and society pass on stories in an effort to promote children's cognitive, emotional and intellectual development, but stories also contain messages of cultural significance, shaping children's identity and personality as individuals and as part of the culture. Additionally, children begin quite early to tell stories to themselves and others. Children's primary world view is based on stories, which are like a door that allows interactive cognitive communication with the world and learning about the world and how to organize his/her own perceptions and world (Mitchell, 1981).

Narratives touch upon a great many domains: linguistic structures, attitudes, historical influence, an individual's identity etc. Narratives seek to describe an individual's personal space and the social-cultural context with which he or she interacts; they promote subjective understanding of the world as an ongoing process, which relies not only on facts, but also interprets reality in a continuous dialogue with oneself and others. Narrative interpretations

are expressed in a variety of ways and can teach us about individuals' inner world and their narrative, interactive cultural development (Geertz, 1990).

Turning now to more specifically linguistic definitions, the first thing to notice is that not every spoken or written utterance is a narrative: it is only called such when it represents a discourse unit the events of which are arranged in chronological order and which has a beginning, a body, and an end (Labov, 1982). A more comprehensive definition sees "narrative" as a complex genre which mostly includes a point and characters, in addition to a plot which connects events on a continuum over a broad time span so as to provide comprehensive explanations or consequence (Smith & Sparks, 2009). A more narrow definition regards as narrative the answer to an open-ended request which calls for spontaneous storytelling such as "Tell me about ...your life/ a happy occasion". Chase lists a number of other aspects: a narrative can be either verbal or written, and may be produced during research, an interview or a conversation; it may be a short story focused on an event or on people, or a broad story on a significant aspect in the teller's life or a narrative about a person's life journey (Chase, 2005). A similarly broad definition is found in social history and anthropology, where it denotes life-stories derived from a variety of tools such as interviews, observations and documents (Riessman & Speedy, 2007).

Although there are multiple definitions of the term "narrative", people from an early age are easily capable of determining whether an account is a narrative by using their linguistic knowledge and applying their interest in stories and dialogues about their everyday activities (Nelson, 1989).

Perhaps the most accepted definition of "narrative" is that proposed by Bruner (1986), whose essential constituents are an agent, an action, a goal and setting and practical instruments for the plot.

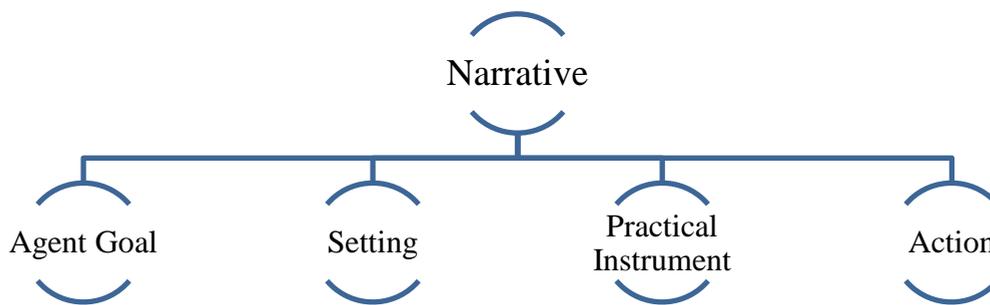


Figure 2.1 Narrative

### 2.1.1 Consensus Regarding Different Definitions of "Narrative"

Researchers maintain that "sequence and consequence" are aspects shared by all narratives, which means that events or actions are selected, organized, connected and evaluated as significant for a specific group of people (Riessman & Speedy, 2007). Most researchers agree that there is a broad, common ground to all definitions of "narrative" and that for a text to be a "narrative" it has to include three components: narrator, characters and a plot (Ruth & Kenyon, 1996). The plot creates systematic, adhesive associations among events and turns them into a single, temporally connected unit (Polkinghorne, 1988), and it transforms a continuum of events into a significant development, such as the point of a story (Hinchman & Hinchman, 1997). All of the above mentioned components are included in Bruner's definition (1989).

## 2.2 History of Research into Narrative

This section will provide a brief sketch of how narrative research has developed. For a more detailed and systematic discussion of some of the work relevant to this study see section 2.3.

In the 1920s and 1930s two pioneering narrative-related studies were published. The first of these was a study by the Russian linguist Propp (1928) in the structure of folk tales, while

the second, by Bertlett (1932), a psychologist, became the basis for text structure research. The tendency in the second half of the twentieth century was to revert to research on structure and the story's central place in it, paying more attention to structure than to content, and more to mental schemas than to ideas. Different text-analytic approaches have been developed, most prominently that of narrative analysis. Some scholars have emphasized the narrator's point of view, his/her attitude to the events and their significance (e.g. Labov 1972, 1975). Other linguists have been interested in the structure of narrative (e.g. Longacre, 1981, 1985 and Polanyi, 1982).

Psychology and text analysis researchers have focused on the organizational schema that governs a narrative's production, processing and reconstruction. Others have studied the psychological reality of schemas, for example Kintsch (1977), Van Dijk (1977) and Van den Broek (1988); they were interested in the issue of grammar use as a cognitive model which helps clarify the process of comprehending the story. Schank & Abelson (1977) among others have engaged with the issue of representing prototypical events in people's memory via scripts.

Until the 1970s research focused on the contents of tales and stories written for children and on the emotional meaning of stories made up by children. In the 1980s psychological-cognitive research developed, and the focus of narrative research shifted from content to structure; for instance, research by Peterson & McCabe (1983) analyzed some 300 stories about personal experiences produced by children aged between three and ten, using the structural narrative principle established by Labov as part of the concept of climax. Nelson et al. (1986-1991) examined children's ability to represent events in familiar prototypical everyday scripts. A third example of research on children's narrative texts is Stein & Glenn (1979), who studied the grammar in narrative texts produced by children and the way they understand the stories they hear.

Another research direction is inter-cultural comparison, involving anthropological and social analyses of the connection between the development of narrative competence and a person's cultural, social or linguistic background from a variety of perspectives. For instance, Chafe (1980) examined the way in which people from different cultural and linguistic backgrounds tell stories based on silent movies. Similar research was carried out by John-Steiner & Panofsky (1992), who compared the stories by children from different ethnic groups.

Yet another direction of essentially linguistic research is that by Slobin (1987, 1989, 1990, 1991), who looked at the content of stories told by children who had different first languages.

Another type of narrative competence research emphasizes the social-interactive aspect of narratives as a central feature of developing narrative competence. Following Bruner (1978), other researchers such as McNamee (1979), Miller & Sperry (1988) and Ninio (1988) have addressed the issue of young children's narrative behaviour and their interaction with their parents, as well as the stories children tell within the family (Blum-Kulka & Snow, 1992) and at school (Peled, 1994; Peled & Blum-Kulka, 1992). An additional research direction pertaining to narrative competence refers, on the one hand, to the mental representation of artificial events and their reconstruction via script theory developed by Schank & Abelson (1977) and, on the other hand, to the formal abstract organization of narratives as described by psychologists, which served as the basis for research among children (McCabe, Capron & Peterson 1991). Specific linguistic aspects that pertain to narrative competence have also been investigated, such as the use of tense and grammar (Bamberg, 1987; Behrens, 1993; Berman & Slobin, 1994), the passive voice (Slobin, 1992) and dependant clauses (Berman, 1988; Dasigner & Toupin, 1994, 1987; Goldman, 1987).

Expert linguists Labov & Waletzky (1967, 1997) were among the first to examine verbal everyday narratives. In the 1980s research findings were published describing narratives as

basic metaphors in psychology (Sarbin, 1986), as major cognitive schemas (Bruner, 1986, 1987), as major means of attributing meaning to ourselves and the world around us (Polkinghorne, 1988) and as bases for social interaction (Gergen & Gergen, 1986). These studies have lifted narrative from the domain of literary analysis and helped to introduce it to such disciplines as sociology, psychology, linguistics, discourse analysis, communications, cultural studies and so forth.

As this brief review has shown, many studies have been conducted in the domain of narrative research; more importantly for the present research, they have also revealed a lack of work discussing conditions among the Arab population in Israel and elsewhere. Books in Arabic dealing with the narrative domain are rare (Najem, 1996) and the few that there are do not discuss the issue of children's narrative development, let alone examine it in depth. Most available studies are translations of Western studies which are not specific to Arabic, and do not generate scientific results for Arab readers in their language. Hence, the research goal of the present study is novel, pioneering and informative.

## **2.3 Narrative from Different Theoretical Perspectives**

### **2.3.1 The Sociolinguistic Approach**

The sociolinguistic approach focuses on various forms of social interaction such as myth and folk tale. Sociolinguistic studies have increasingly been dealing with everyday discourse; see, for example, Labov (1972), who focused on dialogues among Afro-American adolescents. The uniqueness of those studies lay both in their analysis of the structure of verbal stories about personal experiences through monologues and their use of monological discourse analysis. This work paved the way to the study of the significance of the function of natural language in social contexts (Van Dijk, 1998). Labov (1972) claims that a story is a chain of events narrated as they actually occur. He mentions five components of an effective narrative:

abstract, orientation, complicating action, result and evaluation or means of evaluation, where the reconstruction of events and personal stories is accompanied by linguistic means without which the story would be meaningless and pointless. Abstract, orientation and result represent the referential roles pertaining to the world around us; evaluation refers to reasons for telling a story centring on the narrative point and its result.

The abstract includes reference to all of the narrative's components, not only the story but also to why it is told. Labov (1972) also recognizes a sixth element, the coda or summary, which wraps up the sequence of events and takes the listener back to the present moment of narration. The coda's main role is to emphasize the relevance of the complicating action and the results.

In order to evaluate children's ability to narrate, we will refer in the present study to three main dimensions: the semantic orientation for comprehending the story in general, the specific narrative means available to the narrator, and the interaction between narrators and their specific listeners (such aspects as speaker support).

Labov discusses three different kinds of point which a narrative may have: (1) a structural point, which is the goal at the base of the events narrated in the story; (2) a thematic point, with different stories potentially having a similar structural point but a different thematic point; (3) an emotional-affective point, relating to the narrator's evocation of tension, surprise or other emotional responses while telling the story to his/her listeners (Shen, 2002).

Shen states that discourse analysis focused on the structural point. The thematic point was researched mostly in literature, and the emotional-affective point was researched by those engaging with the readers' emotional responses. Shen emphasizes the significance of examining the linguistic markers which help us understand the specific meaning of the point of the narrative; Shen also notes that expression is of the utmost significance in the distinction between the three point types (op. cit.).

Labov (1972) paved the way to narrative discourse research in two ways: He examined non-expert speakers who spoke about their personal experiences, and he based the analysis of the stories on linguistic elements. Labov referred to both the structural-organizational level and to the linguistic-content level. Furthermore, he identified two types of content based on their role in the story: referential content which arises from the context and evaluative content which shapes the ideational contents of events.

According to Labov & Waletzky (1997) evaluation is unevenly distributed in a story, and a connection exists between the story's purpose or goal and its structure. They list the point of the plot structure hierarchy as lying between the complicating action and the result as a focus of evaluation. Evaluation proceeds from the story's focus and consolidates events around the climax point. Labov maintains that while evaluation appears in every story, it may or may not have a coda. Labov & Waletzky made a huge advance when they emphasized the pragmatic aspect of narratives. The present research is based on a further step in the interactive direction and emphasizes the acquisition of narrative competence in early childhood. The theory in our research is based on Vygotsky's approach (1987; see below 2.3.3.1).

Quasthoff & Katz's definition raises the issue of developmental problems; a solution is offered in our study, which presents a new and unique model for activating children in interaction (Quasthoff & Katz-Bernstein, 2007).

### **2.3.2 The Cognitive Approach**

The cognitive approach focuses on issues of perception, memory, learning, language, argumentation, problem solving and coining terms. Cognitive structures or schemas used in the process of comprehending and generating a story are independent of the constructs used for processing isolated words and sentences: On the basis of information relating only to the knowledge of isolated words or the comprehension of sentences it is not possible to make accurate predictions for which parts of a story will be reproduced, forgotten or modified.

There is a need to develop a model defining the structure underpinning the process of comprehending the units of information in the story and how they are interrelated.

In the 1930s British psychologist Bartlett (1932) laid the foundations of the cognitive approach to narrative research and attempted to define the types of mental constructs which serve to interpret and reproduce the story. He argued that a narrator will not reproduce the story accurately, but rather will reconstruct it, adding personal knowledge and interpretations. The listener develops a general idea regarding the story and over time, when memory of specific details diminishes, the general topic of the story consolidates and remains in one's memory. The listener replaces the information which cannot be reconstructed with inferred information which suits the structure of the original story. According to Bartlett, most memory-related research is not valid, and he therefore suggested that memory be studied via stories. He considered meaning to be a significant component of memory, and showed how narrative knowledge is communicated and accumulated as mental schemas and scripts, which have to do with the previous knowledge that every person has acquired in their culture, and which serves to keep certain details in one's memory and assists people in the understanding of situations and the knowledge of how to act in them.

In the 1970s and 1980s cognitive researchers interested in the way cognitive knowledge is stored in mental constructs followed in Bartlett's footsteps (Shen, 1989; Van-Dijk, & Kintsch, 1978). They pointed out two levels in the organization of narrative information: local and overall-global.

Rumelhart (1975) tried to represent the internal organization of narrative materials in the interpretation process via grammar. He defined a number of categories in narratives and the information which each category contains. Based on Rumelhart's work, Stein & Glenn (1979) extended and developed the narrative schema into so-called story grammars,. Narrative

schemas are not specific but abstract, and underpin a large group of narratives. They are recursive and consist of the category of **setting** and a **system of episodes**.

The role of the **setting** is to present the main figures and describe the social and physical context, the time and place when and where the story occurs. Setting sentences usually appear at the beginning of the story, but may appear anywhere in the narrative schema, e.g. when there is a need to introduce a new character or a new physical or social context.

The structure of the story is comprised of a **system of episodes**, which consist of one or more episodes that are connected to each other in a variety of ways. Each episode consists of the following categories:

- **Initiating event:** The main function of the initiating event is to create a response from the protagonist. The informative content of the initiative event includes changes in the state of the physical environment caused by the protagonist; an action taken by the protagonist or some other character; inner responses such as perceiving an external event and changes in the protagonist's state.

- **Response:** This category consists of the internal response and the program's continuum. The internal response pertains to the protagonist's psychological state after the initiating event, and seeks to create an action plan continuum. The internal response also includes statements regarding the protagonist's feelings, goals and thoughts. This category is omitted in some parts of the narrative, as the protagonist's internal response can be inferred from the initiating event or his subsequent behaviour. Even when the written story does not include the protagonist's internal response, it is nevertheless included in the internal representation of the story.

- **Internal plan:** The internal plan consists of statements which define the protagonist's strategy in an endeavour to bring about a change in the situation, and includes information regarding the goals and thoughts about it.

- **Attempt:** This constituent refers to the protagonist's external actions for reaching the goal.
- **Result:** This category contains information on whether the protagonist reaches or does not reach his/her goal.
- **Reaction:** The last category in a story's action structure includes the protagonist's responses and thoughts while he strives to reach his/her goal. In contrast to the category of internal response, *reaction* does not include a goal and does not lead to an action plan. If reaching the goal entails a response leading to an action plan, it marks the beginning of a new episode.

In summary, not every episode needs to include an initiating event or an internal response which causes the protagonist to create a goal-directed behavioural continuum, or take an action which is an attempt at reaching a goal and has a direct result marking success or failure in reaching the goal.

The cognitive approach focuses mainly on memory and comprehension, but includes additional investigation methods borrowed from linguistics, namely discourse investigation, a domain integrating empirical-cognitive methods and discourse research methods focusing on the issue of comprehending stories. Cognitive psychology has been particularly interested in discourse processing and deals with comprehension in general, with the comprehension of stories, and with inferences: as stated by Eysenck (1991), inferences are made each time someone goes beyond what is explicitly stated.

### **2.3.3 The Social-Narrative Approach**

The social approach focuses on the interactive environment that helps the young narrator to organize the story. Among the major representatives of this approach are Vygotsky, Bruner, Nelson, Snow and Ninio. According to this approach, the communicative event in preschool

is a narrative bud, whereby the child, supported by an adult, uses short expressions to refer to an event which the adult stimulates and encourages.

### **2.3.3.1 Vygotsky's Theory**

In the 1930s the renowned Russian psychologist Vygotsky (1991) maintained that intellectual development occurs in double motion: What first happens on the interpersonal level is later expressed on the intra-personal level. This approach pertains to the interaction and association between the development of the individual's unique, private meaning and the institutional, social and cultural meanings, which the individual meets in encounters with others. To allow this situation to develop in the learning encounter, the teacher has to "delay" or "set aside" his/her authority as the expert in the subject matter, so that the voice of the child can be heard. The teacher must create a state of trust and collaboration with the pupils, a type of interaction between teacher and learners, who raise questions about issues that are relevant to them.

Vygotsky argued that the interaction in the learning process promotes the development of the child as a learner. He maintained that effective learning occurs in the gap between the child's present and future developmental zones, that is, the gap between the actions the child performs without help and those it can do only with help. For instance, at the beginning of the learning process a child may have difficulty introducing himself/herself by listing his/her characteristics, but he/she can do that with the help of the teacher who organizes his/her statements and shows the child what is relevant to this type of self-introduction. Over time, the child still relies on the help received from the teacher, but can perform the task independently. The child's success at constructing a story depends, among other things, on its ability to use whatever "scaffolding" is available to him/her (Bruner, 1983). "Scaffolding" is mediation which helps the child cope with the task of constructing and designing a story.

Finally, it may be assumed that the child as a learner will be freed of the teacher's model and will be able to determine how to act in a specific situation. Identifying the learner's zone of proximal development makes it possible to get a "picture" of what he/she already knows, and what requires the teacher's intervention in the way of help, explanation and encouragement to self-experience. It is important to note that the same child can be at different developmental stages regarding different topics (e.g. it may manage to speak in proper sentences, but cannot properly chain them together into a story).

Another crucial aspect is that knowledge is not a direct function of age, and children of the same age may well manifest different levels of knowledge and different experiences in a variety of domains (Vygotsky, 1987). The transition from everyday discourse to serving other worlds, constructing new entities and moving to more abstract thinking, is entirely in the hands of the teachers.

Children learn through interaction, but it is crucial that teaching is based on what they already know. Scientific concepts can only be learned when they build on more basic generalizations which the child already possesses. Vygotsky (1987) claims that teaching is useful only when it goes beyond development, in other words, when it arouses functions at a higher stage of maturation which compel the child to develop. According to Vygotsky, the development of thinking is gradual and ongoing. It is not based on changing "competencies" but rather expands the mental toolbox (Nelson, 2003, 2010; Tomasello, 2000), while maintaining a complex logical relationship between what already exists and that which does not, but can exist – in other words, between overt and potential knowledge, which latter can only be discovered in teacher-child dialogue. For instance, cause-and-effect clauses such as "Cookies break ...because ...", which are complex as they demand retrospective abilities both in thinking and in grammar, are clearly linked to children's development of narrative

competence. The following are two of Vygotsky's ideas which are relevant the present research:

- Higher level mental activities always derive from social and cultural relationships which have a history, and the development is therefore more socio-cultural than biological;
- Human activity is mediated by symbols such as language. Since the development of mental capacity has to do with "scaffolding" consisting of language mediating activities anchored in a socio-cultural context, socio-cultural cognitive activity is of great significance in interaction in children's everyday life, especially in natural socio-cultural interactive situations.

According to this approach, inner dialogue precedes thinking and ideas, which are an extension of interaction. Cognitive activity and development are the outcomes of interaction with the world, not its cause. Both cognition and communication are mediated by language and both coexist in all human activity, whether intra- or interpersonal (Katz-Bernstein, 2003). Cognition consists of internal and interpersonal communication, including cognitive aspects. Hence, cognition can be defined in socio-interactional rather than inner-brain terms. This means that when children arrive in preschool, their speech and cognitive activity reflect the genre and types of interaction through which they have lived so far. Vygotsky emphasizes that development depends on the nature of the relationship and interaction between children and experienced adults.

### **2.3.3.2 Bruner's and Nelson's Theories**

Bruner regards narrative as a conventional form transmitted culturally. In Bruner (1991) he lists ten narrative features, focusing on narrative as an instrument of the mind in the construction of reality. He maintains that each story serves as a means of shaping the world of reality, and even contributes to its essence. According to Bruner (1993), narratives make possible the organization of events, rendering them consistent and attributing meaning to them.

One of the most important components in Bruner's perception of narrative is dialectics (a process based on a synthesis of contrasts) between what is expected and what actually happens (Bruner, 2002). Bruner's emphasis is on the unexpected, which he calls a "turning point". He maintains that cultures contain a system of unexpected stories, along with a system of (more-or-less) agreed breaches of the established story patterns. The perception is that various unexpected stories are a part of our lives; we are embedded within basic genres which enable listeners and receivers to complete the missing parts of stories (Bruner, 1991). Both the unexpected and the conventional systems are essential for mutual understanding, at least between people belonging to the same culture.

According to Bruner, not every sequence of events constitutes a narrative. He emphasizes that scripts can include narrative components such as a sequence of actions, events and designated states, but they may still not be a narrative, because there is no breach, distress or deviation from an expected canonical order (Bruner, 1991). Bruner presents "plight" and "time sequence" as major components of narrative (Bruner, 2002). For Bruner the function of the coda is restricted to evaluation, or an indication of identifying the problem or postponing its resolution.

Bruner does not consider either spoken or written language necessary parts of a narrative, since narratives can also be conveyed via other media. Thus, for example, paintings on a cathedral window tell stories without words, using visual mediation. Bruner therefore concludes that narrative is a "mental model", which is not limited to verbal language (Bruner, 1991).

In his view, narratives serve as cognitive instruments of understanding and enable us to imagine states which are likely to happen in reality, like the expected, the unexpected and that which breaches the expected; and narratives suggest different attitudes towards such states (Bruner, 2002).

Bruner's narrative model assumes that each culture has a bank of basic genres including agreed-upon and familiar breaches, which help explain human behaviour and clarify the bases of interpersonal understanding within a given culture; that is, social reality is a narrative both at the general and the communicative levels, while narratives are means of conveying this reality. Due to mutual life-narrative influences (Bruner, 1987), narratives express and also influence and shape life circumstances.

A child clearly must share some common knowledge of interactions in different contexts, for instance about the interaction between seller and buyer in the market: he/she must be aware of what is being sold, for what purpose and so forth, so that he/she can gain understanding and provide relevant information in case of a breach situation in which the event deviates from the goal. Thus the child will be able to use specific language means to create a sequence and a structure for his/her narrative of this event. The adult's support and model in such a process is basic and constitutes the main pillar of the DE-FINO intervention presented in the present research.

Nelson's approach connects the cognitive and the social-interactive approaches (Nelson, 1988, 2006). The creation of a narrative text without the support of an adult requires a stage that prepares the child for the construction of mental representations of a given event. A child must therefore engage a number of times in any given type of experience and in this way learn its components via sensory perception. Once the sensory information has settled in the child's brain, he/she can process it and create an abstract generalization of the experience's components. This generalization is a mental process which represents the event to the child.

Nelson argues that the beginning of narrative knowledge in a child is in the mental processing of familiar, routine events, like a "script". A script is an abstract, basic representation which sets in the child's mind frequent sensory perception experiences. That is to say, the child re-experiences the same event and produces a representative model in his/her mind.

Schank & Abelson (1977) coined the term "script" in order to characterize the knowledge accumulated and stored in one's memory following a specific experience. The script makes it possible to become acquainted with the inner structure of an event or a sequence of events, some of which are obligatory while others are optional. The script also enables familiarity with the mental categories which fill the squares in the structural crossword of the script, such as participants, actions and activities, place and instruments. The script is highly relevant in preschool children's natural role plays.

Nelson found that children's level of development of knowledge organization is different from that of adults. Among children, this level relies on the level of the information the child has obtained, that is information on the organization at the level of time relationships, the level of causal relations and the structural level. For instance, a child may be familiar with an activity associated with the script without understanding the causal relationships between its parts, or find it hard to see how a specific case fits in with the framework of the familiar script. Processing information via a script allows the construction of temporal and causal associations between events, which are necessary in narrative discourse. This approach requires the visual and sensory organization of ongoing "scripts" which are demonstrated via structured, systematic role play and constitute the theoretical grounds of DE-FINO, as will be described below.

Ninio (1988) examined the communication between mothers and their two-year-old children, and found that narrative knowledge is acquired in dialogue. According to Snow (1983), an interpersonal story promotes a closer relationship between child and adult, and the child's interest increases its motivation for cooperation and joint creativity.

In summary, in the contexts described above, according to the social approach, the event and the interactive intervention constitute a kind of "scaffolding" for similar future behaviours. Such "scaffolding" has cognitive, emotional and social aspects, and constitutes the basis for

the independent development assumed, which. Vygotsky calls the "zone of proximal development". This notion is realized through an interactive event between an adult and a child or a number of children, and constitutes the basis of this research.

## **2.4 Narrative Discourse**

The research reported in this study addresses the issue of narrative discourse in the transition from preschool to school. This section discusses narrative discourse, which is defined as one significant, consecutive meaning with clear boundaries, which is cohesive from beginning to end. Two major aspects have to do with the organization of the discourse: cohesion and coherence. Cohesion represents declared relationships, and coherence represents the relationship in depth. According to Hickmann (2003), coherence pertains to the content and structure of the discourse while cohesion regulates the information by using linguistic means. Further, coherence is associated with the global level whereas cohesion is connected with the local level (Berman & Slobin, 1994). According to Hickmann (2003), cohesion and coherence interact, influence each other and develop together.

Narrative discourse engages discourse participants' experiences in the context of time, place and additional circumstances (Berman & Shen, 1997; Berman & Slobin, 1994; Hickmann, 2003). It has a typical structure: there is an exposition which includes the background and description of figures, the time and place where the figures operate, and the background of the events which are about to occur. Usually there is also an initiating event which moves the plot forward. The plot consists of episodes (plot parts), and often reaches a climax, the story's most impressive part. Finally, the story can have an epilogue, the part that summarizes the events and observes them from a more distant point of view, and often presents the lesson that can be learned from the story. The plot progresses along an axis (more sophisticated stories branch out) and is motivated by the logical relationship of cause and effect. The organizing principle

of a narrative is usually a theme that runs like a thread through the plot. This is the global semantic dimension, the dimension of primary importance for evaluating narrative competence, which will be discussed later.

Narrative discourse has its own unique language. It contains many pronouns (*I, you, he*, etc.), nouns denoting places (*the garden*), a reference group (*the neighbourhood*), the group and stake holders (*principal, counsellor*), many verbs in the past tense (*ate, wrote*) and indications of time and place (*suddenly, from the city*). A story can be told orally or in writing, and its linguistic structure is affected by style and genre.

A typical rhetorical feature is the use of direct and indirect speech, delivering the figures' opinions and statements. Coherence in the story is achieved via references to figures and using time, place and cause-and-effect associations. This is the global linguistic dimension, which ranks second in the evaluation of narrative competence.

Narratives can also be classified into sub-types, such as personal stories detailing what happens to the narrator, and whose content relies on the narrator's episodic memory; a quest story, in which the plot revolves around the search for a person or an object a fictional story (tale), folk tales and so on.

A basic narrative schema is formed in early childhood and seeks to help the child understand the stories he/she encounters. This schema continues to develop and take shape during the school years. It is supported by the interaction with peers and adults in formal and informal settings:

- Adults, including parents, relatives, neighbours (intuitive input).
- Teachers in institutional settings such as kindergartens and schools, and in less formal learning settings, like religious instruction, cultural education and technological media.
- Interaction and imitation games of children of the same age in different frameworks (Pellegrini, 2010; Andersen, 2005). This dimension is mostly unarranged, and receives little

attention or support in activities aimed at encouraging linguistic and narrative competence. By contrast, our intervention supports this dimension.

The schema's development depends on the creation of relevant content, mainly about the resolution of social problems, but also concerning knowledge about goal-directed actions connected by cause and effect and knowledge of how to overcome difficulties. This brings about an increase in children's ability to add knowledge pertaining to an event's content and structure. Narrative competence allows the child to identify narrative texts, comprehend stories, create stories, point out important and secondary events and reconstruct stories.

The research reported in this study is based on the interactive-narrative approach to the development of discourse according to Quasthoff and her colleagues (Hausendorf & Quasthoff, 1992, 1996; Nickolaus, Quasthoff, & Repp, 1984; Quasthoff, 1986, 1995, 1997, 2011).

The present study focuses on the development of preschool children's narrative competence via interactive socio-dramatic play anchored in everyday experience. We will therefore discuss next the theoretical background to the concept of play.

## **2.5 Play: Definition, Characteristics and General Significance for Development**

### **2.5.1 Play as a Basic, Essential Activity**

Play is a basic human need and, during certain periods might even constitute an individual's predominant activity. Humans play throughout their lives, but play is most important in infancy and early childhood, when the child becomes aware of itself, its body and its physical environment. In this phase, the child playfully develops the ability to control its body, and uses play to express thoughts, feelings, needs and conflicts (Goldman, 1998; Linder, Roos & Victor, 2001).

The way in which the word "play" is used in part of the literature does not necessarily imply "playing games", and often does not even refer to playing at all (Miller & Almon, 2009). Some scientists even think the use of "play" is chaotic and argue that the term has lost its scientific value (Pellegrini, 2009). Many attempts have been made to define "play" in all its forms, but all have failed due to the context in which they were developed (Burghardt, 2011). Unfortunately, "playing" and "fighting" are often confused, and what is called "play" under certain circumstances does not even come close to play, even though participants behave as if they were playing (Burghardt, 2005). Despite these different views, agreement has been reached about at least one of its essential features: in play, the emphasis is on the means rather than on the goal, on the process rather than on the product (Rubin, Fein, & Vandenberg, 1983).

Table 2.1 summarizes the definitions and features of play as given by select researchers and philosophers.

Table 2.1 Characteristics and Features of Play

Researcher/ philosopher	Definition	Characteristics and features	Type of play
<b>Gee (2008)</b>	Play is an individual's expression of devotion to work as it prepares him for reality		
<b>Bergen (2009)</b>	Play has to be amusing	Three characteristics of play: - "Inner control" - "Intrinsic motivation" - "Intrinsic reality" Suggests five dimensions: cognitive, physical, spontaneous-social; expressions of joy; sense of humour.	
<b>Nwokah &amp; Graves (2009)</b>	Multi-dimensional play associated with intimate communication, toys and accessories, including more than one person		Pretend Play
<b>Burghardt, 2002; Pellis &amp; Pellis, 2009; Pellegrini, 2009</b>	Play is a motivational activity satisfying physiological, emotional and social needs. Motivation has three components: - Will - Action - Goal	Individual, imaginary, symbolic, verbal, narrative, social, constructivist, manipulative, motor and more	
<b>Gray (2009)</b>	Suggests a five-dimensional definition:		

	<ul style="list-style-type: none"> <li>- Play is structured and directed subjectively;</li> <li>- It arouses essential motivation;</li> <li>- Structured according to thinking patterns</li> <li>- Imaginary</li> <li>- Produced creatively and effectively.</li> </ul>		
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Table 2.1 displays some characteristics of play that are important for understanding the thrust of the intervention programme proposed in this work:

- The ability to focus on an imaginary text.
- The ability to engage in cognitive mental activity on a focussed topic.
- A naturally high motivation for this activity.
- Focussing willpower on reaching a goal.
- Relevant verbal and narrative progress.
- Social-interactive progress.
- Promotion of collaboration and social participation.

Many education systems show limited knowledge of the essence of play and do not encourage it; they neither take it seriously nor do they implement play into practice (Burghardt, 2011). Against this backdrop, this thesis seeks to introduce an intervention based on the findings and implications pertaining to the domain of play, and it goes on to apply them in the domain of the acquisition of narrative competence.

### **2.5.2 Piaget, Vygotsky and Updated Theories of the Significance of Play in Cognitive, Social, Interactive and Verbal Development**

According to Piaget (1945), play arises from the wish to understand life and gain adaptive experience. Symbolic play is a form of an assimilated symbolic representation. Previous experience leads the child to the symbolic world. From this, Piaget derives an explanation of

the development of the tendency to role-play. According to his theory, a child that has learned to independently manipulate symbols in real life contexts is motivated to try out the lessons learned in both appropriate and inappropriate contexts.

Piaget argues that the direct benefit of play is pleasure. He notes that play facilitates associations with previous experience: it is in play that the child relives a previous experience, examines his/her understanding and adjusts it to his/her motives and wishes.

According to Vygotsky (1967), representation is directed at the future, even though it is based on past experience. He maintains that the child uses symbolic play to express tendencies which have not yet been realized. Hence the child acts out the urges of past experience. He notes that a child pretends, for instance, to be a teacher. It then creates a specific role-related future image. According to Vygotsky, play represents internal social roles in the domain of proximal development. He maintains that play decreases tension and makes wishes come true for the child, so that its direct benefit is pleasure. Role play begins when children start using representations they have developed out of their personal experiences in activities in which they participate. Vygotsky emphasizes the great significance of the developmental period of play, which he regards as a leading activity in childhood which paves the way to other social activities. In "pretend" games, children act in the cognitive domain and rely on their tendencies and motives without the mediation of the external world. The game constitutes a zone of development which allows performances and applications beyond their actual level of development. Vygotsky argues that play allows children to control their activities and to find solutions in complex, unexpected situations. Their imaginary position supports them during the activity, which is carried out them using pretence and the principles of the phenomenon imagined by the children. They are also helped by separating meaning from objects and activities, which occurs before they discover role associations.

Vygotsky believes that representation is based on abstraction, a prerequisite for symbolic games or "pretence", which is important for a child's understanding of social roles and grasping word meanings.

Karmiloff-Smith (1992) find Piaget's cognitive conflict model acceptable but criticizes that it does not account for all types of learning: numbers and seriation skills, for example, are best explained by the cognitive learning model. In the same vein, she notes that that this also holds true for language learning.

Karmiloff-Smith points to stages where children familiar with a particular problem-solving method in a specific domain try out totally new ways. The successful solving problem in a particular way and their behavioural mastery lead children to search for alternative solutions. Karmiloff-Smith calls her model Representational Redescription (RR). According to this model, the child creates new representations for the one and the same concept, although it already is in possession of a representation (or "schema", to use Piaget's term). In fact, she contends that humans alone are able to make their representations the object of their cognitive processes. Her model pertains to creative aspects of behaviour and the existence of both explicit (access to the child's consciousness) and implicit learning. For instance, children may use correct grammar in their mother tongue although they are unable to explicate the grammar rules they are applying. This type of knowledge is considered "implicit". Implicit knowledge also exists in the social domain, where children are aware of behavioural norms, but are unable to interpret them. Karmiloff-Smith's approach thus bridges Piaget's and Vygotsky's theories and shows the complexity as well as the significance of child's play for human cognitive development.

Goncus & Gaskins (2011) list three major approaches to play as a social activity:

- There are, first, Piaget and Vygotsky, who argue that, in an attempt to find "meaning", children play and involve others, leading to a symbolic play world.

- The second approach pertains to the child's choosing play situations and objects in order to use them in games; further, the child's home and community are thought to influence the child's choice (Clark, 2007).

- The third approach assumes that play is a social activity that helps children to negotiate their representations with their friends, which activity proceeds unguided by more advanced or talented children.

Both Piaget's and Vygotsky's theories underline the significance of symbolic and role plays, and constitutes the basis for this research. In addition, I have adopted insights from Pellegrini and Andersen, who attribute linguistic and narrative significance to the way in which children participate in play activities, both of the pretend and symbolic role types, with their peers or with adults, so that games may well be considered social activities.

Karmiloff-Smith (1992) provides us with an in-depth understanding of socio-cognitive learning processes, in which she argues for the view that narrative is promoted by pretend and role play. Bateson (2005, 2011) and Pellegrini (2009) also maintain that play is of great significance for encouraging development, creativity and innovation in children, all of which rely on giving up or even changing existing patterns. Creativity helps one to achieve a different, novel view of the relationship between ideas, objects or expressions, and integrate them in a new pattern; in other words, creative persons have the ability to connect things that seemed impossible to connect. Play in this study, therefore, will serve as an auxiliary tool for promoting innovation, for the encouragement of creativity and for the reorganization of ideas in an innovative, structured and enjoyable manner. Play is, thus, effective in furnishing new visions and opening new possibilities that before were not significant. In this way, play also creates abstract ideas that enable the performance of new tasks without the need to justify them by stating specific benefits.

It also is an adaptive developmental motive: Bateson (2007) introduced the term "adaptation driver", arguing that play is a form of flexibility. An individual may acquire skills and understand his environment based on his experience, and that, again affects his/her development. Bateson claims that creative, fruitful phases of play used for problem solving are effective for the individual, and that the development of cognitive competence does not occur at the genetic level, but is more likely acquired through interaction in play. Cognitive growth can take one of the following forms:

1. Making discoveries, which result from play and social learning.
2. Acquiring a vocabulary via practical and creative associations and turning them into a script and a context, as for instance in DO-FINE/DO-BINE. (The research and the intervention conducted in this study have been strongly influenced by this approach.)

Bates concludes that children's play has two functions; it is a serious and meaningful investment in the acquisition of skills as well as the satisfaction of the child's experiential need of the development of language and narrative competence

Researchers agree that play improves physical fitness, mental well-being and creativity in humans. As has been shown, the inclination to play is innate and further developed at an early age. Play is of the utmost significance and contributes to enhancing the rate of acquiring social, language and cognitive skills. It also contributes to solving developmental, behavioural and knowledge acquisition problems. Therefore, when a child is given less opportunity to play, problems may arise. Any attempt to stimulate this inclination later in life will be difficult (Bateson, 2011; Pellegrini, 2009).

Our research intervention is innovative in that it proposes constructing a context, entering into a role, participating in interactions, setting goals and reporting in context and out of context, so that a frame is created in which the child will want to acquire the semantic, verbal and interactive competences required.

Our research combines the three approaches to an experiential intervention mentioned above, providing interpretations that the child can associate with his experience, while making choices all the time and freely using the tools of the game. All of this is achieved by means of social interactive activities.

### **2.5.3 Understanding Play and Its Principles in Current Research**

Numerous studies have tried to arrive at a general definition of play and its characteristics common to various creatures including humans. We will now introduce five criteria and show their unique relevance for any play event. For behaviour to be called "play", all five of the behavioural criteria have to be met. These criteria can also help to focus attention on the types of information required to define behaviour as "play" (Burghardt, 1999, 2005, 2011; Pellegrini, 2009). As there are some differences among available definitions, this study will prefer the model proposed by Burghardt (2011) for identifying and defining "play" where appropriate.

#### **Burghardt's five necessary criteria for conceptualizing "play":**

It should be noted that the intervention presented here was pre-constructed with educational goals addressing the linguistic domain. Nevertheless, the five criteria listed below were strictly observed, and their combination constitutes the unique intervention (DO-FINO) presented in this study.

1. The first criterion: Play is not fully functional in the form or context in which it is expressed. In other words, it is a behaviour that is only incompletely functional and somewhat "ineffective", since it is not developed for a purpose. Researchers have found that play can be directed at a concrete stimulus as well as at stimuli which, for young children, do not symbolize natural things (Pellegrini, 2009; Rubin et al., 1983). In the present study, the free

design was chosen for a fixed topic, "setting-up a fruit and vegetable market". Obviously designed for selling and buying, the design symbolizes a behaviour which is of value in the context in which it occurs rather than behaviour planned in advance. Our goal was to practice and improve the participant's narrative competence. By introducing the free play element of "setting-up the market", play was enriched through the creation by the children of characters visiting and working in the market and by unexpected events occurring as a result of the actions and interactions of the participants in the course of play.

2. The second criterion: Play is behavioural, spontaneous, voluntary, fascinating and/or pleasurable, and is likely to be done partly for its own sake.

These characteristics are mostly connected to the first criterion, and as such form a link to our research. In our intervention, the kindergarten children operated freely, although they were individually directed to the above-mentioned play. The game was pleasurable and amusing for them, and done via valuable behaviour in a familiar place. The play elements were not developed in advance, but were subject to the children's design. Play constituted an activity of collaborative sharing rather than of submission to someone's authority; for instance, the unplanned surprises and events during the game, like crushing tomatoes and cleaning the place as a form of therapeutic behaviour, contributed to the self-enhancement of the children both as individuals and as part of the group.

3. The third criterion: Play is incomplete, exaggerated, or precocious. Play is construed as a developmental period different from the functional expressions of structured behaviour. Play occurs at a specific time period, early in life, and hence can be seen as part of the period of cognitive development according to Piaget's theory, which means that play also has to be described in terms of its temporal structure.

During the intervention reported in the present study, the children manifested exaggerated behaviour patterns as compared with everyday expressions. Most play behaviour of young

children is described as a game, since it exists among children before they develop genuine play behaviour. It is also described as play, because it exists before the development of behaviour learned by genuine interaction with other players. In our study, we apply this finding in the play intervention called "the neighbourhood fruit and vegetable market", in which the children imitated adults by using the same tools as adults, and by adopting adult behaviour patterns, allowing us to relate to their actual developmental age. For instance, in the process of designing the story, the children created various characters: one was a seller sitting and reading a newspaper, another lazy, indifferent salesperson, and a third gave away his goods. This set-up produced a variety of behaviour patterns of both buyers and sellers that were exaggerated, amusing and unexpected, based on the children's imagination. Imagination in early childhood is often known to take to exaggerated or even extreme forms. . At the same time, the children learned to understand the implications of extreme behaviour and to cope with it. From this experience, they learned the meaning of new adjectives such as lazy, naïve, industrious, greedy and so forth that they then took over into their vocabulary.

4. The fourth criterion: Unlike more serious behaviours, play is repeated but not in exactly the same way every time. For play to develop, it has to correspond to specific social contexts to some extent, but must also admit of some individual variations. This criterion stands in contrast to that of freedom and flexibility mentioned above. Repetition is required for observing the participants' responses to new stimuli and to the way in which play is conducted. Repetition is an effective method for learning new skills. It is a significant component of functional adjustment in the development of behaviour and mental defence. Furthermore, repetition guarantees assimilation as described by Piaget in respect of role play, for example. For the researcher, repetition is crucial as it allows him or her to distinguish different manners in which a game is played, and provides him/her with the opportunity to observe behaviour and assimilation. This criterion is another link with role play in the

research intervention, as it constitutes a kind of "script" for structured stages. Carried out repeatedly, it will encourage expressions of individual differences on the behavioural level. The stages defined in this research intervention were a) setting up the market and organization, b) assigning the roles to the children, c) demonstration of how to play in the framework of the "neighbourhood fruit and vegetable market" and explaining the relevant terms, d) interaction among the children while setting up the market and e) between "sellers" and "buyers", for instance touting their goods by megaphone. With this preparation, the children were able to understand the context of the script, the goals of the activity and the main features of their respective roles. The children playing buyers did not follow pre-planned modes of behaviour, yet their spontaneous actions allowed of an interpretation based on their previous experiences. The script's constant, well-known figures made a space for digressions into extraordinary events, especially problematic interactions which the players had to resolve. The "pretend" form of play provides a space in which the children were able to explore the limits of what is allowed, while they were still observing the rules of context and the script, as well as the norms of commerce. Exaggerating one's role or infringing social boundaries in real life leads to the occurrence of special events and other forms of activity, such as conflicts and their resolutions. Trying out the whole range of these activities gave children a great deal of pleasure and, at the same time, stimulated their creativity.

5. The fifth criterion: Play is usually initiated in a relaxed atmosphere, without coercion and thus free from acute or chronic stressors. Hence it can be more effective than alternative learning situations. This criterion interfaces with our intervention which occurred spontaneously and naturally, without the children being obliged to engage in it. During the intervention we could see that the children were happy and enjoyed the process, while their level of motivation and participation remained constantly high. The five-criterion approach has been found to be didactically significant and effective for the definition of play

characteristics. It is valid for all types of play, including the play activity in this research (Burghardt, 1999, 2005, 2011; Pellegrini, 2009; Pellis & Pellis, 2009). In our study, the five criteria were helpful for observing play behaviour in a variety of contexts in that they helped us as researchers to discern common structures in the participating children's play characteristic of the developmental processes relevant to their age group.

The following section describes such developmental processes.

#### **2.5.4 Play and Child Development**

Play has significant functions for the development of children. Through play, they can actively explore their environment and create new experiences for themselves. Play facilitates active participation and initiative, independence and meaning. Play helps develop individual capabilities such as concentration, imagination, cognitive and language as well as pragmatic skills, as noted above. In sum, play is of great importance for child development as it affects many if not all domains of child development.

##### **2.5.4.1 The Physical-Motor Domain**

Play develops and sharpens the child's senses. In play, the child is faced with a variety of physical activities and given many opportunities for developing its muscles and the dexterity to use them appropriately.

##### **2.5.4.2 The Cognitive Domain**

Play causes children to use a variety of cognitive skills as well: They become acquainted with the objects in their surroundings and acquire vocabulary while engaging in processes of containment and making distinctions, using memory, conceptualization and retrieving schemas.

Through play, children also develop inference skills as they need to pay attention to differences and similarities between objects, to understand physical rules and to learn to cope with a variety of intellectual challenges.

Children's play is highly imaginative and may even contribute to developing scientific thinking. Thanks to their imagination, children come up with new solutions and new perspectives on their surrounding reality. As they learn to distinguish imagination from reality and to adapt their behaviour to diverse social situations, thus advancing their cognitive abilities. It can be said that cognition and imagination enrich each other, and children's play develops them both.

#### **2.5.4.3 The Emotional Domain**

One of the most important functions of play is to enable children to express their feelings. Thus, when they are stressed or find themselves in internal conflicts, they can find relief through play. Stories and films can also provoke emotions when children identify with or project their feelings onto a character. Moreover, play allows children to have a sense of active control of events and stressful stimuli, to feel a sense of relief from repressed motives, to experience the fulfilment of wishes out of reach in reality, and to express “naughty” feelings. At the same time, they learn the advantages of resisting spontaneous impulses for the sake of perseverance, for example, in learning.

#### **2.5.4.4 The Social Domain**

Children's play is important for socialization. Through play the child learns to assimilate the values and norms of its society, improves its communication with others, learns how to negotiate, to compromise and experience a variety of roles (father, policeman, doctor, or seller, to name just a few). Through play, the child learns to adhere to rules, but may also

learn that rules can be changed with the consent of the majority. Imitation games prepare children for various future roles and teach them to identify with their role models and assimilate the relevant values, such as standing in line, carrying out orders, and other values such as honesty, competitiveness, achievement and being a good loser. From this experience, the playing child also develops a personal scale of values.

### **2.5.5 Choosing Play as an Intervention Activity in this Study – Educational, Social and Linguistic Considerations**

As explained above, the topic of my research derived from a genuine need, personal curiosity and intrinsic motivation to learn and add to knowledge about the development of narrative competence by way of an interactive play experience and every day kindergarten activity. The question which guided me was how to improve children's abilities in the narrative domain by experiential social activities.

Play in the research intervention constituted an opportunity for the children to engage in social interaction through which they could practice the distinction between imagination and reality, and experience social interaction between the "I" and the others: Letting the children play various social roles and experience communication with others, was an activity that considerably enhanced their cognitive, linguistic, emotional and social development.

I have attempted to develop an "improved concept" by integrating all of the above-mentioned factors, developmental, educational, social and linguistic adjustment, in order to promote language skills, and more particularly the narrative competence of kindergarten children. I employed every-day educational and social activities. In addition, I integrated the children's cultural environment in a way that took into consideration the developmental needs of their age. My assumption was that the children's pleasure from the "symbolic play" would nurture

their narrative competence. The intervention chosen for this research was that of a "social role play" about a "fruit and vegetable market" in the kindergarten.

The children played in one group, both independently and with guidance. Tasks were assigned, parents were involved, and there was constant adult mediation and intervention. The children participated in setting up and organizing the market, also in explaining their roles, interpreting terms and explaining their use. All of this served to let the children understand the context in which the script was set, as well as to understand the various roles involved. This made it possible for the children to experience new language models and create new patterns, giving rise to problems or even conflicts that the children had to cope with and for which they had to find suitable solutions. These solutions were not pre-determined, but created in the play process based on previous experiences that the children retrieved from their memories. In the recurring play situations, the children further improved their solutions or found new ones, thus modifying the script.

An additional - narrative - aspect was added by the children's natural urge to tell the other participants in the kindergarten as well as their parents about what was happening. With the support they received, the children managed to convey the story in a way that included new information and experiences (this was the global-semantic level). It also meant properly processing the information and adapting it to specific listeners (involving the global-structural level). If the children succeeded in processing the information and telling the story in a way that it was understood by the audience, they would receive a corresponding response, for instance by arousing fright, tension or amusement. Possibly, in the attempt to dramatize the event (this was the global-formal level), the children improved their capabilities of assimilation, retrieval, and future use of language forms.

It may thus be said that responsibility for the discourse is placed on the children, with adults mediating and "scaffolding". The children were required to initiate communication, respond

to their peers, phrase their intentions, solve problems arising along the way, and narrate their experiences in an organized, clear manner intelligible to others. Hence, we can conclude that in constructing the game on their own and in following the script, the children engaged in social interaction and peer-discourse which may have contributed substantially to their development.

Many researchers argue that play and experiential social-cultural activity are a productive way of nurturing spoken language and encouraging a budding literacy (Aram & Biron, 2003; Hausendorf & Quasthoff, 1996; Quasthoff, Fried, Katz-Bernstein, Lengning, Schroder & Stude, 2011; Rom, Segal & Zur, 2003; Rom & Zur, 2003; Tubal, 2003). "Social role play" via a rich experiential cultural activity thus enriches the children with diverse language skills, develops their narrative competence and creative thinking. The children also learn and internalize social rules and accepted behavioural norms.

Moreover, they develop their emotional awareness and empathy, ethics and the value of social justice. The various experiences provided by the intervention framework offered the children new knowledge. Their natural curiosity led them to raise issues and advance their capabilities in all of the above domains.

The intervention space in the kindergarten calls for motion experiences to anchor the children's self-confidence and to enhance their mastery of space. Investigation and learning processes were encouraged and the children's world was expanded by directed activities related to their control of space. The children's knowledge and investigative skills grew through both directed activity and incidental experiences as well as by the contents they absorbed in a variety of ways.

## **2.6 Social Development in Early Childhood**

Young children's social development is a multi-faceted process. Children learn the spoken language before they are three years old. They also learn the language of feelings, the social clues, facial expressions, customs, social norms and cultural values. All these components determine to a great extent a child's ability to integrate effectively into the society where it lives. Children will try to adjust to the world of the adults around them. They secretly construct their own culture. Good social capabilities not only contribute to their self-confidence but also help construct and preserve adjustment and social integration skills while helping them maintain satisfactory relationships with their peers and friends. The acquisition of social skills contributes to their emotional, cognitive and linguistic development as well as the normative social development of the kindergarten children. The development of appropriate interpersonal relationships crucially influences the children's lives in the present and the future. Hence, it is recommended to discuss this issue with a view to assuring the acquisition of social skills by way of intervention programmes in kindergarten (Howes, 2008, 2009, 2011; Vaughn et al., 2009).

### **2.6.1 Adult Support of Children for their Integration into the Social Culture**

Social culture is defined as the joint goals, similar beliefs and everyday ethnic customs of a group of people (Rogoff, 2003). Rogoff's attitude towards human development in the domain of society and community derives from human participation in children's community culture, which is similar to an interaction of group style, arising from the involvement of adults, siblings and the peer group in community activities. When guided by experienced adults, such activities can be quite diverse, such as daily chores like washing the dishes, a cultural activity such as listening to stories, or outdoor play (Howes, 2009; Rogoff, 2003). In the social-

cultural domain, adults use their children's social games to convey beliefs and values by the work methods and systems of their cultural community (Howes, 2011).

Social play constitutes an important part of the social-societal context between children and adults, and as such fosters children's social integration. It can come in many forms and take many shapes. Social play is an expressive behaviour reflecting each player's social competence. Progress in the development of play relates to the child's capabilities and his/her relationship with the adult people acting in his/her social environment.

Also, emotions can be expressed during social play. Again, this is accompanied by interactive adult involvement, both in supporting the developing play and in taking an active part in the play activity.

When presenting the characteristics of play and explaining their meaning within the context of children's social and cultural life, we can clearly see different cultural approaches to the various forms of play situations, but also the influence of diversity on children's individual play (Gaskins & Miller, 2009; Katz-Bernstein, 2004).

According to Quasthoff, et al., (2011) adult support can be divided into three major functions:

1. The child learns the language on demand, with support that makes for the interactive acquisition of mechanisms.
2. An adult can provide models and interactive forms through demonstration, e.g. "Great sweet potato" – the child performs and the teacher proposes a few more interactive ideas which call for a more sophisticated use of language in order to enable more accurate interaction. In other words, the adult invites the child to act and provides the next step, thus promoting his/her interaction by teaching the modalities of language use.
3. While children use the instructions given to them by adults, they regulate their own behaviour and discipline. At the same time, adults encourage them to perform their tasks, and foster the development of their cognitive skills to help them follow instructions.

### **2.6.2 Significance of Acquiring Interactive Competence**

This section deals with the importance of the interactive-social competence as the basis of establishing and developing the children's proper interpersonal relationships.

#### **The development of interpersonal interaction (from collective monologue to the beginnings of dialogue)**

Children become involved in social interactions of mutual complementary structure in the second half of early childhood. The changes in the developmental processes that occur during this period, such as the ability to use body movements and sequences of words as well as the ability to construct a script consisting of a sequence of socio-dramatic play activities, make the child capable of interactive play.

Interactive play is characterized by role change and the ability to respect turns (Brownell, 1986, 2011; Howes, 1988, 2011; Ross & den Bak-Lammers, 1998). Also, it requires children to engage in communication about the content of the game. They first need to utter their wish to play or to understand their peer's desire to play, then to determine (the content of) each player's role, convey it to others and regulate turns, using the language and speech patterns of others.

Interactive play is more complex than imitation play, as the child has to conceive a response to the actions or utterances of the initiating peer, in an integral or complementary manner. The required response calls for flexibility in communication and language. Children can engage in complementary play without any previous understanding of their peer's role or the relationship between the two roles as the role consolidates throughout play (Andresen, 2007; Brownell, 2011; Brownell, Ramani & Zerwas, 2006). Participation in interactive role play, then, is a complex task. The children play the roles which were previously played by their peers, and hence, we may assume, they understand the nature of their peer's actions and their

connection to their own actions only after they manage to execute the role change (Mueller & Lucas, 1975).

### **2.6.3 Components of Social Play**

The components of social play are structure, influencing contents and interactive contents. These components parallel in part the DO-BINE criteria that are examined in this study.

#### **2.6.3.1 The Interactive Contents of Social Play**

New studies in social play among peers have focussed on the description of its structural complexity and influencing contents. At the same time, research into social play among adults and children and between older and younger siblings has concentrated on the older partners' encouraging or delaying behaviour. Numerous studies in the United States on the development of social play find that children require caring and committed adults in order to acquire competence in social interaction, including symbolic play with peers (Haight & Miller, 1992; Thompson & Raikes, 2003). A good example is a parent directly participating in play as a partner interacting with and supporting children's symbolic play rather than directing them "from above". Children who have benefited from this kind of commitment are found to be more socially competent later in life than children who did not have this attention (Howes, 1980, 1983, 2011).

The functional resemblance of children's play to the narrative genre in its social goal, that of enabling the organization and understanding of individual and collective life – can be easily observed. In terms of content, most children's activities correspond to the basic characteristics of the narrative genre, i.e. they present a sequence of events. In terms of structure, the text created in the course of play consists of the same components that characterize the narrative

genre. Our research also found the components of the narrative schema in the children's play and play events.

### **2.6.3.2 Symbolic Play and Group Cohesion**

The study of social development includes research on children as individuals as well as members of mixed social groups with adults; social play among peers supervised by an educator leads to early socialization (Howes, 1983, 1992, 2011).

There can be no doubt that the social play of toddlers is less complex than the play of preschool children, and that the former require and receive more support in their social play from the adults who play with them than the older children.

The accelerated development of the linguistic and symbolic competence occurring in their third year gives a boost to children's capability to interact with their peers, to reach mutual understanding about the contents of interaction, and to understand the play's meanings better as they play together. Age three is a turning point in child development, described by researchers as the end of a primary and significant period in a variety of domains (Erikson, 1960; Mahler, Pine & Bergman, 1975). It is at this age that children's play transits from dramatic to socio-dramatic play. At kindergarten age, i.e. over the age of three, the child expands its mastery of tools and skills from the basics it has acquired in the first three years of life. In preschool, peers become central to a child's life, a process that reaches its peak at age 7 – 8, when 70% of its social contacts are its peers (Schaeffer, 1996). After the age of three, children are more socially competent and interact with their peers in many domains much like adults. Also, in addition to these social changes they experience changes in their emotional, motor and cognitive development (Becker, 2009).

### **2.6.3.3 Symbolic Play as a Linguistic and Communicative Experience**

In the domain of communication, has been established that children's symbolic play can be expanded and developed by increasing their participation, interaction and involvement in the construction of meaning and mutual understanding in a way that suits their needs and helps with enriching their concepts during play (Fagen, 2011; Goncu, Mistry & Mosier, 2000; Haight & Miller, 1993; Goncu & Gaskins, 2011; Hausendorf & Quasthoff, 1996; Quasthoff & Katz-Bernstein, 2007).

The interaction of children engaged in the process of improvisation takes the form of direct communication and meta-communication – as can be seen both in their choice of names and titles used to address each other and implicit role assignment techniques (Sawyer, 1977), such as gestures, sounds, and verbal expressions in the course of play.

Peer play in preschool is a source of genuine experiments, which may include positive as well as negative topics that children have experienced such as death, loss or bereavement, but also day-to-day experiences such as preparing food before a trip, or, as in this study, buying and selling groceries (Goncu, 1993). In the language domain, play is a significant means of developing symbolic thinking and improving communication skills. The development of play and of language occurs simultaneously through their interaction. These skills have been found to furnish the first shoots of subsequent language skills for conversation management, for instance for creating mutuality between speaker and listener and continuing with one topic.

Vygotsky (1978) maintains that spoken words are represented by written symbols which constitute a type of secondary symbolization for children. Primary symbolization takes place when they draw pictures that directly represent objects and actions. Following the creation of internal representations, children develop their symbolization and discussion abilities, competencies that are important for the development of their thinking. Symbolic play requires

the cognitive capabilities of encoding information, retrieving it from memory and applying it to new situations.

It appears that with the first expressions of symbolic play, children's ability to connect words and perform a sequence of activities in play improves. Hence, we may assume that at the heart of these behaviours there is a common symbolization capability (McCune-Nicolich, 1981; Shore, O'Connell & Bates, 1984). Furthermore, their narrative competence improves in parallel to children's ability to play socio-dramatic games that involve generating play scripts. Children improve their expression by intensive verbal experiences while engaging in conversation or writing the "script" for a play. They participate in various verbal interactions such as dialogue, negotiation or monologue, all the time learning new words from their peers. Participation in play requires the child to speak in a variety of forms in different situations. In group decision-making processes, the child learns to speak articulately, accurately and briefly (without missing the main points).

#### **2.6.3.4 Implications and Conclusion: Choosing an Intervention**

In this study, we chose an intervention based on symbolic play and role play, because of the double value of authentic symbolic play embedded in the latter: fictional play is an activity which is valuable for children *per se* and also important for their future social development. At the same time, our intervention encouraged the adults to believe in the children's capabilities and to grant them a free space to develop their talents and capabilities on their own as well as through the means of a cohesive, complex and rich game. Experiential everyday play fosters essential learning, satisfies emotional needs and helps children's natural development, in our case, it even helped resolve some conflicts that had developed among the children during the play.

## **2.7 Socio-Dramatic Play – Social Role Play**

At kindergarten, children play interactive group games, mainly of the complex kind such as socio-dramatic play, where children combine social, emotional, cognitive, linguistic and imaginative resources which they have acquired beforehand. In this kind of play, children combine social interaction with their playmates with improved representative–symbolic capability. They construct and develop their own ideas as well as those of their playmates, and even expand them, thus signalling the maturity of their symbolization and the developed state of their mutual inter-subjective understanding (Goncu, 1993; Goncu & Gaskins, 2011; Smilansky & Shafatya, 1993).

Dramatic play and its highly developed form, socio-dramatic play, reflect children's increasing awareness and interest in their social environment. These types of play allow children to:

- Actively experience interpersonal relationships via symbolic representation;
- create a social character;
- be player and observer at the same time and engage in interactions;
- collaborate and interact with and coordinate participants;
- promote exchanges of opinion and joint development of a common topic in a flexible and open manner (Smilansky & Shafatya, 1993).

Each participant in social role play creates their characters in speech and action. Relating their actions to those of the others, they contribute to a joint social creation.

In play, children become "adults" who autonomously decide where they are going and what they are doing. In the same way, children are "taking care of the little ones". Play episodes like these allow children to re-enact from within the reality of the adult world, and so to acquire the experience and understanding which they need for their growth (Smilansky & Shafatya, 1993).

Socio-dramatic play includes all the components of dramatic play. The difference lies in social interaction, which includes the exchange of opinions and the joint development of the topic in active, open and flexible ways. It is the need to collaborate and coordinate in the framework of the topic that influences the individual child's overall behaviour.

It is a well-known fact that young children find it very difficult to adopt the perspective of others. It is argued here that socio-dramatic play is an excellent exercise for this competence.

A child who plays a role does not only enter into a character, but also relates to others in that character. Socio-dramatic play allows children to be (and not only to experience and feel) their characters rather than just to play it (do and behave). Playing a variety of roles lets children gain varied experience and increased flexibility, both in actions and emotions. As for narrative competence, it will be shown later on that despite children's difficulty in adopting the perspectives of others, role play can provide a stage for social cognitive activity requiring language-narrative usage (Smilansky & Shafatya, 1993).

### **2.7.1 Two Major Elements of Socio-Dramatic Play: "Imitation" and "Pretend".**

There are two major factors involved in socio-dramatic play, "imitation" and "pretend".

"Imitation" is a major element in play. The child attempts to act, speak, and look like a real person and to create reality-like situations. In most cases, the child attempts to recreate the adult world. In others, the child may imitate gestures and/or speech, using registers which are typical of the specific context. Children impersonate characters according to their ability and level of cognitive development. In our intervention, for instance, the little seller arranging the fruit and vegetables on the stand learnt to understand the relationship between the typical accessories of market activities, and so began to use appropriate gestures, inviting people to his stall, asking for credit cards and swiping them, just like a real seller. The child also

attempted to speak like a seller: "Please take your change!" (Pellegrini, 2010; Quasthoff, 2011; Smilansky & Shafatya, 1993; Vygotsky, 2004).

"Pretend" allows child to throw themselves into imaginary activities and roles which cannot be reconstructed in reality. With "pretend" it is possible to overcome the time and place limitations of real life so that play events can be shaped more vividly. This imaginary element expands the boundaries of the world of play and allows children to invade the exciting lives of adults. The "pretend" element relies heavily on words, which serve to replace reality and expand the boundaries of imitation. "Pretend" talk is vital for the interpretation of situations, clarification of behaviour to playmates and the joint development of the topic of play. Language serves "pretend" in four ways:

- Verbal assertions serve to change one's personal identity, thus enabling the assumption of "pretend" roles.
- The identity of objects is changed via verbal assertions or actions.
- Speaking can either serve for action or its introduction.
- Language is used to describe situations.

Speech in socio-dramatic play also has a coordinating function: Planning, developing and continuing a game require the cooperation of all participants, which is achieved by various kinds of verbal explanation.

### **2.7.2 Relationship between Social Role Play and Literacy**

The relationship between play and literacy is multi-faceted. Some aspects are obvious, others less so. Two types of activity demonstrate clearly the major features of the relationship:

- **Play integrating literacy-related skills** - such as play on words, which involves rhyming, and riddles that have to do with initial or final sounds (as in prefixes and suffixes). More practical reading and writing skills are acquired in such activities as creating price tags for

goods. As a matter of course, these activities are recommended only if the children enjoy them.

- **Play integrating reading/writing**, such as reading the instructions of a new game so as to know how to play it; preparing memory games consisting of cards with letters on them or words in addition to pictures (this is an example of a meaningful activity unit that calls for naming and writing); or "pretend" games where a prescription is "written" by a pretend physician, or a recipe is read when "making a cake" and so forth.

Several writers (e.g. Blum-Kulka & Huck-Taglicht, 2002; Carruthers, 2002; Harris, 2000; Piaget, 1962; Vygotsky, 1978) have posited a different relationship between "pretend" games (symbolic play) and literacy, one that is not obvious, but interesting, important and promising. It derives from the fact that both play and literacy engage in symbols. Reading and writing as skills underlying literacy, much like play, are social activities which empower its participants while including obvious symbolic aspects. They exploit participants' ability to use "representations on paper" as well as electronic representations for the purpose of effective interaction with their environment and amongst themselves. Representations use written language in the broad sense of the word, including written texts and graphic non-written texts, such as paintings, graphs, tables, maps, timetables and so forth. This activity can take the form of either producing or decoding texts. Literate activity thus serves all those involved in it (at least partially) due to the use of written texts. . Each time a child attains a significant goal by means of a written text, literacy has contributed to the quality of its life (Quasthoff, 2011). Tubal (2003) argues that literacy has this effect when it satisfies children's curiosity, is integrated into their games and serves them in reaching a variety of goals which are meaningful to them. Play thus can contribute to the development of children's literacy.

Children's linguistic competence develops through the active use of language, e.g. in social communication with significant partners, whether their peers or adults. Each discourse arena

in which children participate contributes substantially to this development. Peer discourse provides children with ample experience in a variety of genres, some of which promote the development of discourse literacy in verbal language.

Rom (2003) maintains that language and communication are inseparable aspects of life, and hence that, from early childhood, language can be used for and enriched by a variety of activities. Communication among children, just as between children and their educators, encourages the development of language. In educational frameworks, the child is exposed to a good deal of verbal and non-verbal communication such as in musical or physical activity, creation, dramatic play, during conversation or story time, and even in the playground.

Harris (2000) points to the fact that processes which require the understanding of written texts develop when children play "pretend" games. To understand a written text means that they must enter into the imaginary scenes described.

In symbolic play, children deal with the complex, literary development of the plot and characters more confidently the closer the story is to their cultural world.

At this point, it is important to mention Vygotsky (1987) again, who maintains that play is an optimal arena where children construct their understanding that symbols are arbitrarily connected to what they represent, and that the symbol-object association can be broken and changed in play. Through play, children interpret the relationship between symbol and referent, and thus come to understand the representation process. Assimilation of this understanding serves to prepare children for coping with written materials.

### **2.7.3 Play in Multi-Age Groups**

In the kindergartens where the present research was conducted, the groups were multi-age. Hence the need arose to consider what we know about such groups. In her 1990 study, Brownell tried to answer such questions as "Can children adapt their behaviour to that of children who are younger or older?" and "can children modify their behaviour according to

the social context?" In order to answer these questions, she observed children's interactions. Her findings revealed that children who played in pairs of different ages adjusted the content and the complexity of their behaviour to the age of their partners. They cooperated more extensively and showed more positive behaviour than pairs of the same age group. Younger children invited the older to play with them and also responded to being invited either vocally or by attempting to interest them in toys. They also imitated adult behaviour by presenting themselves more socially active, more involved, more emotionally enthusiastic and by using more advanced means of communication than children of the same age group. The presence of older children created more motivation and opportunities to experiment with new, complex roles, based on behaviours that may have pre-existed (in part) in the young children's repertoire.

Vidislavski (2000) researched the topic for children aged 5–6. She argues that a multi-age learning environment resembles the children's normal environment, and makes for learning in realistic conditions. She also states that young children are helped by older ones, and adds that older children gain experience at teaching younger children thereby developing leadership skills and behaviours of support and empathy. The higher the age difference, she claims, the easier it is to create interaction and partnerships among children.

This held true for the present research as well: the older children demonstrated forms of joint adjustment, changing their behaviour to the average age and contributing to the successful interaction within the group. Thus they testified to their advanced adaptive skills, which according to Piaget emerge at kindergarten age. Participating in a multi-age group game, the children expressed a variety of competencies. A multi-age setting thus appears to provide a unique intervention context for friendships and learning. Experiencing interaction with multi-age peers in kindergarten is the best way for children to learn language, as well as narrative, cognitive, behavioural and social skills

#### 2.7.4 Children's Benefit from Socio-Dramatic Play

The main benefit for children derives from socio-dramatic cultural events which provide them with an opportunity to improve their narrative discourse competencies through genuine social interaction. Having a conversation has been described as seeking to construct cohesive narrative continuums which are self-explanatory and clear. The narrative discourse skills required to have a conversation include skills both in the domain of **interactive narrative activity** and the **narrative domain**. Structural components of the narrative continuum according to Labov (1975) include abstract, background, complicating action, climax points, resolution and coda as well as evaluation emerging around the narrative's climax points.

Children in socio-dramatic play practice "peer discourse" when they play in a group setting, which in the case of our study consisted of a social role play –“fruit and vegetable market”, where children played in a group, almost independently, with a minimum of adult intervention. Apart some "scaffolding" provided by the adults, the responsibility for the discourse was exclusively the children's own: they were required to initiate communication with discourse partners, phrase their intentions for them or respond to them, although it could not be predicted whether the children understood what was said unless it had been clearly stated. We may therefore expect that when children construct their own play, they engage in peer discourse which may contribute a great deal to the development of their literacy.

Many researchers have studied how literacy arises. They note that activities accompanying storytelling are a productive way of nurturing spoken language and encouraging literacy (Aram & Biron, 2003; Kozminsky, 2002; Rom, Segal & Zur, 2003). We argue that "interactive social play" constitutes an activity of this kind, which enriches children with language and social skills and develops their creative thinking.

Conversations taking place among the children involved in social play develop their language directly and their thinking indirectly. The children improve their verbal skills by intensive

discourse with their peers in dialogues, negotiations or arguments. Not only do they learn new words from their peers but also enrich their language skills as the play requires them to speak in a variety of forms appropriate to various different situations. In a group decision-making process, children learn to speak articulately, accurately and briefly, without missing important points. In the process of play, they learn to use a variety of words and intonations that correspond with the role they are playing. What is more, they also employ meta-communication which might mediate the development of discourse and social capabilities. Research has shown (Andresen, 2007; Pellegrini & Galda, 1991; Williamson & Silvern, 1991) that skill in meta-communication around play correlates very highly with skill in story understanding and sequencing.

### **2.7.5 Conclusion: Implications of Choosing the "Improved Concept" Intervention**

In the "fruit and vegetable market" play, many indications of literacy emerged. Every corner of the market had a caption, accompanied by graphic symbols familiar from the "real world", such as signs with names of places or food products: plum, lemon, cucumber, fruit, vegetables, stand, and central market. The children played as if they were literate adults, e.g. they shopped from a grocery list, bought products just as their parents would do, paid according to their price list using money or "credit cards", and packed the groceries. This activity can be seen as a type of "transformation" allowing the children to represent real-life figures. Such a transformation is realized every time a realistic object is represented in the world of "social play" by means of an object chosen by a child (Goncu, 2011; Goncu & Klein, 2001).

This social experience also promotes the development of children's ability to understand each other's point of view. It enhances their understanding of the cause-and-effect relationship and enables them to understand the rules and demands of their environment. This understanding

facilitates children's integration into social life not simply out of deference or submission to the adults they depend on, but rather because of their need to belong, which results in turn from their developing understanding of people responsive in their environment and their identification with them. The varied social encounters in kindergarten allow children to examine their own experiences in comparison with those of their friends. Also, they enrich children's language. A kindergarten child wrestles with the exact meanings of words and explores their influence on the reactions of others. Social development is not expressed in pre-social actions alone, but also in the ability to articulate that meaning to others.

We claim that the social role play "the fruit and vegetable market" provided the children not only with an active, sensory experience but with a learning experience taken from everyday life. In this experiment, the children actively used their natural language in social communication with their peers, in a play situation combining physical activity, creativity and fun.

**To conclude**, literacy is a social skill based on using spoken and written language. It is at the basis of kindergarten children's progress and also a decisive factor for their future participation in social and academic activities. Moreover, it secures their long-term personal and academic wellbeing. In the short term, literacy contributes to the children's quality of life provided it satisfies their curiosity, integrates into their games and serves them to achieve a variety of goals significant to them. Play substantially contributes to the development of literacy. Hence it is argued here that socio-dramatic play has to be nurtured and encouraged in early childhood.

## **2.8 The Arabic Language**

The Arabic language is one of six official languages of the United Nations and the mother tongue of about 300 million people. Establishing developmental criteria for Arab children is

rendered difficult by the existence of a variety of dialects and the diglossia among Arabic speakers. . A particular case are Arab children in Israel, who live in an even more complex reality of linguistic diglossia, as they face not only the diglossia in Arabic but also have to cope with Hebrew, the first official language in the State of Israel. This situation influences the richness of their vocabulary, linguistic characteristics and development of narrative competence.

### **2.8.1 Literary and Spoken Arabic – Diglossia**

"Diglossia" as a term describes the situation of a language community speaking two or more languages that are often closely related varieties of the same language. An example of pronounced diglossia is offered by the Arab world, where both a literary and a colloquial language are in use. According to Ferguson (1959), a diglossic state is characterized by the coexistence of two languages, a "high" written language and a "low" spoken language, which complement each other in their social roles. He accordingly divides Arabic into two parts, the "high" or classical language and the "low" or vernacular language or dialect. The "low language" is acquired naturally by children from their environment while the "high language" is studied in school. The grammar of the "high language" in Arabic is more complex as it includes, among other features, a more complex system of declensions and a different word order. The two varieties share common words, but the "high language" has words in its lexicon that are not part of the "low language" and vice-versa. Ferguson (ibid.) points out that each language has its own specific roles, which however sometimes overlap. The high value attributed to literary Arabic generates an attitude of disrespect for spoken Arabic, which is the reason why the stages of acquiring the vernacular have not really been researched in the Arab world.

In the Arab world today, there are in fact three kinds of Arabic:

1. Classical Literary Arabic: This is the language of the Koran, to which Muslims are exposed during prayer. This language never changes (Holes, 2004). Its use is not widespread and the common people and children almost never use it.
2. Modern Standard Arabic: This is an offspring of Classical Arabic, but has undergone some modernization, especially in its vocabulary. Modern Standard Arabic is used for literary writing and in school. It is also the language of news broadcasts on radio and television, and is considered a different variety of Arabic (Holes, 2004; Rosenhouse, 2000). Both classical and literary Arabic are called "al-fusha" or "the eloquent (language)".
3. Vernacular Arabic is the most widespread form of the language; its syntax is the least complicated and the most modern. This variety of Arabic is the native language of every speaker of Arabic regardless of their social status (Ferguson, *ibid.*). It is the language used by all Arabs when they communicate with family and friends (Levin, 1994). Spoken Arabic is called "al-ammiyya" or "the language of the common (people)".

### **2.8.2 The Development of Differences between Modern Standard Arabic and Spoken Arabic**

The differences between Modern Standard and Spoken Arabic are reflected in narrative discourse. Children enrolled in school are exposed to and affected by the written language. There are differences in linguistic patterns between the two languages (Levin, 1994). In addition to narrative knowledge, Arab children have to master linguistic knowledge, which is influenced by the child's exposure to classical literary works, such as the Koran. The following is a list of the major differences between the two varieties.

The Verb Phrase: There is a difference between the two languages in the conjugation of the verb. Tense: Arabic possesses two tenses, past (perfect) and non-past (imperfect), rather than

present and future as in many other languages. Person: first, second and third. Gender/Number: male, female, singular, plural. Conjugation: In standard Arabic the prefix of the verb is vocalized and sometimes differs from that in spoken Arabic. In the former, the last letter of the verb is also vocalized, but not in the latter. Another difference is special dual forms, which do not exist in the spoken variety. In some spoken dialects used in Israel there are no gender differences in the plural. Finally, the prefixes used to refer to the future also differ (Levin, 1994).

Sentence Structure: Studies in Hebrew show that sentence structure is acquired at very early age, between years 3-4. Later, sentence structure is expanded through contact with literary works. There is no specific age for this process (Berman & Slobin, 1994). Arabic sentences consist of two main parts: subject and object. There are two major types of sentences: A verbal sentence starts with the verb and a nominal sentence starts with a noun. The unmarked constituent order of the former type in Standard Arabic is VSO (Verb-Subject-Object, while in most spoken dialects it is SVO (Subject-Verb-Object (Rosenhouse & Shehadi, 1986).

Lexical Richness: Children's lexicon shows great improvement when they enrol in school and are taught to read and write. Then they begin to use an extended lexicon, of which there is no trace at the preschool stage (Berman & Slobin, 1994). The use of the expanded lexicon increases with time. Exposure to literature will soon increase the child's vocabulary, but not at these early stages. Therefore, in the re-creation of real life events, the dominant language used by young children will be Spoken Arabic.

Tense – As with the lexicon, the use of the past tense becomes more frequent over time, as was established by Berman and Slobin (1994), who investigated children in different age groups. The change from past to present is different for children than for adults: Among children it signifies a failure in the construction of the story, since the tenses have not been

completely learned; with adults, in contrast, it signals the reorganization of the story. This phenomenon is universal and we expect to get similar results in Arabic.

## **2.9 Intervention for Producing and Accelerating Narrative Competence**

One of the common ways to categorize intervention types is to use the level of structure they provide to the research population. Some of the interventions are open and facilitate the events which they seek to narrate, such as the reconstruction of a personal experience. Others are more highly structured or close-ended and require the participants to refer to specific contents determined by the researcher but via a tool of their choice, such as a picture book or a story.

In the structured alternative, one can direct the contents of the text produced by participants without dictating how to organize the information into a story, and without dictating which language structures to use (Berman & Slobin, 1994). However, a narrative based on a given series of pictures causes difficulties in the translation of the static-visual presentation into dynamic-temporal speech. Participants often express only the physical characteristics of pictures separately and can have difficulties maintaining the unity of the characters in the transition from one picture to the next, and even resort to their inner world, ignoring the need to compose a story by integrating the pictures (Katzenberger, 1994). In other words, a story composed in an intervention that uses a highly structured method requires a greater degree of focus and planning because it is less personal and its semantic organization is given in advance.

In contrast, open methods allow a free choice, but researchers stimulate participants by asking leading questions. In this alternative, there are two types of intervention: the reconstruction of a unique, one-off experience, and the reconstruction of familiar everyday events.

Our method in this study has elements of both approaches: it is based on the structured method, but also makes use of narrative competence in the natural state of interactive narration (the listeners are realistic) and open dynamics.

Labov (1972) studied reconstructions of personal experiences among teenagers and adults, who were asked to describe a terrible fight or a situation in which they were in mortal danger. A similar approach is used in Peterson & McCabe (1983) and McCabe, Peterson & Connors (2006). A different method was chosen by Nelson and colleagues, who studied the reconstruction of everyday events such as shopping in the supermarket, eating in a restaurant and so forth (Hudson & Nelson, 1986; Nelson, 1986, 1991, 2010). With open methods, participants can choose the content of their story, and produce varied, richer spoken texts, reflecting linguistic riches, fluency and imagination in a free, productive manner (Berman, 1982; Peled, 2000). According to Labov (1972), a minimal story calls for the connection of two consecutive grammatical clauses by a temporal connector. In order to move the events in the story forward, there is a need for cause-and-effect connectors to produce a chain of events. Each event is the result of a previous event. Kindergarten children aged 5–6 learn to successfully cope with two tasks or with actions mentioned together with additional tasks. Children who reconstruct a genuine social experience maintain logical sequencing and use standard connecting devices.

In our intervention we used natural situations and sequences, genuine listeners who had not been present at the sequence of events, and mediation and support which enhanced the children's narrative capabilities.

It has been shown that supporting children by asking leading and mediating questions about the activity and the feelings it generates makes it easier for children to construct an entire story. Structural weaknesses in stories, on the other hand, derive from the limits of active

memory and the limitations of linguistic skills (Eaton, Collis & Lewis, 1999), i.e. difficulties in the linguistic organization of ongoing, complex experiences.

The interactive dynamic methodology chosen for this research supported freedom in children's behaviour, since there was both structure and interaction, development of unique personal dynamics together with dialogue. This methodology is based on the premise that children learn most effectively when engaged in an activity in which they confront the need to solve a problem but are free to find their own solutions. This type of learning process satisfies children's needs without forcing them to engage in activities that have no interest for them. In this study, we chose to use children's everyday interactive experiences, the familiarity of which makes it easier for children to readily participate and be active while opening an interactive dialogue and conversation wherein narrative skills are developed and refined, including retelling and reconstructing the experience directly to a person who is present and listens to the spontaneous telling by the child.

### **2.9.1. DO-FINE Intervention (Dortmund Fostering Development of Interactive and Narrative Competence)**

In the last decade there has been a growing interest in the study of narrative ability, the human capacity to create and understand stories through the use of certain linguistic tools to convey a central event. Measurement of narrative ability and early identification of children with poor narrative abilities is crucial, because at this stage in early education it can have an influence on the many important learning skills a child acquires, such as reading and writing. This study emphasizes the importance of early detection and intervention in children's natural environment, in a way that is compatible with their developmental ability. When conducted in this fashion, interventions will yield robust results and improve and enhance children's narrative ability, leading to a more successful learning experience in school (Andresen, 2007).

### **2.9.1.1 Measurement and Intervention**

Measurement and intervention enable us to measure narrative ability and identify already at an early age certain difficulties that could develop into more serious learning problems in primary school. The earlier an appropriate intervention takes place, the better the chances are of improving a child's narrative ability. Intervention already in preschool is thus of great importance, but this does not solve the problem of whether it is advisable to use the direct intervention of counselling, which is by definition verbal, in the case of pre-school children who have been measured to have poor narrative abilities? Is it feasible to develop and enhance their narrative ability by means of an intervention carried out by a properly trained preschool teacher?

In this study we used the DO-BINE method of evaluating narrative ability as our measurement tool (Quasthoff, 2006; Quasthoff & Katz-Bernstein, 2007; Quasthoff, et al., 2011). The method was implemented based on the principles of the interactive approach (Bruner, 1987; Vygotsky, 1978), using the medium of socio-dramatic play of everyday activities involving all the social, emotional, cognitive, and imaginative resources available to the subjects (Goncu, 1993; Goncu & Gaskins, 2011; Smilansky & Shefatya, 1993), making sure that this was done in a way that was appropriate to their developmental stage (Andresen, 2005; Tomasello, 2006). The children constructed, developed and expanded their ideas and the ideas of their playmates (Pellegrini, 2010; Quasthoff, 2011; Smilansky & Shefatya, 1993; Vygotsky, 2004).

1. The evaluation of narrative ability was conducted on the general preschool population, that is to say all preschool children. The initial evaluation was conducted by the researcher, preschool teachers and research assistants, who received prior instruction and guidance in the DO-BINE1 tool, using unexpected simultaneous events, the first being the peas spill, and the

second the preschool teacher sitting on biscuits (Quasthoff, 2006). Afterwards we continued planning the next stages of the intervention in order to improve the children's narrative ability, and then conducted a second evaluation, also using DO-BINE. The DO-BINE2 (Appendix B) was similar to the DO-BINE1 (Appendix A) instrument in structure and purpose to ensure the reliability of the test, albeit with some minor changes. For the second measurement two different events were used: (1) dropping tennis balls; (2) the teacher sitting on potato chips.

2. The type, style, manner and scope of the intervention were adjusted to the needs of the participating population, the children's developmental level, their cultural environment and the conditions of the location. Parents were involved and continuously updated as to what was taking place in the kindergarten, which contributed to the intervention's successful achievement of the set goals. The decision to initiate and determine which type of intervention to use in preschool was not easy, since it required many preliminary visits for the purpose of establishing rapport and as natural an interaction as possible between the researcher and research assistants and the children and their nursery school teacher. It was only after these relationships were established that the groundwork was laid under the guidance of the preschool teacher and the research assistants. Next, parents were informed, the evaluation was carried out and the intervention begun.

The emphasis in this study was placed on the preschool teacher's active cooperation and involvement at every stage of the project, i.e. the evaluation of the children's narrative ability (prior to and following the intervention), and planning and then implementing the intervention. We took into account relevant background information and experience, so that the early evaluation and intervention at preschool age would be helpful in moving forward the process of acquiring narrative abilities in a manner befitting these children.

This study used an intervention developed specifically for children, whereby their language could open up through everyday experiences. Below we present a description of "the improved concept" intervention which was done by building a "fruit and vegetable market" – DO-FINE (Quasthoff et al. 2011).

### **2.9.2. Intervention Principles** (Quasthoff et al. 2011, 119 ff):

**In this section we will present a brief sketch of the major principles underlying the intervention.**

- **Guided construction of narrative pre-competence:** This involved the definition of roles, development of contrasting roles, development of a script, grounds of plan encouraging transition.

- **Developmental adaptation:** Creation of a consistent history for each role; enactment of the programme's details; summary of the story accompanied by documentation from the very beginning.

- **Proximity** to the children's own world, ability to formulate in a dynamic and focused way: determining previous experience and attracting the child's attention can be focused while the child's social problems can be addressed and handled (Katz, 2003). The researcher must consider the timing of the intervention, taking into account the child's urges and developmental stage.

- **Joint dynamic design:** The story is to be built in cooperation with the child, in real time, spontaneously. The researcher must decide which stimuli are most appropriate for a particular task, as well as the input and the level of interest maintained by the children, keeping in mind each child's developmental level.

- **Interactive construction of participants suited to the context:** Setting up a team of role players such as "salesman", "customer", "interviewer", "reporter", "narrator", and "observer"

in order to facilitate a natural summary of the story.

This makes for a smooth transition to the meta-narrative, combining the textual information and the formation of an overall continuum of events.

- **Plot development:** The plot of the story develops in the course of the role play. The initial plan eventually turns into a new script, and its resolution is found through roles created extemporaneously or by role-reversal until the plot finally reaches its unexpected resolution, via the children's negotiations.

- **Separating the child's world of play and its reporting:** this concerns the distinction between the meta-level and the level of action.

The distinction between the imagined story and the telling of the story by the children is negotiated by means of language. The expressions and sentences used by the participants encourage the emergence of options to create a connection and establish coherence in terms of both form and overall semantic structure (Quasthoff et al., 2011)

- **Systematic structure:** Children's abilities are built in a systematic fashion. These include: assuming a role (which can be routine, hostile or problematic); making joint decisions that entail communication, agreeing solutions, sophistication, interruption of the role play, reporting what has happened, combining scenes to form a complete plot, discussions and documentation.

- **Documentation: Adhering to the script and then transcribing it.** This involves literacy skills: creating a plot naturally and spontaneously requires competencies that promote literacy (reading and writing) and give children a demonstration and example of the transformation of the plot into a written story, in this case their own story, causing them to reflect on and depict the experiences they have just had with the other children in preschool.

## **2.10. The Aim of the Study**

The aim of the study was to learn about the development of narrative competence among Arabic-speaking children, and to inquire whether it is possible to accelerate the acquisition of such competence by means of an intervention programme.

We assumed that narrative competence improves with age, that this increase will be higher in the target group as a result of the intervention programme, and that the improvement will be felt in all three global dimensions (Quasthoff, 1997). Moreover, we hypothesized that a correlation would be found between the three global dimensions and vocabulary.

## **2.11 Hypotheses**

Here follows a list of the hypotheses that guided our research.

2.11.1 First Hypothesis: The narrative ability of 5-6 year olds will be higher than that of 3-4 year olds.

2.11.1.1 The achievement in the global dimension of narrative construction of 4-5 year olds will be higher than that of 3-4 year olds.

2.11.1.2 The proficiency in the dimension of narrative coherence of 5-6 year olds will be higher than that of 3-4 year olds.

2.11.1.3 The grade in the dimension of patterns of narrative discourse of 5-6 year olds will be higher than that of 3-4 year olds.

2.11.2 Second Hypothesis: Narrative competence will increase with all the children of the study as a result of natural development.

2.11.3 Third Hypothesis: The gap between pre-test and post-test scores in narrative competence will be wider in the target group than in the control group, which did not receive the intervention.

2.11.4 Fourth Hypothesis: The level of narrative competence in the target group will be higher after the intervention.

2.11.5 Fifth Hypothesis: There will be a correlation between the three narrative competence dimensions and linguistic ability, especially vocabulary.

### 3. Methodology

#### 3.1 Sample

The research sample consisted of 124 children chosen and divided randomly into experimental and control groups. The experimental group consisted of 60 children and the control group consisted of 64 children; 60 of children were 3-4 year olds and 64 were 5-6 year olds. The children were chosen from 4 kindergartens attended by both younger and older children. All children are native speakers of Arabic, with no developmental problems in their mastery of the language.

#### 3.2 The Research Instruments

In this study we used the following instruments:

##### **3.2.1 DO-BINE (Quasthoff et al., 2011) - Dortmund observation procedure for interaction and narrative development – Arabic version (Appendix A.).**

We used the DO-BINE observation procedure for interaction and narrative development. The scientific basis of this procedure is the competence model of Quasthoff (2006), according to which the narration includes three ability dimensions:

**1. The global semantic dimension:** describes the child's ability to name and reproduced the context relevant for narration (relevant information), making for an efficient narrative context. For this the sequence is also important, that is, how the content is told.

**2. The global structural dimension:** showing how the child is able to enact the whole narration in the conversation from beginning to end

### 3. The formal dimension:

- a. Dimension of the global form: describes the ability to emphasize the structure of narration with words, for example beginning, peak and end.
- b. The peak processing procedures at the local level: describes the ability to correlate between individual utterances to clarify language (real speaking).

#### 3.2.2 Validity and Reliability

To examine the validity of the measuring tools adjusted to the population of Arabic speaking children, the instrument was translated from German into Arabic by a translator who is well-versed in both languages. The translation was examined by another independent translator.

A pilot study was conducted in order to examine the instrument's reliability in evaluating narrative competence. Ten children participated in the pilot, of whom five were at the ages of 3-4 and five were older, ages 5–6.

In the pilot framework the children's responses were recorded and analyzed according to the DO-BINE protocol. A comparison was made between the two age groups regarding each of the three narrative competence measures: semantics, structure and form. The results are presented in Table 3.1.

Table 3.1 Comparison of the narrative competence of two age groups in the pilot study

	Younger (N=5)		Older(N=5)		T
	Mean	S.D.	Mean	S.D.	
Semantics	20.00	2.121	25.20	1.643	4.333**
Structure	11.00	1.581	15.60	1.517	4.695**
Form	11.80	1.924	16.00	3.808	2.201**

\*\* p <0.01

Significant differences were found between the two age groups – the older children's narrative competence was higher than that of the younger children. This finding enhances the measuring instrument's validity.

To examine the instrument's reliability, two judges, both speech therapists, were asked to analyze the responses of ten children after having received instructions from the researcher regarding how to use the DO-BINE instrument. Correlations were calculated between the two judges regarding the DO-BINE instrument and all three dimensions. The resultant correlations were higher than 0.90, indicating high reliability.

### **3.3 Procedure**

The study consisted of 4 stages, after consent had been obtained from the kindergarten management and the parents, and following the pilot study, adaptation of the DO-BINE instrument to children who are native speakers of Arabic, and testing the chosen instrument's reliability and validity:

1. Utilization of the instrument in order to test the development of narrative ability among 3-6 year old native speakers of Arabic.
2. Implementation of a training program for 16 participating preschool teachers according to the instructions.
3. Application of intervention program aimed at developing children's global narrative competence.
4. Testing the experiment and the control groups again, to evaluate the effects of the program.

#### **3.3.1 Preschool Teachers' Instruction**

The main function of the preschool teacher in the dynamics of the intervention program is to serve as a facilitator, cooperating with the child and granting him/her legitimization. Many of

the research students and preschool teachers find this task difficult to perform, because they are incapable of abandoning the mindset of being an "educator" whose job is to direct and intervene, with themselves in the center of things. It is not easy to change one's approach to that of a "facilitator", who serves more as a partner who encourages interactive discussions of every day experiences and children's play. According to the latter concept, the teacher provides the children with ample opportunity for reciprocal activity. Her job is to assist in the creation and preservation of the interactive social experiential framework in which discussion can take form and develop, giving support, structure and advice on what is happening, while adhering to the rules but without resorting to direct intervention in the plot itself.

In order for preschool teachers to fill this role in our study, and assist in measurement and advancement in the acquisition of narrative competence, they were given DO-FINE and DO-BINE guidance preparatory instruction over a two-month period at two weekly meetings, of two hours each. This took place in the preschool, and included discussions at the end of each session and also organizing for the next day's activities. In the course of instruction the preschool teachers, their assistants and the research assistants all learned about the program, the topics connected with the intervention program, and relevant terms such as "narrative", "interaction", and "experiment". The instruction was led by the researcher and the researcher's advisor. In each session they discussed the experiences and issues that emerged from the intervention; for instance, the best way to design the marketplace, how to facilitate interactive experiences that would generate the participating children's narrative ability, or how to allow for full expression of talents and cognitive skills, naivety and literacy, the social behavior involved in the acquisition of knowledge and narrative abilities in the future, all in an age-appropriate manner and in a way that retained the child's motivation.

It is worthwhile noting that the preschool teachers were proactive throughout the intervention. They emphasized the relevance of the topic to their work at the preschool. The

instruction and the intervention plan filled gaps in their knowledge of the interactive narrative abilities of the children and helped speed up the process for them. During the instruction, the components for evaluating narrative ability were demonstrated to the teachers. In this manner the DO-BINE questionnaire which examined the narrative abilities via a series of questions came to be considered "very useful" to the work of teachers and assistants alike.

To summarize, in the process of the preparatory instruction and intervention, a significant learning process took place that gave the preschool teachers knowledge and clear criteria for evaluating, coping with and facilitating the acquisition and development of interactive narrative competence.

**Documentation and recording** during the research, evaluation of the level of narrative competence before, after and during the intervention.

**1. Evaluation** of narrative competence was carried out with the aid of the DO-BINE. Video and audio recordings were made of the children's discussions as they experienced the activities taking place in the classroom (Appendix A.). The recordings were later transcribed and analyzed peer case.

**2. Intervention** - Research assistants documented the process of preparing and implementing the intervention, including the discussions and the social interaction that took place among the children and between the children and the adults present at the time. The students documented the intervention using a video camera and filming everything that was happening.

### **3.4 Intervention Procedure**

The following section describes the procedure of the "improved concept" intervention, showing how the cultural environment can be involved and influence the success of using a

cultural script such as the "neighborhood produce market" used in our intervention.

### **Declaration of Intentions**

The teacher announces to the kindergarten children that starting next Monday a "neighborhood produce market" place will take place twice a week for a month in the classroom. We then announce, together with the teacher, that in the marketplace we will be selling and buying fruits and vegetables that we will be setting up market stalls, and food containers to school. We will have to decide together who will be the sales person and what he/she will be selling. We will also have to decide where to put all the food, and make many other decisions on "how", "where", "what" and "who" - all questions that will allow the children to learn through everyday concepts, planning, preparation and organization. We will consider continuing with additional activities in the future. We also expect that the concepts will be more meaningful when applied in context.

### **Supportive social environment – parental involvement**

The children will bring their parents advance notices requesting them to send boxes of fruits and vegetables of their choice with their children, to be used in a mock marketplace to be set up in the classroom. The children will play at buying and selling the vegetables. The parents' response to the request was positive and they came to feel that they were partners and involved in the project.

In fact, our proposed pedagogical activity resulted in a reaction we did not anticipate – enthusiasm among the parents. They not only donated the fruit and vegetables, but of their own volition brought play money, a cash register, and pictures of food products. They showed an interest, and told other parents about the project. One mother even added an explanation of which foods contained which vitamins and other nutritional advice and the importance of eating healthy foods for a healthy body.

### **Getting organized for setting up the marketplace**

All the children, younger and older, participated in the process of organizing the market. They prepared and arranged the products, deciding where to put each item, such as the cash register, the money, paper for shopping lists, magic markers intended for keeping accounts and writing shopping lists, making lists of items on sale (the younger children cut and pasted pictures of foods instead of writing lists). These activities continued throughout all the market days.

The signs, symbols and prices of fruits and vegetables as well as the use of cash (real money) enabled the children to be involved in the activities. All preschool children were involved, including those with lesser developed language skills and those with poor communication skills.

### **Explanations about role assignment**

The children received explanations about how roles were divided, using terms that have to do with the activities of selling and buying. They were told that in the subsequent market activities, roles would be assigned and explanations would be provided about the use of terms and playing the roles (e.g. how a sales person ought to behave, how he/she can sell the goods and make money and what he/she has to do): who can sell the fruits and vegetables, and who will be the buyers. Whoever can sell all of the fruits and vegetables and need more products for his/her stall, will be a good sales person.

#### **3.4.1. Directed Construction of Skills that Precede Narrative Competence:**

##### **Role considerations**

Thinking about the role and its purpose begins at the point of initiating the interaction. Calling out loud "yams, delicious yams", "the sweetest grapes", "healthy red tomatoes", etc.,

necessitates the use of a microphone so that the children's call can be heard by the other children, who will then come to their stalls to buy the produce.

### **Using concepts and understanding context**

The children will succeed in attracting more customers by using favorable descriptions of the produce in their announcements. Their activity helps them come to understand the concept of the script and the characteristics involved in playing the role. Development of their social understanding enables them to communicate more effectively and lays the foundation for creating connections, use of social and communicative skills, all gained through the use of new linguistic concepts, thereby improving and enriching their vocabulary.

### **3.4.2 Compatibility to developmental level**

#### **Creating a consistent history**

The preschool teacher, together with the children, suggests new models and new vocabulary that are worth trying, and thus offers new opportunities for learning and creativity. This takes place gradually, in cooperation with others, in a way that is consistent with the progress of the intervention activity.

#### **Creating new patterns**

The various activities and events that are taking place give rise to many droll characters of salesmen and customers, who act in a strange, surprising and/or unexpected manner. For example, one of the salespersons is sitting reading a newspaper, idle, lazy, in different to the customers; another has no customers at all, despite selling all his produce for free.

#### **Creating a model including elements of a good story during social interaction**

The creation of a story summarizing that day's marketplace activities by documenting and summarizing the day's activities with the assistance of an adult is all done with the express

purpose of involving the children and letting them internalize the experiences and use them at a later stage of the intervention.

At the end of the day the market is empty. The ripe fruit is distributed among the children who eagerly eat them, or sometime the children make a fruit or vegetable salad together out of the remaining produce. As they do this, the children interact and converse about all that went on in the market that day. They tell about their various experiences, for example mentioning children who forgot to take money to pay for the purchase.

The presence of other children forces the preschoolers to relate to the viewpoint of another person, to invest in a cooperative interaction with others. This develops their social skills and brings about both cognitive and behavioral change.

### **Script development and problem solving**

The experiences of children and the events taking place, the scenes and the unexpected happenings promote only thought processing, but also problem solving on the level of cause-and-effect; for example, there was a long line of customers waiting to be served at one stall because all the customers wanted to buy there. The children had to deal with such problems as how to charge an attractive price and still make a profit, and when to distribute the money to the children who worked at selling the produce at the marketplace (they decided at the end of the day).

### **Role assignment**

All the players in the marketplace were given names, a specific description of their job, and the language elements that would be useful for that role.

The children were asked to imagine what each person, the buyer or the seller, would like, and to analyze some problem situations. They incorporate such terms as "therefore", "she wanted", "she should have..."

The children used descriptive terms such as: lazy, thief, liar, naïve, generous, and stingy. They enriched their vocabulary and applied it in a highly pragmatic way. The participants who had marketplace roles did not act in a fixed predetermined way, but rather on the basis of plans became transitions for further development

### **3.4.3 Proximity to the Child's Everyday World, Ability to Design in a Dynamic and Focused Fashion Reliance on previous experience by the children, development of a new script and problem solving**

The children spontaneously play their roles on a trial-and-error basis, enhanced by their previous experience. They invent and create imaginative solutions to problems that arise on the basis of previous scripts with which they are already familiar. They are allowed to become excited, even rowdy to a certain degree, as long as they adhere to the rules of the game. Getting wild often leads to more special happenings, which are subsequently discussed by the children under the direction of the teacher, providing a natural opportunity to develop problem and conflict solving skills, as well an ability for mutual cooperation and acquisition of self-restraint in their behavior during playtime throughout the intervention. Via their teacher's mediation the children learn the cultural significance of their activities and improve their general level of knowledge.

### **3.4.4 Cooperation Spontaneous Dynamics, in Real Time**

#### **Co-designed and interactive event builds motivation and considerate**

Designed cooperation allows the children to experience a pleasurable interactive play activity, during which a research assistant appears "by surprise" to interview the children and record their stories.

She reports about the weekly marketplace: she interviews the salespersons and the customers, according to the information found in the script (what can be bought and sold? How are the stalls set up? What is special about the marketplace? What exceptional events occurred – "tomatoes got squished", "the eggplants fell", etc.). The children learn how to describe what happens in the market, and are learning with the aid of directed stimulating questions that take into account the situation and the children's interest level. Additionally, the children also learn to take into consideration the listener who does not have the information they do and to provide their audience with that information.

### **Spontaneous storytelling**

At first the children received a specific model containing elements of the context with which they were already familiar. The children learned to summarize important information and process the linguistic experience in order to pass on this information to the listener. The guided dialogue that took place among the children served as a valuable contribution to the development of their linguistic abilities, their critical thinking, and self-awareness, as well as their storytelling abilities.

### **3.4.5 Interactive construction of participants in context**

**Setting up the teams and assigning roles**, such as "salesperson", "customer", "interviewer", "reporter", "storyteller", "observer", all of whom participate in the marketplace interaction and the summary at the end of the day. The report to the interviewer and the parents allows for a natural process of storytelling in which the pieces are woven into a meta-narrative while integrating textual information and composing a global continuum of events.

### **3.4.6 Plot Development**

**The story develops in the course of role play**

The plan actualizes the scenario of roles that were created or reversed or totally eliminated in the course of the negotiations among the children. If the story is told correctly, it should lead to a certain tension among the listeners who anticipate one thing but are surprised and even laugh when something different occurs and the story takes a new and unexpected turn. The goal here is for the children to have different linguistic forms at their disposal that will enrich their role playing in the future. The teacher explains, embellishes and summarizes when ever necessary. The children take part in the process of global storytelling that can be assimilated, processed and then continued anew.

The children are inspired by the storytelling, as can be evidenced in the fact they come home and immediately share the events of the marketplace with their parents. In an unexpected and indirect way this further motivates the parents and encourages them to not only contribute to the initial setting up of the marketplace, but also to take a continued interest in what is going on there. They become better listeners and supporters of their children.

### **3.4.7 Separating the World of Play from Reporting about It**

#### **Differentiation between the imaginative and the meta-negotiation levels**

The differentiation between the imaginative role play time in the produce market and negotiating the meta-narrative linguistically characterizes the locally labeled culture. The acquired expressions and sentences develop on three levels: form, content and structure. These encourage the children and present them with opportunities for forming connections. The children, assisted by their teacher, tell their common marketplace story to the children of the adjacent kindergarten class who have not experienced it. The children describe, express their opinions, and relate their experiences, making a connection by using the verbal expressions they have picked up in the process of the various marketplace activities. They

describe what they have done, how they played, what roles they played, and portray a full picture of what went on in the marketplace they created.

### **3.4.8 Systematic Structure**

**Skills are built systematically:** Taking on a role entails the possibility of getting a threatening role, interruptions in play, reporting about the play, incorporating scenes into the general plot, telling and documenting events.

### **3.4.9 Adhering to the Script**

**Preparations and the need to determine the plot** naturally advance the literacy processing of both reading and writing. For instance, the children draw scenes from their playtime and then the teacher adds written titles to describe their drawings, which are then either learned by the children or shown to their parents or siblings. The drawings are then collected and put together into a book about the marketplace. The children together decide on a title for the book. Each child receives a copy, which is distributed to the class before summer vacation. All this is done without straying from the defined plot or its sophisticated version.

### **Role playing combining reading and writing generates and empowers social activity**

Reading a shopping list, labels of products or notifications of sales, and recoding money owed, are all play activities that combine reading and writing and generate a connection between symbolic play and literacy; they deal with symbols, and serve to strengthen social activities and empower their participants, who carry out an activity that includes representations on paper in order to more efficiently interact with the surroundings and themselves. The representations used by the children during the activity included oral and written language, in other words, spoken and written graphic texts, such as drawings,

pictures, cards with the names of the products written on them, a notebook in which debts were written, etc. In the intervention process literacy functions to enhance the competence thanks to the use of written texts, whether or not the children read the texts or writes them by themselves.

A valuable contribution of literacy is that it encourages curiosity. In the marketplace playtime it helps the participants attain a number of goals and may also help them to develop their literacy.

### **3.5 Running the "Produce Market"**

#### **3.5.1 Play Events and Their Social Role**

Our "improved concept", developed by way of the cultural script of the "produce market", run by the children according to specific rules, can naturally and without limit evolve into a more sophisticated version of the game yet remain true to the original script. One of the characteristics of interactive discussion observed during the children's play was the fluid way in which it meandered between reality and the world of fiction. When children cope with social tasks and role play they develop various types of sociability and social cooperation, generating trust and the development of narrative competence, clarity, continuity and coherence.

In this study we used the intervention plan developed and adjusted to children by way of everyday experiences of dynamic social cultural interaction according to the principles of DO-FINE and "the improved concept" intervention implemented via the construction of the weekly marketplace play.

### **3.6 Empirical Procedure**

#### **3.6.1 Definition of the First Stage**

Adaptation of the DO-BINE instrument to native speakers of Arabic:

1. Translation of the German version of DO-BINE into English and repeated translation into English in order to check the quality of the translation.
2. Translation of the English version into Arabic and retranslation into English to check the quality of the translation.
3. Inter-rater-reliability will be calculated with two expert raters who will each assess the narrative ability of the children according to the three dimensions of the instrument. The correlation will be calculated.
4. The validity of the instrument will be tested using the translation process described above. The predictive validity of the instrument will be tested by comparison of the results of the two age groups. Differences between the narrative ability of the two age groups will strengthen the validity of the instrument.
5. Translation of the German version of the instructions for the intervention program into English, then into Arabic, cross-checked by linguistic professionals (methodical and linguistically check) and educational professionals (practicability-check).

#### **3.6.2 Statistical Analysis**

Inter-judge reliability was examined by the Pearson coefficient of correlation between the scores of the two judges on each one of the three components of narrative ability.

The first hypothesis was tested by t-tests for independent samples. The two age groups will be compared on each one of the three components of narrative ability.

The second, third and fourth hypotheses were tested by a 2 X 2 analysis of variance (ANOVA) with repeated measures. The independent variables are group (experimental/control) and time of measurement (before/after the intervention). The dependent variables will be the scores on the three components of narrative ability.

The fifth hypothesis was tested by the Pearson coefficient of correlation between the three dimensions of narrative ability with linguistic ability and vocabulary.

#### 4. Results

To examine the first hypothesis, a multiple analysis of variance (MANOVA) was conducted with the age group (younger vs. older) as the independent variable and the three measures of narrative competence as dependent variables. Two analyses were made, one for the measurement before the intervention and one for the measurement after the intervention. Both analyses yielded significant multivariate effects ( $F(3,120) = 26.50, p < 0.01$ ) for the pre-intervention measurement and ( $F(3,120) = 15.0, p < 0.01$ ) for the post-intervention measurement. Univariate analyses yielded significant effects for each of the three measures. The results of these analyses are presented in Table 4.1

Table 4.1 Comparison between younger and older children in narrative competence in two

		Younger (N=60)		Older (N=64)		F
		Mean	SD	Mean	SD	
<b>Before Intervention</b>	Global structure	7.70	1.14	9.38	1.60	44.24***
	Global semantic coherence	8.57	1.93	13.69	5.08	53.65***
	Global form/ narrative discourse patterns	7.75	1.05	10.05	2.37	47.44***
<b>After intervention</b>	Global structure	9.77	2.07	12.67	3.74	28.10***
	Global semantic coherence	12.73	4.02	17.81	5.01	38.35***
	Global form/ narrative discourse patterns	10.58	1.99	13.33	2.53	44.56***

\*\*\*  $p < 0.001$

The results presented in table 4.1 show that the 5-6 year olds received higher scores than the 3-4 year olds in each measurement of all three measures of narrative competence. These results fully support the first hypothesis.

To examine the second and third hypotheses a 2 X 2 [group (experimental, control)] X [time (before intervention, after intervention)] ANOVA was conducted with repeated measures in the time variable. The analyses were conducted for each of the three measure of narrative competence separately.

The second hypothesis was tested by the main effect of the time. The results are presented in Table 4.2

Table 4.2 Comparison between two times of measuring narrative competences in two groups

	Before (N=124)		After (N=124)		F (1,122)
	Mean	SD	Mean	SD	
<b>Global structure</b>	8.56	1.63	11.27	3.37	203.90***
<b>Global semantic coherence</b>	11.21	4.64	15.35	5.21	431.24***
<b>Global form/ narrative discourse patterns</b>	8.94	2.17	12.00	2.66	365.21***

\*\*\*  $p < 0.001$

The results show a significant increase between the two measurements in all three measures of narrative competence, thus supporting the second hypothesis.

The third hypothesis was tested by the interaction between time of measurement and group. The means and standard deviations of the three measures in the two groups before and after the intervention are presented in Table 4.3

Table 4.3 Means and SD's of the three measures of narrative competence by time and group

	Experimental				Control			
	Before		After		Before		After	
	Mean	SD	Mean	SD	Mean	SD	Mean	SD
<b>Global structure</b>	8.33	1.62	13.22	3.40	8.78	1.62	9.44	2.08
<b>Global semantic coherence</b>	11.42	5.13	18.80	4.47	11.02	4.18	12.13	3.52
<b>Global form/narrative discourse patterns</b>	8.88	2.22	13.73	2.29	8.98	2.15	10.38	1.84

The means of global narrative structure, global – semantic coherence and global form/narrative discourse patterns, by time and group are presented also in Figures 4.1, 4.2 and 4.3 respectively.

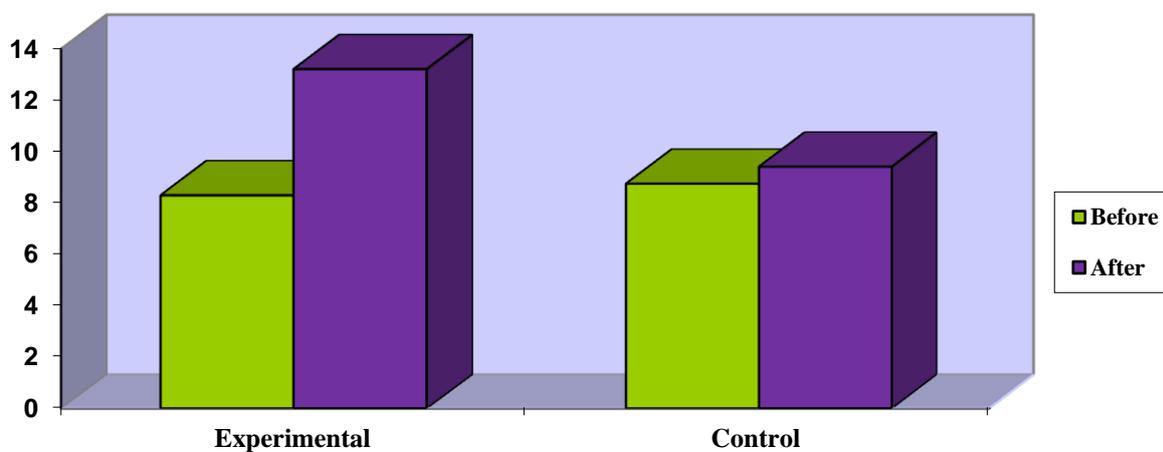


Figure 4.1 Mean of global narrative structure by time and group

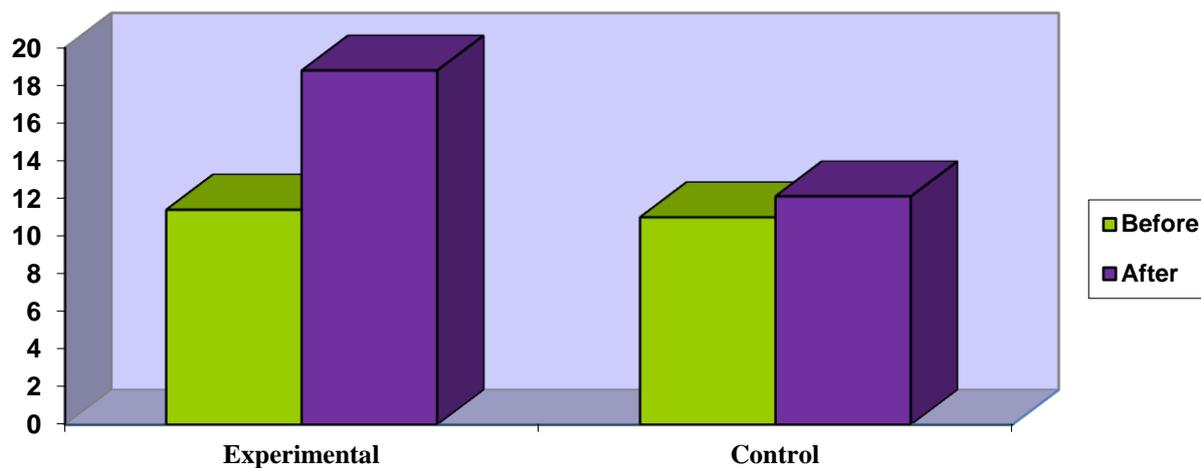


Figure 4.2 Mean of global semantic coherence by time and group

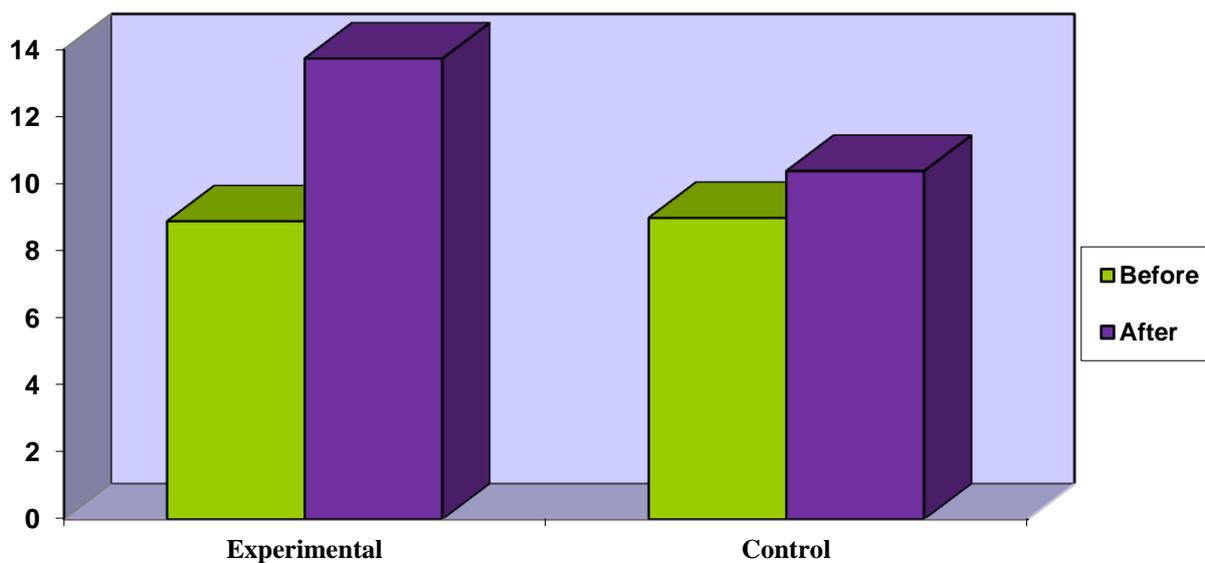


Figure 4.3 Mean of global form/narrative discourse patterns by time and group

The ANOVA on global narrative structure yielded a significant interaction effect [ $F(1, 122) = 87.45, p < 0.001$ ]. The results presented in Table 4.3 and in Figure 4.1 reveal that the effect results from a higher increase in the narrative competence between the two measurements among children of the experimental than of the control group.

The ANOVA on global semantic coherence yielded a significant interaction effect [ $F(1, 122) = 111.28$ ,  $p < 0.001$ ]. The results presented in Table 4.3 and in Figure 4.2 reveal that the effect results from a higher increase in the global semantic coherence ability between the two measurements among children of the experimental than the control group.

The ANOVA on global form/narrative discourse patterns yielded a significant interaction effect [ $F(1, 122) = 112.22$ ,  $p < 0.001$ ]. The results presented in Table 4.3 and in Figure 4.3 reveal that the effect results from a higher increase in the global patterns ability between the two measurements among children of the experimental than of the control group.

These results support the third hypothesis.

In addition to testing the third hypothesis regarding the general measure of pattern ability, it was tested for each of the two components of pattern ability: global and local. The test was conducted by the same ANOVA that was used for the general measure. The means and standard deviations of the three measures in the two groups before and after the intervention are presented in table 4.4

Table 4.4 Means and SD's of the two components pattern by time and group

	Experimental				Control			
	Before		After		Before		After	
	Mean	SD	Mean	SD	Mean	SD	Mean	SD
<b>Local pattern</b>	3.42	1.52	6.56	1.39	3.89	1.33	4.82	1.00
<b>Global pattern</b>	5.46	1.41	7.17	1.32	5.09	1.39	5.56	1.06

The ANOVA on the local component yielded a significant interaction effect [ $F(1, 122) = 32.98$ ,  $p < 0.001$ ]. The results presented in Table 4.4 reveal that the effect results from a higher increase between the two measurements among children of the experimental than of the control

group. The ANOVA on the global component yielded a significant interaction effect [ $F(1, 122) = 24.23, p < 0.001$ ]. The results presented in Table 4.4 reveal that the effect results from a higher increase between the two measurements among children of the experimental than of the control group.

To test the fourth hypothesis paired t-test were conducted to compare the narrative competence of the children in the experimental group before and after the intervention. The results are presented in Table 4.5

Table 4.5 Changes in narrative competence of children in the experimental group

	<b>Experimental (N=60)</b>				<b>T</b>
	Before		After		
	Mean	SD	Mean	SD	
<b>Global structure</b>	8.33	1.62	13.22	3.40	11.94***
<b>Global semantic coherence</b>	11.42	5.13	18.80	4.47	13.02***
<b>Global form/narrative discourse patterns</b>	8.88	2.22	13.73	2.29	18.64***

The results presented in table 4.5 show a significant increase in all three measures of narrative competence, supporting the fourth hypothesis.

To test the fifth hypothesis Pearson correlations were computed between the three measures of narrative competence in the pre- and post-intervention measurements separately. The results are presented in table 4.6

Table 4.6 Correlations between measures of narrative competence

	<b>Correlation between:</b>	<b>Coefficient (r)</b>
<b>Before intervention</b>	Global narrative structure with global semantic coherence	0.48***
	Global narrative structure with global form/narrative discourse patterns	0.83***
	Global semantic coherence with global form/ narrative discourse patterns	0.44***
<b>After intervention</b>	Global narrative structure with global semantic coherence	0.88***
	Global narrative structure with global form/ narrative discourse patterns	0.88***
	Global semantic coherence with global form/narrative discourse patterns	0.78***

\*\*\*  $p < 0.001$

The results show significant positive correlations among the three measures of narrative competence in both the measurement before the intervention and the measurement after the intervention. The results support the fifth hypothesis

#### 4.1 Additional Analyses

To examine the relationship between gender and the influence of the intervention, a multiple analysis of variance (MANOVA) was conducted with gender as an independent variable. The three dependent variables were difference scores between pre and post intervention, on each of the three narrative measures. Table 4.7 presents the means and SD's of the three difference scores by gender.

Table 4.7 Means and SD's of difference scores by gender

	<b>Boys</b>		<b>Girls</b>	
	Mean	SD	Mean	SD
<b>Global structure</b>	5.62	3.06	4.19	3.15
<b>Global semantic coherence</b>	8.09	4.87	6.74	3.85
<b>Global form/narrative discourse patterns</b>	4.90	2.14	4.80	1.99

The analysis did not reveal a significant effect of gender ( $F(3,56) = 1.42$ , N.S.) indicating that the impact of the intervention was similar for boys and girls.

To examine the relationship between children's age and the influence of the intervention, a multiple analysis of variance (MANOVA) was conducted with age as an independent variable. The three dependent variables were difference scores between pre and post intervention, on each of the three narrative measures. Table 4.8 presents the means and SD's of the three difference scores by age.

Table 4.8 Means and SD's of difference by age

	Younger (N=60)		Older(N=64)	
	Mean	SD	Mean	SD
<b>Global structure</b>	3.03	2.67	6.73	2.49
<b>Global semantic coherence</b>	7.20	4.66	7.56	4.17
<b>Global form/narrative discourse patterns</b>	4.40	1.67	5.30	2.24

The analysis yielded a significant effect of interaction on global narrative structure ( $F(1,58) = 30.78$ ,  $p < .001$ ) resulting from a higher increase in ability among older than younger children. No significant effects were found on the two other measures.

## 5. Discussion

The purpose of this thesis is to study the development of narrative competence in Arabic speaking children, and to investigate whether the process of acquiring narrative competence can be accelerated by using an intervention programme based on an interactive approach (Quasthoff, et al. 2011; Bruner, 1987, Vygotsky, 1978) using socio-dramatic play consisting of everyday activities. These activities involve all of the resources the children have at their disposal, whether social, emotional, cognitive, linguistic or imaginative (Goncu, 1993; Goncu & Gaskins, 2011; Smilansky & Shefatya, 1993) that are developmentally appropriate for the children's age level (Andresen, 2005; Tomasello, 2006). The children thus become involved in constructing and developing their own ideas and expanding on those of their playmates (Pellegrini, 2010; Quasthoff, 2011; Smilansky & Shefatya, 1993; Vygotsky, 2004).

The hypothesis was that all the children participating in the research would show an improvement in their narrative competence. Such an improvement should be evident in all three of the narrative competence dimensions: structure, content and form. In the same manner, narrative competence would be considerably enhanced following the interactive intervention program involving the experiencing of "the improved concept" (see 2.9.1.1) and differences would be apparent in all the dimensions. In addition, we hypothesized that we would find a connection between the three narrative competence dimensions and the children's linguistic abilities and vocabulary. The major findings will now be presented and discussed.

**5.1 The narrative competence of children improves with age. The scores achieved by the children in the three dimensions of narrative structure are higher with the 4-5 year olds than with the 3-4 year olds.**

The research hypotheses are completely supported by our findings, which show that the older children, aged 4-5 years, received higher grades than the 3-4 year olds, as reflected in all three narrative competence dimensions. The scholarly literature on developing and enhancing narrative competence points out that each increase in age brings an increase in the child's narrative abilities. At each age another level of narrative competence is reached (Bamberg & Damrad-Frye, 1991; Berman & Slobin, 1994; Katzenberg 1994; Kupersmitt, 2006; Peterson & McCabe, 1983; Snow, 1983; Quasthoff, Ohlhus & Stude, 2009).

Accordingly, the focus of narrative competence development starts from the simple ability to describe a situation and progresses to relying on events and a temporal connection between events and causal associations. As narrative competence develops, it focuses on the consolidation of ideas and concepts into a text based on the activities in the framework of the narrative action structure. Eventually this evolves further in the children, becoming enriched and embellished with more precise and detailed information, including personal evaluation, the expression of thoughts and feelings, as well as personal interpretation, through the use of age-appropriate linguistic expressions and maintaining an awareness of the listener's level of knowledge and expectations.

In terms of organization, continuity and structural growth, many studies show that the sequence in which children acquire the components involved in constructing an "end-state" story, which is structurally based on an understanding of how to analyse narrative role play and how to use various language forms in storytelling – that this sequence directly correlates with the child's respective developmental stages, from the preschool age to pre-adolescence (Berman, 1988; Berman & Shen, 1997; Berman & Slobin, 1994; Katzenberger, 1994).

According to the studies mentioned, in the 3-4 year old category children are capable of translating static visual material into words, thus depicting dynamics, but they isolate the events and can only relate to each of them separately. At this age the child finds it difficult to organize events in a chronological order, which is why changes in verb tense are blatantly absent from their descriptions. By contrast, 5-year-old children display a tendency to arrange events in a temporal sequence, a skill that is expressed through the consistent dominant integration of past tense verbs into their narrative, as well as the use of syntactical connectives which indicate their understanding of a time sequence between adjacent clauses.

In terms of semantic coherence, children aged 3-4 have difficulty in clearly articulating who or what is being discussed and they consequently display a tendency to relate to events in a local rather than a global manner. They find it hard to place the events in an all-encompassing overview with a single cohesive thematic topic (Zur, 2000). Another study found that the younger preschool children, aged 3-4 years, also struggle to embellish and add relevant requisite details or to determine the level of specificity. Children in early childhood have only a limited array of linguistic forms at their command, which they repeatedly use for any narrative function. However, every linguistic form does also have its limitations (Slobin, 1985).

Reilly (1992) investigated preschool children's capacity for the integration of emotional evaluation and discovered that at age 3-4 storytelling, when supported by active interaction, enables children to compensate for the lack of structure by supplementing information in the paralinguistic channel (Reilly, 1992). Moreover, it was also found that when the language barrier is bypassed, children's storytelling at this age is (relatively) enriched.

Kozminsky found that cognitive development during the later preschool years has an impact on children's ability to relate to alternative interpretations of the story's structure, that is to say

that these older children are capable of producing various new and different means of relating to the same data (Kozminsky, 2002).

Other studies report that children between the ages of 5 and 6 lack causal connectives or that their usage is infrequent and limited to their immediate surroundings. As they mature, children acquire the ability to use causal connectives as a means of developing the plot by setting a goal that motivates the players to plan and carry out a chain of activities on which the whole story is based (Berman, 1997; Shen, 1990).

According to Berman (1982), vocabulary is richer in spontaneous imaginative stories that the children recount than in the stories told in retrospect or even when retelling content previously imparted to the child. Children are better at retaining logical sequences and obvious connections. The results of research by Quasthoff, Ohlhus & Stude (2009) demonstrate that as children grow older their capacities for narrative skills increase in the three dimensions of structure, content and form. In particular, they showed that the pace at which narrative skills were acquired was fastest from the ages of 4 to 7.

Children in the 5-year-old category lack command of the structural dimension, so they are constantly exploring and choosing, with support from adults. With respect to semantic coherence, children still do not use or form sentences which are understandable on the systematic semantic level, nor do they adjust their sentences to the listener's age. In terms of form, children do not discern fixed forms or normative patterns that are considered standard in oral communication. Their linguistic structure resembles their direct speech and serves as an indicator of the type of response which occurs randomly rather than systematically or globally in their speech patterns. By contrast, in the 7-year-old age bracket, children display more structure in their narrative with meaningful sequences. The analysis of the semantic-coherent content, which can be gathered from the phrases and expressions used, reveals comprehension of the event first by beginning in a linear placement and balance. In the

dimension of form these children begin to differentiate forms of stereotypes as well as forms adapted to the listener (Quasthoff, Ohlhus & Stude, 2009).

The results of the current research confirm the fact that both cognitive development and social awareness have an impact on the ability to grasp and organize a narrative and its significance, and influence the use of language, in addition to the goal of gaining narrative competence, which needs to be accomplished in each of its three dimensions. This development can only occur at certain ages. Children aged 3-4 embellish their stories with more facts and details because they are less able to cope with the mental processing of the overall structure and do not bother with editing the details. Instead, they relate more to their individual experiences and activities. Their description might have a richer vocabulary, though it is mostly based on an arbitrary expression of literal meaning.

The use of assessment research tools demonstrates a development in the children's narrative competence, which substantiates the validity of the tool and correlates with the findings of other studies (Quasthoff & Katz- Bernstein, 2007; Quasthoff, et.al, 2011). This can serve as a methodological contribution which recommends the use of this measurement tool to researchers of Arabic matters and research populations, a group previously lacking this most important instrument.

## **5.2. Children's narrative competence at the end of the process increases as a result of the child's natural development.**

We hypothesized that children's narrative competence at the completion of the process would be stronger than at its beginning, as a consequence of their natural development. This hypothesis was confirmed. Our findings show that narrative competence improved among all the groups under study. Previous studies relating to narrative competence development were conducted among various populations representing many spoken languages. The present

study of Arabic-speaking children demonstrates similar results. One fact that deserves great emphasis is that the range of linguistic means of constructing a text, and recognizing the connections between its parts, expands in relation to the child's developmental age.

One of the most prominent phenomena is the transition from a limited vocabulary of temporal connectives (*and... then...*) to a wider range of items (*before...so....therefore...*). Children began by organizing events in the order of their occurrence without any additional comments; then advanced by inserting connective words such as "and" and "then"; and subsequently continued to a higher level of using temporal and causal connectives such as "before", "so then" and "therefore" (Bruner & Lucariello, 1989).

Moreover, researchers note that whilst children produce narrative texts at a very young age, their arrangement and organization is still incomplete and requires a lengthy period to fully develop and progress. This is true of children in the same age bracket, regardless of which language they speak (Bamberg, 1997a,b, 1987; Becker & Quasthoff, 2005; Berman & Slobin, 1994; Hausendorf & Quasthoff, 1996, 2005; Hickmann, 2003; Hickmann, Hendriks, Roland & Liang, 1996; Kern & Quasthoff, 2005).

Studies have shown that narrative competence is a skill that develops with time. It begins in children at the ages of 2-3, and proceeds in a number of intertwined realms simultaneously: cognitive, pragmatic, social, communicative and linguistic (Katzenberger, 1994). From the perspective of the construction of a story, the general developmental direction of narrative ability can be predicted: it moves from a basic ability to describe single events around the age of 3-4, to an ability to string together events in the temporal sequence of their occurrence around the age of 5-6. Developmental studies have highlighted the fact that preschool children create similar scenarios based on their everyday activities (Homer & Nelson, 2010; Hudson & Nelson, 1984; Nelson, 1996, 2010; Nelson & Gruendel, 1986; Nelson & Ware, 2002).

Other studies report that the development of the basic narrative scheme in early childhood enables children to understand stories, with the scheme continuing to develop and crystallize between early childhood and school age. Children are more capable of applying their newly acquired knowledge to the use of narratives and real-time storytelling while they are engaged interactively (Hausendorf & Quasthoff, 1992; Nickolaus, Quasthoff & Repp, 1984; Quasthoff, 1986, 1995, 1997; Quasthoff & Katz-Bernstein, 2007).

This finding adds an additional matter for consideration in research on the Arabic language. Importantly, the claim is reinforced that the development of narrative competence in Arabic resembles that in other languages and also shares universal characteristics with them.

### **5.3 The gap between narrative competence at the end of the developmental process and narrative competence at its beginning is greater in the research group than that in the control group.**

The third research hypothesis was that there would be a definite improvement in the narrative ability in all of its dimensions in the research group as opposed to the control group, which received no intervention whatsoever.

The results validated this hypothesis: the findings clearly show that a marked strengthening of competence occurred between the initial measurement and that taken after the intervention. The improvement occurred in all three dimensions of narrative competence: global structure, global semantics and global form. There was a marked 50% improvement on the initial measurement, which can be attributed to the "improved concept" (see chapter 7.1.3) of the short, dynamic, interactive, experiential, everyday activities intervention carried out in the kindergartens. The comparison of the older children aged 5-6 with the younger ones aged 3-4, before and after the intervention in the target group, confirms the effectiveness of the

intervention programme on the older children at the structural level. At the other two levels, however there was no discernible difference.

Examinations of the components comprising the pattern clearly demonstrate this improvement at both the local and the global levels. Its significance lies in the implication that building and implementing an intervention programme contributed to the narrative competence in both dimensions of form. This has far reaching consequences and can affect later language development in school-age children, which in turn can affect the development of both oral and written narrative competence. Likewise, the results reaffirm the value of an intervention which *precedes* the development of narrative, semantic, literacy, linguistic, interactive, and pragmatic competence.

At this point we shall present a synopsis and analysis of the intervention stages, in order to better explain and account for the results of the improvement and the unique underlying factors which were of central importance in causing this improvement. The stages are as follows:

5.3.1 Directed construction and preparation for the script, building and designing the marketplace.

5.3.2 Developmental adaptation, consideration of each role and its purpose, and entering into the role playing of the script.

5.3.3 Dynamic design, joint construction in context and design of the narrative via the surprise element in the plot.

5.3.4 Differentiation between the world of play and the articulation of the activity in words.

5.3.5 Adhering to the script and documentation of the stories.

5.3.6 Additional sociological, cognitive and educational factors.

It has been shown that the earlier interventions that are compatible with the child's development are implemented in a child's natural surroundings; the more effective they will

be in improving narrative competence, leading to an overall improvement in the child's success in school (Andresen, 2007). The results of the intervention evaluation demonstrate a significant improvement in narrative competence in both research groups in each of the age brackets, 3-4 and 5-6 year olds, and so confirm the effectiveness of the directed construction of capabilities that precede narrative competence, i.e. "pre-competence". This is the preliminary stage which forms the foundation on which the further development of narrative competence can take place. Play can either be directed towards being stimulating while remaining familiar, or it can be a transition to unfamiliar and more abstract aspects of the world (Burghardt, 2011; Pellegrini, 2009; Rubin et al., 1983).

In the present study, the intervention took a special form: on the one hand it was definitely structured, while on the other it relied upon the participation of the children themselves. The preschool children operated freely, though they certainly received a guiding hand from the adults. The fact that play-time was fun and enjoyable provided more than enough motivation for the children to engage in the activities. In addition, the fact that these activities took place in the children's natural surroundings rather than in a setting that was constructed specially for the experiment without the children's input, enriched the children's behaviour during the research (Burghardt, 2011).

### **5.3.1 Directed Construction and Preparation for the Script "Building and Designing the Marketplace".**

The freedom of design of the topic "Building a produce market" proved to be of immense value, particularly because it was implemented in the course of the kindergarten children's everyday activities, and not as a special, pre-planned directive. Play constitutes a means of purposeful activity; it is not a purpose in and of itself, direct or indirect. The results show an improvement in the children's narrative competence as reflected in their storytelling, the

acting out being fuelled by the element of freedom in their play, displayed in the design of the marketplace and the design of the characters acting in the marketplace, as well as in the unexpected plot as it unfolded in the children's spontaneous play as a result of this overall process.

The first step consisted of the development of a context, in this case the marketplace, using various linguistic symbols such as the names of the fruits and vegetables, shopping lists etc., which served as communication goals in numerous situations. This promoted the acquisition and development of narrative competence, allowing the children to enter the world of familiar concepts associated with the marketplace. They used the concepts which they already knew but also became acquainted with additional vocabulary necessary for their activities, and came to understand the order and sequence of events as depicted in the script. Since they were the ones who had actively participated in the market's construction and design, they were fully able to identify with the activity.

### **5.3.2 "Developmental adaptation", consideration of each role and its purpose, and engaging in the role play as demanded by the script.**

The roles and their purpose constituted the second step as envisaged by the interaction's beginning. The merchants' vociferous cries, "really sweet, sweet potatoes", "red juicy tomatoes" etc. were to be made with a microphone, so that they could be heard by all the children, who would learn about what was being offered on sale and come to shop there. The activity's purpose and the reasoning behind it were to be assimilated indirectly. Each child entered a role appropriate to their cognitive, linguistic and social developmental ability. The assignment of roles was done by giving each character role a name, a full description of the specific character's role in the market, and the language which that character was to use in their role. The children were to imagine themselves to be the marketplace characters, to

analyse problematic situations that might arise, and to use sentences such as "so she wanted...", "she needed to...." etc., thus constructing their understanding of the situation from their real life experiences and by using their ability to design, in a manner that was both dynamic and focused at the same time.

For instance, the little salesman who arranged the fruits and vegetables in his stall learnt about the relationship between items typically associated with this context in order to better participate in marketplace activities and begin to be linguistically active. He called out to others using the microphone, telling them to present their credit cards, and imitated the action of swiping the credit card just as a real salesperson would. He would also imitate a salesperson's speech: "Please, don't forget to take your change", assuming their persona and activities as a model for linguistic emulation (Pellegrini, 2010; Quasthoff, 2011; Smilansky & Shefatya 1993; Vygotsky, 2004).

### **5.3.3 Dynamic design, joint construction of the context and design of the narrative via the surprise element in the plot.**

A narrative's design arises by surprise, i.e. the plot occurs when play is an activity which the children experience together and not one that is predetermined. This can be seen primarily in the unexpected occurrences that arose in real time during the play session, such as when the tomatoes were crushed. Cleaning up as a means of solving this problematic situation contributed to strengthening the children's self-esteem, both as individuals and as part of the group. It also advanced their understanding of the context, since it required the children to seek out words and concepts to help them convey the relevant information, which promoted the development of their linguistic narrative competence. The children achieved an understanding by experiencing on their own that the more considerate they were of their customers, the louder and clearer they made their announcements over the microphone, or the

more flattering terms they used to describe their fresh produce, the more customers they were able to attract.

Thus, for example, in the course of their marketplace activities, the children experienced a process of creating a story and of storytelling. They designed the characters of the salespersons, one who sits and reads a newspaper, another who is apathetic and lazy, and yet another who "sells" all his wares for free. Such different characters, with their eccentric behaviour, make one laugh if they act strangely and not as one would expect of a salesperson or a customer. These and other totally new character roles were created out of the children's imagination, which is often extreme and exaggerated at this age, developing the global semantic aspect. By acting and actively experiencing, the children experimented with incorporating new vocabulary, such as "lazy", "innocent", "greedy", "industrious", "generous" etc. They developed their narrative competence, expanded their vocabulary, and broadened the global formal aspect. The development of their social comprehension facilitated more effective communication and formed the basis on which they were able to create new connections using these social skills and communication modes.

In this study play was viewed as a time for development. Situations that arose during play resembled real situations that happen in daily life, teaching the children the merits of flexible behaviour in dealing with unexpected problems and dilemmas. Later in the intervention, different types of unusual behaviour appeared in various episodes. The children became experts at finding, implementing and telling others of creative solutions that were not found in the script. For example, the children used items like "lazy", "thief", "liar", "naïve", "generous", and "stingy". They enriched their lexicon and used the words in a pragmatically appropriate way. In the market there were sudden, unexpected episodes that caught the children by surprise, which they overcame through physical gestures as well as by the verbal articulation of appropriate words. The participants who played roles in the marketplace did

not act out predetermined scenes but instead responded by reacting according to whatever the current situation happened to be. These occurrences encouraged transitions to further development.

#### **5.3.4 Differentiation between the world of play and the verbal articulation of the activity**

At this stage, the children were moved away from the market setting to a different location so that they could learn to verbally report what happened over there, i.e. they were taught to decontextualize their experiences and so leave behind the here-and-now. The children learned to discuss what they had done with other children who had not been participants in the marketplace situation and therefore did not share their experiences. They were made aware of the fact that they must describe the plot clearly and in precise detail in order to make themselves understood. At this stage of intervention, the children tackled this task with the student teacher offering assistance by asking leading questions and suggesting examples.

The kindergarten teacher, together with the other children, suggested new models for the experience and for the use of language, thereby promoting learning, usage and creativity. The manner in which this took place was methodical, structured, gradual and cooperative, consistent with the progress of the intervention activity'. Vygotsky (1987) has commented that the reciprocal relationship formed during the learning process advances the development of the child as a learner. This learning process, considered to be very effective in the child's development, takes place in the interim period between the actual stage of development the child is at and the potential developmental stage they are capable of reaching in future. The goal is to narrow the gap between what children accomplish with the guiding assistance of an adult, as is the case of the intervention in this research, and their accomplishments reached on their own.

The intervention through the experience itself goes beyond development. It also stimulates a complete series of functions at the respective stage of maturation, and forces children to open themselves up and broaden the mental tools at their disposal, while maintaining a complex logistic relationship between what is and what could be at a distance from the context, as noted in the dialogue carried on with the student teacher (Nelson, 2003, 2010; Tomasello, 2000).

The creation of an intervention model, which included elements of good storytelling with active social interaction, served as a type of "scaffolding", which was instrumental in helping the children design and construct their stories within a given context. The measure of their success in constructing the story depended, on the one hand, on their individual level of maturity and developmental stage, while, on the other hand, it necessitated their use of the "scaffolding" at their disposal (Bruner, 1983). "Scaffolding" is a means of mediation that helps children to cope with the task of constructing and designing a story, the assumption being that children will eventually be free of the teacher's influence and will become capable of deciding on their own how to go about telling their story and reconstructing events independently. Identification of the approximate developmental zone of the individual child allows him/her to "get a picture" of what they already know, and whether they could benefit from the teacher's intervention, either in the form of help, an explanation, or some words of encouragement. It is important to note that one-and-the same child can be in different developmental zones depending on the topic and may, for example, express him-/herself in complete, grammatically correct sentences, but be incapable of integrating them into a story.

### **5.3.5 Script adherence and documentation of the stories.**

From the spoken to the written word: as a summarizing stage of the activities and stories, the children learned to "save" their stories by putting them in writing so that other people would

be able to read and comprehend them, and in this way participate in the joint experience. Since the children were not yet capable of doing this on their own, they did it using non-linguistic symbols, in the form of drawings, depicting the marketplace and the interaction they experienced there. At this stage, the focal point of the intervention was the creation of a summarizing story, accompanied by the documentation of the day's activities at the marketplace, all of which was carried out with the support and assistance of an adult. This process ensured the full participation of the children so that they could internalize and use these actions at a later stage of the intervention.

The market emptied out at the end of the day and the ripe fruits were distributed to the children, who enjoyed eating them. Sometimes they would make a salad together in an enthusiastic social interaction, discussing the day's events in the marketplace. They related their experiences spontaneously, for instance, that they forgot to have money on them to pay for their purchases. The children learned the language as the need arose in the particular situation, always with adult support, which enabled them to acquire the "interactivity" mechanism. This served as a means of providing models and forms of interactivity for the children to emulate, such as, "Great sweet potatoes!" The child would point something out and then the teacher suggested another idea that involved more sophisticated language, while the more precise term, in turn, facilitated an even more sophisticated interaction, so that the child learned to construct a text in recounting the events. In other words, the children were granted the freedom to do whatever they could on their own and only then were given the next stage at which their interaction was advanced by the teacher's input of how to make better use of language.

### **5.3.6 Additional social, cognitive and educational factors.**

This form of intervention, involving role play taken from everyday activities, also encompassed additional educational aspects not directly associated with the acquisition of language or narrative competence. We will now discuss these aspects, which include: children's ability to follow instructions and to conduct a discussion regarding particular roles and all they entail, including their definition and characteristics. Also mentioned will be the need for the child to restrain its behaviour while constantly being given encouragement to carry out tasks actively and cooperatively; and the need for teachers to reinforce the child's current cognitive development level in order to enable it to use the guidance it has received (Quasthoff, Fried, Katz-Bernstein, Lengning, Schroder & Stude, 2011).

The experience in the kindergarten forced the children to take into account other children's perspectives, to take responsibility and to engage in interaction and cooperation, which provided them with an experiential opportunity to develop social skills which could induce both cognitive and behavioural change. In complex interactive games, children must react anew each time and make an integral or supplementary connection between their reaction and the action of their peers. The anticipated reaction requires linguistic and communicative flexibility. Children can engage in this complementary play without a prior understanding of the other child's role or the relationship between the two roles. The role takes shape and is formulated during the play itself (Andresen, 2007; Brownell, 2011; Brownell, Ramani & Zerwas, 2006).

The interactive socio-dramatic play, together with our research intervention, enabled script development and problem solving. The events which the children experienced, including unexpected scenes and episodes, made possible not only thought processes and the use of verbal concepts, but also problem solving and thought processes at the level of cause and effect. We want to mention just two examples:

- Because all the customers wanted to buy from a particular stall, there was a long queue there, and so the children needed to come up with a better way of charging money and making a profit.
- The children had to consider the best time to distribute money to all the salespersons and, after a great deal of deliberation, decided that the ideal time to distribute the money was at the end of the day.

The play and real interaction give children a socio-cultural experience and offer authentic language skills training, which they need to successfully integrate into a literate society in the future. The children's expressive abilities were broadened beyond what had taken place before by making them discuss the event; this exercise involved their ability to talk about the event not only during but also after its occurrence and so facilitated the development of their oral narrative skills, and became the groundwork for acquiring life skills and talking about them. All of this occurred on the set of the socio-dramatic play, which underlies the intervention programme, allowing the children to create worlds from their imagination. The intervention facilitated by play thus became a major factor in fostering development, creativity and innovation, as the children moved further and further away from existing linguistic and behavioural types already known to them. It allowed other people to participate in the unfolding experience and to share the experience with those who were not part of it. The children's creativity came to the forefront when they connected ideas, things or expressions in different ways and in new forms or, to put it more abstractly, in their newly-found ability to make connections between factors that, at first glance, seemed to be unrelated (Bateson, 2005, 2011; Pellegrini, 2009).

The play in this study served as an aid to innovation, encouraging creativity and the reorganization of ideas in an enjoyable, structured and novel way. The newly structured ideas acted as an effective method for the acquisition of new visions, and opened fresh possibilities

which had not been foreseen. In other words, play turned into abstract ideas, including new tasks that were carried out without resorting to justifications in the form of a predetermined specific benefit.

We conclude that one of the major reasons why the intervention group is to be preferred to the control group lies in the specific character of sociological role playing. In our case, it finds expression in the "marketplace" setting through the experience of everyday activities which allows children to experience an educational event in an active, sensory manner. As part of this activity, the children made active use of language natural to them for communication with their peers (Andresen, 2007), in a play situation combining creative activity with fun.

The study's findings show that the literacy that was revealed in the wake of the intervention was a social act based on the use of spoken language, and an active and smooth transition to written language. The naturalness of this learning style contributes to the educational support system by satisfying children's curiosity when they are totally involved and engrossed in their game. Many significant goals are achieved in this fashion. It is worth noting that the play setting may contribute towards the development of literacy in children, thus enabling, enhancing and encouraging socio-dramatic, interactive experiences in early childhood. The results of the study offer conclusive proof that children are capable, given proper support from adults, of generating discourse with narrative characteristics, which contributes directly towards building their literacy competence.

#### **5.4 Narrative competence of children in the target group is higher following the intervention.**

Since the previous section presented various factors that can also explain the results pertaining to this hypothesis (3.), the discussion in this section will focus on different age

groups and support venues within the target group. A more thorough examination of the influence of the intervention shows that, whilst improvement in narrative competence is significant in the research groups of both younger and older children, it is predominantly the case among the older children. This justifies the approach of beginning the intervention at a younger age, as is explained in what follows.

Younger children advanced more in coherence than in the two other dimensions while older children advanced in all three dimensions. Similarly, it is apparent from the findings that among the three narrative competence dimensions, coherence develops to a larger degree than the other dimensions and plays a significant role in cultivating younger children's narrative competence. In order to create a coherent, solid narrative, both the local and global organization must be activated together.

To accomplish this goal, the use of many linguistic tools is required, and in particular those that express relations of dependency clearly. Studies on the relationship between a story's schematic development and linguistic tools (Nelson, 1986, 2010; Hudson & Shapiro, 1991) have shown a parallel development in two aspects of narratives – cognitive and linguistic. They have also pointed out the influence that an episode's structure and other structural details of the story have on children's use of various linguistic tools. Also, their ability to construct a coherent narrative demands a certain prerequisite level of linguistic as well as cognitive development.

Cognitive development is in fact the foundation upon which linguistic and textual abilities can develop. That is to say that the ability to find linguistic forms to fit the narrative scheme is a function of children's cognitive maturity acquired by interactive experiential intervention. In light of some studies, the objection can be made that already at the age of three children have numerous means at their command of fulfilling major narrative functions at sentence level. However, children must still undergo a long series of developmental stages to reach the

proper use of the multiple linguistic and rhetorical means that language offers for storytelling, both in terms of narrative structure and verbal expression. Nelson claims that the initial stage of narrative knowledge in children is found in the mental processing of routine familiar activities, which he calls a "script". A script is a basic abstract representation stored in the child's mind following a frequent sensory experience. In other words, children re-experience the same experience and form a template in their minds to represent the experience's or event's components (Nelson, 1998, 2006, 2010).

From this we can appreciate the importance of understanding how information is contextually organized in order to create a coherent text using linguistic means. The developmental level of organizing information in "scripts" is dependent upon the child's ability to organize information already present at an early age, specifically their ability to organize information at the temporal, causal or structural level. For instance, a child can recognize various elements that belong to a script without understanding the causal relations between them, or they can have difficulty in associating a single event with the overall script framework, despite their familiarity with it. Processing information by means of the script allows the child to build a temporal and/or causal connection between the events, these connections being essential in the narrative dialogue. Children's abilities, especially that of giving coherence to their narratives, prove that the developmental level of knowledge in children becomes the basis both for dealing with the experiential, interactive narrative task at hand, and for handling the construction of a narrative text based on linguistic and non-linguistic features in the narrative. The present study suggests that it is possible to speed up the process of acquiring narrative competence through the interactive, dynamic experience of everyday activities suitable for children at different ages. However, progress is more apparent in older children, while younger children exhibit an ability to obtain some "pre"- storytelling competence. The DO-BINE tool presented here is not intended for the latter because it

measures the quality of literal language, but this was taken into consideration for the intervention in its emphasis on the development of pre-competences.

Cognitive competence entails knowledge about the sequence of the plot. The spoken texts must be prepared to fit the exact timing of the episodes, so that the plot can develop. This involves relating to incoming information in order to provide some background for essential information and a full description of the story's components, as well as the ability to enter the storyteller's perspective. Linguistic ability requires lexical knowledge; knowing which words are suitable and how to arrange them to construct proper sentences which are grammatically correct and coherent in describing the events. Storytellers need to make use of appropriate grammatical tools, taking into account both the universal aspects of the narrative and its specific linguistic aspects, in order to determine the form of the story and its verbal content.

Competence in the use of various linguistic tools also finds expression at sentence and discourse level. As concerns the sentence level, the children in this study discovered information and displayed the ability to express semantic and syntactic relationships among the bits of information, events and experiences, all by verbalizing the items involved and assigning them a time and a place. As for the level of dialogue, the children devised local and global connections between the sentences by relating to the items outside of their immediate obvious connection. The linguistic tools they acquired, and then honed, helped them in arranging the story in such a way that it was coherent and easily understood by the listener.

The crucial element of the intervention here was the process by which the young children learned from their older classmates, who in effect acted as their role models, in accordance with Andresen's theory (Andresen, 2005). The intervention supported the children's ability to form connections between the experience and its significance as a driving force to discovering and obtaining new information to embellish the immediate experience by tying it to other experiences as a need to control and plan activities, and to successfully meet possible

challenges, solve problems, and complete tasks. During the intervention, discussions were carried out by the children at a high discourse level, as expressed in their mutual contributions to the conversation and their mutual interests, thanks to their high level of engagement in building a shared discourse, which created and formed the rich basis for the mutual learning of narrative abilities. During the intervention carried out in this study, it was clear that within the dynamic structure of play the children maintained a certain level of decorum, and were punctilious about keeping certain conventions in the game, which allowed them to create a stable social framework within which they then felt free to develop a clear and coherent plot. Despite the fact that there were no rules or guidelines in the socio-dramatic interactive experiential play to ensure a coherent plot in advance, or even its continued existence, it was noticeable that the children themselves created certain norms to help them maintain a social framework and a coherent plot.

In addition, the dynamic character of their play generated a great deal of creativity among the children. They successfully devised sophisticated strategies in a complex yet flexible context of dynamic play. The literacy ability of the children at play increased and could be seen in their narrative discourse, which was articulate, clear and coherent; a blend of discourse elements with clearly defined boundaries. All of the above contributed to the clarity and smooth chronology in the narrative text. Cooperation in constructing the plot was an important and even essential factor. The high level of cooperation and standard of dialogue during the construction of the plot in the children's play helped to produce a smoothly structured and coherent story text; in short, a literate text. Discourse that takes place in a group of multi-aged children in which the participants help one another in the construction and telling of the story is directly related to literacy.

One of the attributes of the DO-FINE intervention is that, alongside the active independent design opportunity they had at every stage of the game, the children were also given support

at a "narrative distance", a "de-contextualization" which led them to a crystallization of their experience into a story for an audience that had not been present, and then to documentation. Beyond the general contribution of these numerous skills to their development, they had an influence on the school's social and educational success.

### **5.5 There is a correlation between the three narrative competence dimensions and linguistic ability and vocabulary.**

Findings show tangible, albeit not high, correlations among all three dimensions of narrative ability. This finding can be explained by the fact that all three dimensions are interconnected conceptually, as each reflects aspects of the same ability. On the other hand, each has its own unique quality and significance. What underlay our research intervention was the interactive approach, according to which many factors come into play in the process of language acquisition: social, cultural, linguistic, cognitive and biological, and they all exist in a mutual give-and-take relationship (Vygotsky, 1962). It is the regulation of these signal systems that marks a child's personal development. Thought processes and their intellectual development are dependent on language, and inextricably connected to the child's mastery of thinking sociably. For the child to successfully participate in a conversation, they need to have the linguistic tools for putting together as well as combining sentences in a logical sequence appropriate to a particular situation. Through interactive play, the child is an active participant who has an understanding of the situation at hand from their personal experience and in accordance with their age. This is what enables a literate narrative discourse to take place, and enrich and enhance the child's linguistic and communicative conceptions (Fagen, 2011; Goncu & Gaskins, 2011; Goncu, Mistry & Mosier, 2000; Haight & Miller, 1992; Hausendorf & Quasthoff, 1996; Quasthoff & Katz-Bernstein, 2007).

Research has established that many preschool activities can develop a narrative competence in children, which is of paramount importance in nurturing literacy. Narrative competence requires mastery of the language and enables the formation of linguistically acceptable phrases. Textual competence enables discourse while narrative competence enables the primary organization of the story (Berman, 1997b). It has been shown that the development of narrative competence is dependent on the mutual relationship between the storytelling competence and cognitive skills which find expression in linguistic knowledge (Berman, 1997). Preschool children can become literate if they are both cognitively mature and exposed to an atmosphere that is supportive in its encouragement of literacy in their surroundings (Hall, 1989). Feuerstein (1998) and Klein & Yavlon (2008) concur with Berman and emphasize the importance of mediation and support to foster, broaden and deepen the world of children and stimulate their curiosity and desire to look beyond what they comprehend with their senses.

Adult support offered by way of comments or suggestions allows the child to acquire a mechanism for interaction which helps with language learning. The interactive model that was implemented in our research led to a more sophisticated and precise use of language and promoted narrative competence in all its components. Moreover, discussion of children's respective roles and their purpose enabled and encouraged cognitive and linguistic aspects, which in effect formed the basis for their development and acquisition (Quasthoff et al., 2011).

Cognitive abilities include knowing the plot sequence in order to develop a strategy of action and aptly describe the components of the narrative. Linguistic ability includes choosing the right words and forming grammatically correct sentences from the stock of words for the description of events and experiences in a coherent manner.

The differentiation between the world of play and reports about it involves the separation of the meta from the action level, taking into account the expressions and sentences that encourage and give coherence and correlation, and enable children to crystallize action at the level of form, structure and global semantic skills (Andresen, 2005; Quasthoff, et al., 2011).

For the time being, the significance of this finding seems to be that the individual components of the narrative should be examined separately, as was done in the present study, rather than the narrative as a whole. This finding confirms Schroder's findings (Schroder, 2009), who also used DO-BINE in her narrative analysis and noted that children with learning disabilities also benefit from the differentiation, which substantiates our claim that differentiation is important in early childhood and helps in identifying, boosting and accelerating the programme by focusing specifically on a single, particular ability in the disabled child.

The intervention in this study took place in a setting of natural communication, enabling kindergarten children to develop a literate discourse and providing them with a chance to convey ideas in a logical order and formulate a coherent style, in which the wording was suited each time to a different interactive social purpose, always taking into account the other participants. The literacy discourse skills were expressed in the precise use of language and the choice of the correct words in the proper social and cultural context. The children learnt to build various independent "global semantic" textual sequences.

The natural context of their peers' discourse served to help the children in their engagement with the internal structure of the sentences, expressions and phrases they used and their connection with each other, and aided them to create a coherent sequence, which contributed to their development of a pragmatic, "global structure". The availability of new scripts demanded additional cooperation and joint construction on the part of the children, which

presented more challenges and enabled efficient use of language suitable to the social "global formal" context. The children's natural and spontaneous play found expression in their ability to join phrase to phrase in an independent fashion, in order to build a coherent sequence of the story, incorporating correct and appropriate linguistic expressions. It also promoted their ability to express intent in conversation, and respond in an appropriate manner, in other words, the acquisition of discourse skills (Blum-Kulka & Huck-Taglicht, 2002; Quasthoff, 2006).

The improvement in cognitive ability gained via play interactions serves as a significant motivating factor that enables the acquisition of new words by active creative connections which turn into a context and a script. The innovative element of our research intervention was manifested in the fact that it was carried out via the construction of the context, assuming a role, demonstrating the interaction and inventing goals, reporting from within, without context; by creating context it enabled the children to desire and seek out the semantic, linguistic and interactive skills they needed.

Verbal communication and speech "symbols" contain linguistic statements connected to the actual content in the telling of the imaginative plot. The interactive discussion contained verbal and nonverbal messages intended to organize and direct the dramatic activity taking place at the "marketplace". The improvisation process during the play and the interaction between the players during the improvisation were done through direct and creative suggestive communication, whereby linguistic choices and linguistic structures are made; for example, the use of names and roles as a non-explicit technique and display of verbal expression in the game. Conversations that ensued between the groups of children while they were involved in their role playing developed their language and thought processes.

Children improve their expressive ability by trying out words through verbal interaction while busily discussing or creating the practice script. They participate in verbal interactions,

learn new words from their peers, and thereby enrich their language. As well as learning new words, they improve their ability to express thoughts, increase their vocabulary, and communicate successfully. Verbal communication among children necessitates a good command of language in order to be able to carry on a conversation precisely; being part of the game obligates the child to use various forms of speech in different situations, and to match its verbal expressions to the situation. In the group decision making process, the children learn that they must speak clearly, precisely, and emphasize the main point of what they want to say. In the role playing process, children learn to speak intuitively and to use words appropriate to the particular role they are portraying. Peer conversations that arose during the play in the marketplace offered a multitude of opportunities for the children to engage in new experiences, many of which were helpful in developing and boosting their discourse in the spoken language. Speech in the socio-dramatic play had another important function: constant planning, changing and developing throughout the play necessitated cooperation that was achieved by means of verbal explanations of various sorts.

The use of meta-communication during the marketplace play and the transitions involved in the game mediated and contributed to the development of narrative competence and social skills in the children. Studies show that meta-communication used in play has one of the strongest correlations with the onset of reading and reading comprehension (Pellegrini & Galda, 1991). It has even been claimed that play constitutes the optimal arena for children to comprehend that symbols are arbitrarily connected to their referents and that the connecting symbol can be disconnected from the object and adapted to symbolize something else. Vygotsky (1987) noted that children interpret the connection between symbol and referent and they become aware to the process of representation. The internalization of this concept is the foundation of the process of acquiring writing skills.

The various social encounters enriched the children's language. They learned to use the precise meaning of a word and discovered the impact of their words on their peers' reactions. Speech and language bestowed meaning to thoughts and feelings. Moreover, their social development enabled them to give full pro-social expression to their experiences and developed their ability to verbally express intention and react with an appropriate response to another person.

Social role playing in the marketplace through everyday activities gave the children a chance to have an active emotional experience and also provided a learning experience. In the framework of this activity the children made use of their natural language, communicating socially with their classmates in play situations that combined creativity and fun.

As it passed from one stage to the next for the purpose of the children's acquisition of skills in all those areas where the marketplace context provided the framework, the intervention process, as the results of this study show, consistently allowed over a period of time the children's continuous natural development towards literacy competence in dis

## **6. The Contribution of the Study**

### **6.1 Practical Implications**

1. It is recommended to train and empower preschool teachers, to apply dynamic interactive intervention, especially in kindergartens which allow for dynamic interactive dialogue;
2. The "DO-BINE" narrative assessment tool can be used in clinical therapeutic settings, as it allows for the differentiation of narrative attributes pertaining to the different competencies and allows for the construction of treatment and interventions which enhance general narrative skills within various populations, in different cultures and languages;
3. Use of the assessment research tool revealed development in narrative competence, testifying to the tool's validity, in line with the findings of other studies (Quasthoff, et.al., 2011; Quasthoff & katz-Bernstein, 2007; Schroder, 2009);
4. Methodological contribution allowing for the use of the measuring tools among Arab researchers and research participants, where tools in this significant field are lacking.

### **6.2 Future Research Directions**

1. Research to examine the influence of the intervention developed for this research among populations with special needs;
2. Research to examine the influence of the intervention with the children in the long-term;
3. Research to examine different aspects of literacy competence after the intervention;

4. Expansion of the study to a greater number of participants in order to construct standards of narrative competence acquisition according to age brackets.

### **6.3 Summary and Recommendations**

The present study is a pioneer research in the Arab world, which lacks scientific data about the development of the narrative competence and of the language of preschool children.

The study has provided knowledge about narrative competence that has not been available previously for speakers of Arabic, with the assistance of the method developed by the Research School in Germany (DO-BINE by Quasthoff, 2008). We adapted the method developed in Germany, including the research findings from previous studies, and were assisted by the statistic experts of the R-School in Dortmund.

The adaptation of the instrument to the Arabic language will enable the mapping of the level of spoken discourse and linguistic competence among preschool children; it will also be useful for treating children with learning difficulties.

The findings of the study can help policy makers in administration and in education with the treatment of children in the development of spoken language skills and emerging literacy in kindergarten. It will also contribute to the discovery of new ways of developing materials and instruments of assessment of the spoken language and the design of intervention materials for the fostering of language in kindergarten. The study may serve as basis for a system of selection, diagnosis, assessment and treatment for workers in preschool.

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## Appendices

### Appendix A: DO-BINE: Arabic version

#### تقديم

#### المستوى القصصي و تقنين الحدث القصصي

بمساعدة هذه الصفحات ستمكنا من تقييم مستوى السرد القصصي لدى الأطفال من خلال معايير لمشاهد تحدث أمامهم. يجلس أطفال الروضة بشكل دائري لمشاهدة حدثين يتمان أمامهم، يشاهد الأطفال ما الخطأ الذي قامت به المعلمة أثناء وقوع الحدث. لكل حدث من الحدثين ذروة – قمة الحدث (Peak).

- أ- الحدث الأول : حدث البازيلاء – سقوط البازيلاء.  
 ب- الحدث الثاني: حدث البسكويت – جلوس المعلمة رقم 1 على البسكويت.  
 بعد وقوع الحدث - يسرد الطفل للمستمع البالغ ( المعلم رقم 2، أو شخص آخر) في الغرفة الأخرى عن الحدث الذي حصل أمامه ( الحدث الأول/ الثاني ).

#### تسجيل القدرة القصصية

المرحلة التالية: تقييم قدرة السرد القصصي لدى أطفال الروضة بشكل منظم ( أي وفقا لنظم محددة).  
 قدرات السرد لدى الطفل تظهر من خلال المبنى والشكل والمضمون السردى ( كيف يبدأ؟ كيف يختم؟ وكيف يتم سرد تتالي وتسلسل الأحداث؟).

يعتمد هذا التقييم على نموذج ( Quasthoff, 2006) للكفاءة السردية والذي يتضمن ثلاثة أبعاد من قدرات السرد القصصي.

1. **البعد الدلالي الكلي (معاني الألفاظ):** – يصف قدرة الطفل على تسمية معلومات السياق الهامة للرواية وإعادة صياغتها (المعلومات ذات الصلة والمتعلقة بالحدث) أي سرد مضمون أو محتوى مفيد وكذلك هناك أهمية لتسلسل السرد اعتمادا على ما روي أمامه.
2. **البعد البنوي الكلي:** – يبين لنا هذا البعد قدرة الطفل على لعب جميع ادوار الحدث (القصة) الرواية ( أثناء المحادثة – خلال الحوار مع معلم 2 ) من البداية حتى النهاية.
3. **أبعاد الشكل :-**  
 أ) البعد الشكلي الكلي: يصف قدرة الطفل على التأكيد بمساعدة الكلمات على البنية القصصية التي وردت في الرواية \ الحدث (مثال: البداية، الذروة، النهاية)، أي ألقدره على وصف الأحداث الرئيسية بمساعدة الكلمات التي وردت في الرواية.

(ب) قياس مستوى ألبنيه المنطقي لمجريات الأحداث: يصف قدرة الطفل على سرد الرواية واستعمال الكلمات والمفردات التي استعملت أثناء الحدث ( ذكر الحقائق، سرد الحقائق (real speaking)).  
تقييم مستوى السرد القصصي لدى الأطفال

أ. المحفزات المسموح بها إزاء المحفزات والأسئلة الغير مسموح بها أثناء التقييم من قبل المستمع: يجب أن نميز بين أقوال الطفل التلقائية والتي قيلت بشكل ذاتي دونما سؤال محفز وبين الأقوال التي تكون كرد فعل على محفز أو سؤال غير مسموح من قبل المستمع.

يتم إعطاء المستمعين تعليمات عن ما هي المحفزات الغير مسموح بها.

### جدول 1

المحفزات المسموح بها	
في البداية	إذا امتنع الطفل عن الحديث، يسمح للبالغ (المستمع) أن يعطي 3 محفزات ليبدأ الطفل بالسرد.
السؤال الأول السؤال الثاني	نطرح في البداية السؤال الأول: "اخبرني، هل حدث معك شيء ما؟" نطرح السؤال الثاني عندما يمتنع الطفل عن بدء السرد. ونسأل: "لقد سمعت شيئاً مضحكاً!" أو "لقد سمعت صوتاً صاخباً في الداخل، ماذا حدث؟"
نظام القصص المباشر (متطلبات)	إذا لم يباشر الطفل بالحديث أو امتنع عن الحديث حتى هذه النقطة، يسمح باستعمال نظام القصص المباشر. (مثال: "اخبرنا! كيف كان الحدث؟ هل كان ممتعاً بالنسبة لك؟")
ذروة الحدث	لدم ذروة الحدث، يسمح للمستمع ولمرة واحدة بأن يقول: "ماذا! كيف حصل ذلك؟"
الاستمرار في الذروة	إذا توقف الطفل أثناء السرد، يقوم المستمع بدعمه وتشجيعه بإيماءات تشجيعية. فيقول: "إلى الأمام... استمر! واصل" "ماذا حدث هناك؟ ماذا أيضاً حدث هناك؟" "وبعد ذلك!" ماذا حصل بعد ذلك؟"
لاستمرار بتلقي واستقبال إشارات لا صلة لها بالتقييم، (الإشارات الاستقبالية)	في حالة الاستمرار يسمح باستعمال ما يسمى إشارات الاستقبال، يسمح الاستمرار باستقبال هذه الإشارات والتصريحات القصيرة من خلال الاستماع وعدم المساهمة بشيء من محتوى المحادثة، وليس لها تأثير على التقييم وإعطاء النقاط. مثال: "أم م"، "أو و"، "آه".... الخ.

يسمح استعمال (الحد الأدنى) من الأمثلة التي ذكرت فقط عند البداية أو الذروة أو في حالة مقدمه من المحادثة \ السرد.

إذا استعمل المستمع جملاً مختلفة من المذكورة أعلاه في موقع آخر من المحادثة لا يمكن استعمال محفزات أخرى ما عدا

إشارات الاستقبال، حيث يسمح بها دائماً فهي غير هامة وليس لها تأثير على التقييم.

فيما يلي محفزات وتعبيرات لا يسمح استعمالها من قبل البالغين.

أمثلة لمحفزات وأسئلة لا يسمح استعمالها:

## جدول 2

<p>أسئلة من أجل تحفيز المحادثة (انظر الجدول رقم 1) والتي يسمح أن تطرح في بداية المحادثة فقط (انظر الأمثلة المذكورة بجدول 1). أسئلة غير مسموح استعمالها من قبل المستمع في المرحلة المتقدمة من السرد.</p>	<p>الموقع \ المكان الغير مسموح فيه استعمال الأسئلة أو الجمل المحفزة</p>
<p>الأسئلة المحددة والموجهة لمضمون الرواية، وتطرح كالتالي: " والآن ؟ " ( وتطرح عن تسلسل الرواية، أو حول النهاية) " هل هناك شيء سقط. " أو " هل سقط شيء ما ؟" " ما هو سبب سقوط البازيلاء ؟ ، " من اسقط البازيلاء؟" "تذكر ، ماذا حدث قبل أكل البسكويت؟" " ماذا عن البالغ ( اسم البالغ ) ؟ "</p>	<p>محتوى الأسئلة غير المسموح استعمالها</p>
<p>لا تقيم أقوال وتعبيرات الطفل اللاحقة لسؤال غير مسموح به أو عقب طرح بعض الاستفسارات من قبل المستمع (سلسلة من الأسئلة)، الحوافز المسموح بها من قبل المستمع، أو الجمل المحفزة للطفل يتم تقييمها مرة ثانية .</p>	

ب. تقييم قدرة الفهم والإدراك لدى الأطفال:

تقيم تعبيرات الأطفال – اعتمادا على مدى معرفتهم وعلمهم بالحدث ومدى وضوح إدراكهم له.

لا تقيم تعبيرات الأطفال – إذا لم يكن ترابط بين التعبيرات وكان المعنى غير واضح وغامض.

تقيم تعبيرات وجمل الأطفال – إذا كانت مفهومة على الرغم من الأخطاء التي يرتكبها الأطفال في تركيب الجملة. مثال :

"المعلمة هي أدت إلى سقوطها" أو "البسكويت سقط عليه شي وقد سُحقت".

لا تخصم العلامات \ النقاط في البعد الدلالي الكلي والبعد البنيوي الكلي (أي فقط البعد الشكلي الكلي).

يخصص لجميع الأسئلة المرقمة إجابة واحدة فقط ( باستثناء حالات خاصة).

لا يتم منح أية نقاط إذا لم تكن هناك إجابات صحيحة (أي يحصل على علامة صفر).

لهذا الغرض يستعمل بروتوكول لتقييم قدرات السرد القصصي للطفل وتوثيق تفاعله القصصي.

فيما يلي مبنى سجل أي بروتوكول التقييم اليدوي:

## 1. تقييم البعد الدلالي الكلي-

السؤال رقم 1: معلومات أساسية تتعلق بالافتتاحية (بداية الحدث)

يرمي هذا السؤال إلى إدراك قدرة الطفل على تزويدنا بمعلومات هامة عن الافتتاحية (بداية الحدث). ويتم استنتاج المعلومات الهامة التي تخص أو ترجع لأحد الذروتين أو لكلا الذروتين (المشار إليهما في جدول 1) والتي تتضمن سرد تطور الأحداث حيث يتم طرح كلا الحدثين من خلال الكفاءة السردية الخاصة.

لا توجد أهمية لإعطاء معلومات إضافية.

انظر بتمعن أقوال الطفل الأولى وحتى أقوال السامع .).

يلي كيفية تقييم أقوال وعبارات الطفل:

(نقطتان) – يذكر الطفل في بداية الحديث ذروة حدث البازيلاء (مثال: تدحرجت جميع حبات

البازيلاء).

(نقطتان) يذكر الطفل في بداية الحديث ذروة حدث البسكويت (مثال: Xجلست فوق البسكويت)

(4 نقاط) يذكر الطفل في بداية الحديث الذروتين (مثال: حدث البازيلاء وحدث البسكويت) أو يوحد ذروة الحدثان معا

(مثال: في البداية سقطت حبات البازيلاء وبعد ذلك Xجلست فوق البسكويت. تعاملت X بطيش وبغباء).

لا يتم منح أية نقاط لعرض معلومات دون إبراز الذروة.

(مثال: قول الطفل: " لقد أحضرت المعلمة X وعاء بداخله بازيلاء" أو " وضعت بعض البسكويت على الكرسي"). ثم

توقف عن الحديث أو يتابع بمساعدة البالغين (يستأنف- ويقول عبارات أو يطرح أسئلة متعلقة بالمضمون).

السؤال رقم 2 – معلومات هامة من خلال السرد

يتم تقسيم الحدثين إلى مشاهد مختلفة كما وردت في جدول (3 و4) الواحد تلو الآخر.

ثم يقيم سرد كل مشهد من المشاهد بنقاط:

السرد بشكل تلقائي بواسطة الذاكرة أو بعد تحفيز مسموح فيه من قبل المستمع .

طريقة التقييم - إن الحد الأقصى لحاصل جمع النقاط في كلا الجدولين معا لا يتعدى 20 نقطة.

انتبه! يتم تقييم أقوال الطفل شرط ألا ترد لاحقة لما يلي:

- حافظ \ تحفيز غير مسموح فيه من قبل المستمع البالغ ( جدول 2 ) .
- أمر من المستمع للطفل بالتحدث أو طلب إعادة الحدث للمرة الثانية.

## جدول 3

التقييم	الحدث 2 - حدث البسكويت	التقييم	الحدث 1- حدث البازيلاء	المشاهد- الأحداث التي يشاهدها الطفل مباشرة (التي تبين فعل خارجي ملموس ومدرك أي رد فعل).
نقطة واحدة	جلب المعلم رقم 2 للبسكويت	نقطة واحدة	معرفة عامة عن الجلوس بدائرة تصريح اللعب مع عرض تمثيل اللعب بمجموعة " الث عن الكنز "	الجلوس
نقطة واحدة	الجلوس على البسكويت	نقطة واحدة	سقوط البازيلاء	
نقطة واحدة	إعادة صياغة الحديث الحرفي أو السرد الحرفي للمعلم ( الكلام نفسه ).	نقطة واحدة	إعادة صياغة الحديث الحرفي أو السرد الحرفي للمعلم ( الكلام نفسه ).	رد الفعل الخارجي من المعلم
نقطة واحدة	ضحك الأطفال	نقطة واحدة	ضحك الأطفال	رد الفعل الخارجي للأطفال
نقطة واحدة	البسكويت مكسر أو مطحون		البازيلاء على الأرض	نتيجة
نقطة واحدة	تغيير النتيجة ، ( البسكويت تكسر إلى ... أنها ليست سيئة ، بالرغم من ذلك تستطيع أن تأكلها ) أو سلوك خارجي (أكل البسكويت).	نقطة واحدة	جمع حبات البازيلاء	استنتاج
نقطة واحدة	كيف يمكن ذلك.....	نقطة واحدة	إنهاء اللقاء \ اللعبة	النهاية \ الخاتمة

## جدول 4 -

مشاهد \ أحداث لا يشاهدها الطفل "مباشرة" وينبغي تفسيرها بشكل ذاتي.

التقييم	حدث البسكويت	التقييم	حدث البازيلاء	المشاهد
نقطتان	تريد الجلوس على، ذهبت لتجلس؟؟	نقطتان	لعب لعبة يرغبونها ويتوجسون حدوث شيء	التخطيط الداخلي للمعلم 1
نقطتان	الأطفال حذروا المعلمة من الجلوس ( رغم عدم توقع رد الفعل ). (بالرغم من ذلك جلست )			توقع حدوث خطأ غير متعمد

نقطتان	التعبير بمفردات \ بكلمات تدل على المعرفة والتفكير والمعتقدات.	نقطتان	التعبير بمفردات \ بكلمات تدل على المعرفة والتفكير والمعتقدات. "لقد فكرت .. أنها كانت .."	رد الفعل الداخلي للمعلمة
نقطتان	هي كانت مشغولة جدا لذلك لم تر ولم تنبيهه	نقطتان	رد فعل المعلمة لسقوط حبات البازيلاء (انفعال)	التفسير الذاتي والموضوعي للحدث الحاصل (الغير مرئي)
		نقطتان	لا يتم لعب اللعبة بسبب عدم وجود \ سقوط البازيلاء	تفسير ذاتي لتغير الخطة

السؤال رقم 3 - انتقاء وجهة نظر وتصور لمشهد من خلال نسخ ذروة حدث

يتم تسجيل تصور الطفل لذروة الحدث، أي النقطتين المركزيتين في كلا الحدثين.

التمايز يكون بناء على تصور وجهة نظر إجرائية (انثاقية)، سببية ووضعية من أجل تقييم تقصي الرؤية ووجهة النظر وتدوين ذلك في نسخة التقييم، أي بعد كل أول تسمية أو ذكر للشخصيات الموجودة في حدث البازيلاء (سقوط حبات البازيلاء) وحدث البسكويت (الجلوس على البسكويت).

إذا لم يذكر الطفل أحد الذروتين لا يمكن تقييم الرؤية أي وجهة النظر.

#### حدث البازيلاء

(نقطه واحده) - اختيار الطفل لرؤية وجهة النظر إجرائية (تغير حدث لا يمكن دعمه لسبب خارجي)

مثال: "سقطت البازيلاء"، "شخص ما X سبب وقوع حبات البازيلاء"، "وقعت كل البازيلاء عن طريق X".

(نقطتان) - الطفل يختار رؤية \ وجهة النظر سببية (يشير إلى سبب الحدث، يرجع إلى

شيء ما، بسبب شيء ما).

مثال: "عندما وضعت X يداها داخل سقطت جميع حبات البازيلاء إلى الأسفل".

#### حدث البسكويت

(نقطة واحدة) - الطفل يختار رؤية \ وجهة نظر سببية.

"X أجلست نفسها على البسكويت"

عند اختيار وجهة نظر \ رؤية وضعية - لا تمنح نقاط.

بشكل ثابت ، النتائج مهمة : " البازيلاء كانت على الأرض أو بعد ذلك جلس X على البسكويت و ثم جلست X بمؤخرتها فوق البسكويت " .

## 2. . تقييم البعد البنيوي الكلي

السؤال رقم 4 – استقلالية التفاعل عند بدء الحديث (بدون تحفيز )

بمساعدة هذا السؤال يتم تسجيل مدى حاجة الطفل للمساعدة من أجل البدء في سرد الحداث.

بشكل عام يكون الطفل أكثر استقلالية إذا ما احتاج إلى القليل من الأسئلة والمحفزات من قبل المستمع .

\*عذرا : انظر إلى بداية القصة .

ما هو رد فعل الطفل بعد مساعدة المعلم؟ انظر فيما يلي البدايات المساعدة والجمل الأولى التي يتلوها الطفل إلى حين يبدأ المعلم بالحديث:

1. سؤال الافتتاح: " اخبرني, هل حدث شيئا معك ؟ "
2. سؤال الافتتاح: " لقد كان الصوت مرتفعا، ما الذي حدث هناك ؟ "
3. محفز مباشر للمحادثة ( الحوار \ السرد ) : اخبرني بالضبط ، كيف حدث ذلك ؟"

اشراي إلى الإجابات الأكثر ملاءمة لسلوك الطفل

( نقطتان)- عندما يبدأ الطفل بالحديث تلقائيا (لوحده ) وقبل طرح السؤال الأول.

( نقطتان)- عندما يبدأ الطفل بالحديث بعد طرح السؤال الأول (سؤال الافتتاح حول الحدث ) قصة) يبدأ

أيضا عندما يدلي الطفل ببعض الكلمات حول ذروة واحدة أو ذروتين).

( نقطة واحدة)- يبدأ الطفل بالحديث فقط بعد طرح عدة أسئلة.

إذا أشرت للإجابة الأخيرة (بعد طرح عدة أسئلة) ولم يبدأ الطفل بالسرد تلقائيا بخصوص الحدث الأول والحدث الثاني، لا

يمكن تقييم القدرات الروائية ( Telling story ) للطفل وفقا لتقييم DOBIN.

السؤال رقم 5 – التفاعل المتوقع من المحادثة

يرمي هذا السؤال إلى فحص قدرات الطفل على إدراك وتحقيق وحدة كلامية طويلة.

هذه الوحدة الكلامية:

- تكون من خلال أو ضمن المشاركة الكلامية للطفل.
  - تتضمن جملة واحدة أو أكثر متكاملة من حيث المضمون والمحتوى.
  - يجب أن تكون الجمل مترابطة معا ( انظر سؤال رقم 14 لإمكانات الربط ).
- هل ينتج الطفل وحدات وتعبيرات كلامية؟ إن تقييم هذا السؤال لا يتعلق بمرحلة الإنتاج السردي القصصي للطفل ( مرحلة متقدمة ، متوسطة أو ضعيفة ).
- المصطلح معلومات الذي يلي ذكره يعني المعلومات التي يحتوي عليها الحدثان (التي لم يتم ذكرها في السؤال رقم 2 ).
- (نقطتان ) - ينتج الطفل وحدة كلامية لحدث واحد. المقصود معلومتين مترابطتين.
- ( 4 نقاط) - ينتج الطفل وحدة كلامية طويلة لكلا الحدثين، بحيث يشمل معلومتين لكل حدث
- ( المجموع النهائي 4 نقاط).

السؤال رقم 6 – التفاعل بشكل ذاتي ومستقل خلال عملية السرد أي السرد بتفاعل أو باستقلالية.

يرمي هذا السؤال إلى تقييم التفاعل المستقل للطفل خلال عملية السرد .

يتم تقييم عدد المشاهد التي منحت إشارة X ( CROSS ) والتي أشير إليها في كلا القائمين في السؤال رقم 2 ( المقصود ليس مجموع العلامات إنما عدد المرات المشار لها ب- X ( CROSS ) في القائمة (ب) والتي ستحتسب نقطتان لكل X (CROSS)).

ا = عدد أ-  $A = X$  ( الحد الأقصى لقيمة A لا يتعدى 21 نقطة )

تحصى نتائج الأسئلة المشجعة المسموح استعمالها التي يطرحها المستمع خلال سرد الطفل للمشاهد الثمانية، أي الأسئلة التي وردت سابقا ( انظر صفحة 3):

- فيما بعد؟ وماذا بعد؟
  - ماذا حصل هناك أيضا؟
  - ماذا؟ وكيف حصل ذلك؟
- تحصى جميع الحالات وجميع الأسئلة من هذا النوع، وأيضا إذا كانت إجابة الطفل " لا أعرف " .
- انتبه ! لا يمكن عد ما يلي :

- الأسئلة المحفزة الغير مسموح استعمالها ( أسئلة بالمكان والزمان الغير مناسب، أسئلة محتوى أي أسئلة موجهه، انظر صفحة 3).
- وفقا للتعليمات تعطى في البداية وكحد أقصى ثلاثة أسئلة.
- إشارات استقبالية مثل : "آه" ، " اوو ، نعم " .

- تعليقات نهائية من المعلم مثل: " جيد أحسنت عند اخباري بذلك " .

ب = مجموع الأسئلة المسموح استعمالها من قبل المعلم = B

النتيجة =  $A - B = C$

C: \_\_\_\_\_

هذه النتيجة سيتم ترتيبها على النحو التالي :

(8 نقاط) - إذا كانت نتيجة C 10 أو أكثر.

(6 نقاط) - إذا كانت نتيجة C بين 9-6.

(8 نقاط) - إذا كانت نتيجة C بين 5-3.

(نقطة واحدة) - إذا كانت نتيجة C بين 2-1.

لا تمنح علامة - إذا كانت نتيجة C أقل من 1.

السؤال رقم 7- الإنهاء/ الاختتام بشكل ذاتي- مستقل

يرمي هذا السؤال إلى إدراك قدرة الطفل على إنهاء عرض الأحداث (حادثة البسكويت و/أو حادثة البازيلاء). وليس من

المهم هنا أين تتم في النص عملية الاختتام هذه. وبذلك تتعدى تغطية هذا السؤال قدرة اختتام/ إنهاء الحكاية كلها.

عليك الحكم، إذا ما كان الطفل في وضع يسمح له باختتام عرض الحادثة بشكل ذاتي- مستقل، أم تبقى هناك حاجة إلى

طرح سؤال إضافي من قبل المربية (على سبيل المثال: وبعدين؟).

الاختتام بصورة ذاتية ومستقلة يعتبر مكتملا، إذا ما أتى الطفل، على الأقل، على ذكر ذروة حدث وذكر التبعات المترتبة

على ذلك (قارن جدول أ، ص. 6)، علما بأنه ليس من الضروري ذكر كلاهما في المشاركة التي يقدمها الطفل.

انتباه: يبقى سؤال وارد من المستمعين على غرار "والآن/ وهلا؟"، أو "وماذا فعلتم بعد ذلك؟" سؤالا غير مسموح فيه،

ذلك أنه يدفع بشكل مباشر بالطفل نحو الختام/ الانتهاء، وعليه تكون أقوال الطفل اللاحقة غير قابلة للتقييم.

أما ختام وإنهاء الحكاية بالكامل، فيحصل من خلال التنويه، بأنه قد تمّ، من وجهة نظر الطفل (الحكواتي)، سرد كل شيء.

إمحي إشارة (على شكل X) لكل حدث، إضافة إلى إشارة أخرى عندما يتمّ اختتام الحكاية بالكامل.

حادثة البازيلاء:

- (نقطتان) - يختم الطفل بشكل ذاتي- مستقل ودونما مساعدة من قبل البالغ.

الطفل: "سقطت من X كل البازيلاء وكان على الأطفال القيام بجمعها!"

- (نقطة واحدة) - ينهي الطفل الحادثة بمساعدة سؤال إضافي جانز/مسموح فيه يطرحه الكبار.  
الطفل: "سقطت من X البازيلاء!"

الطفل: "ثم قمنا بجمعها"

حادثة البسكويت:

- (نقطتان) - يختم الطفل بشكل ذاتي- مستقل ودونما مساعدة من قبل الكبار.  
الطفل: "جلست X فوق البسكويت وبعد ذلك سمح لنا بأكله كله."
- (نقطة واحدة) - ينهي الطفل الحادثة بمساعدة سؤال إضافي يطرحه الكبار.

الطفل: "جلست X فوق البسكويت!"

المربية: "وبعد ذلك/ وبعدين!"

الطفل: "وبعدين أكلناها كلها!"

نهاية الحكاية

- (نقطة واحدة) - يُنهي الطفل الحكاية بالكامل بشكل ذاتي- مستقل، وذلك من خلال تعليق ما وراء لغوي (استخدام لغة رمزية لوصف لغة أخرى- المترجم)

الطفل: "كان هذا كل شيء!"

لا تحظى جميع أشكال الختام الأخرى بأية نقاط.

### 3. تقييم ابعاد الشكل

(1.3). البعد الشكلي الكلي : إبراز العناصر الرئيسية في الرواية

انتباه: انطلاقاً من هنا، يتم في الاستفسارات تقييم جميع أقوال الطفل الواردة في النص، بغض النظر عن طبيعة السؤال/

المطلب (سواء كان جائزاً، أم غير جائز) من طرف السامع.

## السؤال رقم 8 - إبراز نقاط الذروة

عند سرد الرواية ، غالبا ما يتم، لغويا، إبراز نقاط الذروة في الأحداث (كَبّ البازيلاء/ الجلوس فوق البسكويت). يرمي هذا السؤال إلى تقصي وفحص إذا ما كان هذا الإبراز حاصلًا، وإلى أي حدّ.

لنتقصي ونفحص، إذا ما كان الطفل قد أبرز نقطة الذروة، أم لا.

ومع ذلك يتم مراعاة ذكر كل نقطة ذروة وإضافتها. إذ يمكن هنا تقييم عدة أشكال من الإبراز، يستثنى من ذلك فقط نقاط الذروة تلك، والتي تأتي كاستجابة على طلب بالإعادة.

إن الحد الأقصى للنقاط لا يتعدى 6 نقاط لكل نقطة ذروة.

وكمساعدة إرشادية للتقييم، يتم فيما بعد إيراد أمثلة على الإبراز:

• الغير منعمد "جلست سهوا فوق البسكويت". لم تكن السيدة إكس تنوي ذلك أبداً، ولكنها كلها سقطت منها! سقطت على الأرض، لكن من غير عمد!

• تكرار، على غرار "فوق البسكويت، نعم فوق البسكويت"

• إبراز استحقاق/ جدارة الحق بأن يُسرد من خلال الضحك

• إيراد تفاصيل، وذلك من أجل تحديد دقيق لنقطة الذروة. على سبيل المثال: "وبعدين سمع الواحد صوت خشخشة، وبعدين فُكّرت إكس إنه تحتها بسكويت، وبعدين قولنا: "هذا بسكويت! وبعدين قامت إكس وكان فعلا معنا حق. وبعدين كان البسكويت كله تكسّر!"

• وسائل توضيح الصورة بشكل واضح المعالم. على سبيل المثال: "وفجأة سقطت كل البازيلاء على الأرض!" ودفعة واحدة انكبت كل البازيلاء!... "لكن بعدها جلست فوق البسكويت!" كانت بداها تحركها، لكن ساعتها انكبت البازيلاء! "وعندها سقطت البازيلاء بقوة/ بعنف على الأرض!" "وعندها انكبّ عدد كبير كثير من البازيلاء!... وعندها بتسقط كل البازيلاء! (بدلا من "سقطت..") "وعندها بتنتظ كل البازيلاء على الأرض" (بدلا من "نطت...")

• يقوم الطفل بتقليد، على سبيل المثال، صوت المربية، أو صوت أحد الأطفال في الحلقة: "أخ، وهالأ ببسقطو كلهم مني! اللعنة! لLLLLLLLL صرخنا كلنا!... وبعدين كانت كل البازيلاء \*فوش\* على الأرض! "ودوب! كانت كل البازيلاء على الأرض"

\* لكل (نقطتان 2). يقوم الطفل بإبراز نقطة الذروة في البازيلاء

= المجموع:-----

\* لكل (نقطتان 2). يقوم الطفل بإبراز نقطة الذروة في البسكويت

= المجموع:-----

لا تمنح هنا نقاط على مجرد ذكر نقطة الذروة دونما إبراز لها.

#### السؤال رقم 9- إبراز المدخل/ البداية

هل يُبرز الطفل بشكل خاص، وبشكل ذاتي- مستقل، جدارة سرد حَدَثٍ ما تمهيداً للدخول إلى/ لاستهلال الرواية؟

يتمّ تقييم كل أقوال الطفل- إلا إذا سبق ذلك سؤال غير جائز حول المضمون يُبطل مباشرة الإبراز المطلوب.

أمثلة:

- يعرض الطفل الحدث كشيء جدير بالسرد، ممهداً لذلك من خلال إبراز عدم القدرة على التنبؤ بمجريات أحداث البازيلاء، أو حادثة البسكويت. على سبيل المثال:

"تعاملت إكس بطيش شديد مع البازيلاء!"

"لكن إكس لم تكن تنوي الجلوس فوق البسكويت!"

- يعرض الطفل الأحداث كشيء جدير بالسرد، ممهداً لذلك من خلال إبرازها كشيء رائع/ استثنائي. على سبيل

المثال: "في شيء نادر/مضحك حصل." "إكس اليوم صارت معها شغله رائعة."

- (نقطتان) يتمّ، بشكل خاص، إبراز حدث معين لاستهلال/للدخول إلى الرواية.

- (4 نقاط) يقوم الطفل بإبراز كلا الحدثين من أجل استهلال/ الدخول إلى الرواية. أما في حال تم في المقدمة مجرد

الإتيان على ذكر الأحداث دونما إبراز لها، عندئذ لا يتمّ منح أية نقاط.

#### السؤال رقم 10- إبراز النهاية/ الختام

هل هناك من حدث معيّن يُبرزه الطفل بشكل خاص دون أن يحتاج لمساعدة أحد، أي بشكل ذاتي مستقل، من أجل اختتام

الحكاية؟

يتمّ تقييم كل أقوال الطفل المتعلقة بالموضوع- إلا إذا سبق ذلك سؤال غير جائز حول المضمون يُبطل مباشرة الإبراز

المطلوب. (طَيّب وبعدين؟ شو اللي كان بضحك/ مرح؟).

أمثلة:

يعرض الطفل الحدث كشيء جدير بالسرد، من خلال إبراز عدم القدرة على التنبؤ بمجريات أحداث البازيلاء، أو حادثة

البسكويت. على سبيل المثال:

"تعاملت إكس بطيش شديد مع البازيلاء!" لكن إكس لم تقصد الجلوس فوق البسكويت"

- يُبرز الطفل نهاية/ ختام حكايته من خلال قيامه، ودونما مساعدة من قبل الكبار، بالتأكيد على روعتها/ استثنائيتها، مصنفًا، في النهاية، ما حصل كونه مرحاً/ فكهاً، ليس تعيساً... الخ. على سبيل المثال: "كانت شغله بضحك!" "ضحكنا كلنا عليها."
- يقدّم الطفل ما حدث كشيء استثنائي، وذلك من خلال حديثه في النهاية عن مشاعره، أو مشاعر الأطفال الآخرين (على سبيل المثال: "كان بضحك!" "ساعتها ارتعبنا!"), أو من خلال الحديث في الختام عن مشاعر المربية (على سبيل المثال: "ساعتها ارتعبت!" "ساعتها استحتت شوية").
- يعرض الطفل ما حصل كونه جدير بالرواية، من خلال إبرازه في النهاية عدم القدرة على التنبؤ بكلا الحداث، على سبيل المثال "مش مكفي خربت معها في البازيلاء، راحت كملت في البسكويت" "أن شاء الله حظها اليوم يكون أحسن"
- (نقطتان)- يتم، بشكل خاص، إبراز حدث/ حادثة معين للخروج/ إنهاء الحكاية.
- (4 نقاط)- يقوم الطفل بإبراز كلا الحداث من أجل الخروج/ إنهاء الحكاية. أما في حال تم في لنهاية مجرد الإتيان على ذكر الأحداث دونما إبراز لها، عندئذ لا يتم منح أية نقاط.

### 3. (ب) طريقة التنصيص على المستوى المحلي

بعد تغطية القدرة على إبراز العناصر الرئيسية للرواية في بعد شكلي عام، يتعلق الأمر الآن بالقدرة على توضيح الصلات، لغوياً، بين الأقوال المتفرقة. وإلى ذلك تتبع القدرة على توصيف الأشخاص والأشياء لغوياً بما يلائم السامعين، إضافة إلى وضعها حين التنفيذ في أشكال ملائمة نحوياً.

لنلقي نظرة على النسخة/ السجل، إلى حيث المنزلة/ المكان الذي تم فيه ذكر الأشياء والأشخاص. وعندما يستعملها الطفل للمرة الأولى، فم بتقييم ذلك على خلفية السؤال رقم 11.

وإذا استند الطفل إلى أشياء وأشخاص كان قد تم إيرادهم في النسخة، فم، وعلى خلفية السؤال رقم 12، بتقييم وضوح/ دلالة هذا الإسناد.

### السؤال رقم 11 - تقديم الإسنادات المركزية في السرد القصصي

هل ترد كل الإسنادات الثلاث المستخدمة (في حال ورودها: بسكويت، بازيلاء، مربية1) في صيغة مسميات (أسماء ذات)، أو أسماء؟

أي ليس كما: سقطت جميعها .

- **نقطة واحدة) نعم، كلها اسمية**  
ابتداء من انحراف واحد عما ورد في النسخة/ السجل، لا يتم منح أية نقاط.

#### السؤال رقم 12- الاستناد الواضح

لتقم بإلقاء نظرة على الأشكال اللغوية التي يستخدمها الطفل لربط أقواله مع أقوال السابقة (سواء صدرت عنه، أم تعلقت بأسئلة المستمعين). هل ينجح الطفل بالإسناد إلى الأشخاص والأشياء بشكل واضح في السياق؟

- **نقطة واحدة) دائما**  
ابتداء من انحراف واحد عما ورد في النسخة/ السجل، لا يتم منح أية نقاط.

#### السؤال رقم 13- الملاءمة النحوية في السياق

هل وصل/ ربط الطفل مع كل قول صادر عن الكبار على نحو ملائم نحويًا/ قواعدياً- أم أن الطفل يعبر عن نفسه بجمل مؤلفة من شظايا وأجزاء؟

مثال: المربية: ماذا فعلوا؟

- ➔ إجابة الطفل الملائمة نحويًا تكون: (لقد قاموا) بأكل البسكويت .
- ➔ إجابة الطفل الغير ملائمة نحويًا تكون: البسكويت .

- **نقطة واحدة) دائما**  
ابتداء من انحراف واحد، لا يتم منح أية نقاط.

#### السؤال رقم 14- تنصيص المضمون

يرمي هذا السؤال إلى تقييم الترتيب الزمني والمنطقي لأحداث الرواية ضمن وحدة أطول (بضع جمل، أنظر السؤال رقم 5). أما أسلوب الترتيب فتكون كالتالي:

- تشابك/ ترابط مستقيم للمعلومات والأحداث: هل يتم ذكر المعلومات الواحدة تلو الأخرى في ترتيب زمني منتظم؟  
هل يتم ربط المعلومات بـ'و'؛ 'وبعد ذلك'؛ 'هنا، هنالك، حينئذ'... الخ، أي أنها تعكس الترتيب الزمني؟

- تشابك/ ترابط بنيوي/ إنشائي وهرمي (زمني، سببي/ علي): هل يتم ربط المعلومات بـ"قوى الأمر"، أو... الخ، بحيث يتضح الترتيب الزمني؟ هل يتم إبراز انحرافات عن الترتيب الزمني، أو أحداث مماثلة، أو أحداث سابقة لأوانها... الخ؟
- أو: هل ثم مضمون وعلاقة (سببية/ عليّة، باستخدام أداة "مع أن... وأن"، نهائية) بين المعلومات؟ "لأن إكس لم تنظر، جلست فوق البسكويت.... بالرغم من أنها لم تكن تريد ذلك!" كانت مشغولة إلى درجة، بحيث أنها..!

#### حادثة البازيلاء:

- (نقطة واحدة) تشابك/ ترابط مستقيم للمعلومات والأحداث. هل يتم سرد المعلومات (على سبيل المثال: إحصار البازيلاء، سقوط البازيلاء على الأرض، جمع البازيلاء) بالترتيب؟ على سبيل المثال: "كان عند إكس بازيلاء، سقطت على الأرض، قمنا بجمعها"
  - (نقطتان) تشابك/ ترابط بنيوي/ إنشائي وهرمي للمعلومات. على سبيل المثال: "لأن إكس كانت تنبش بيدها هكذا، سقطت البازيلاء على الأرض!"... بالرغم من أنها لم تكن تريد ذلك! كانت مشغولة إلى درجة، أنها..!
  - حادثة البسكويت:
  - (نقطة واحدة) تشابك/ ترابط مستقيم للمعلومات والأحداث
  - هل يتم سرد المعلومات (على سبيل المثال: إحصار البسكويت، الجلوس فوق البسكويت، أكل الفتات) بالترتيب؟ على سبيل المثال: "أحضرت إكس بسكويت، ثم قامت بالجلوس فوقها، قمنا بأكل الفتات"
  - (نقطتان) تشابك/ ترابط بنيوي/ إنشائي وهرمي للمعلومات. على سبيل المثال: "لأن إكس لم تنتبه، جلست فوق البسكويت.... بالرغم من أنها لم تكن تريد ذلك!" كانت مشغولة إلى درجة، بحيث أنها..!
- لا يحظى عرض المعلومات بشكل غير منتظم بأية نقاط.

## Appendix B: DO-BINE 1: Arabic Version of Protocol Documentation and Summary

### Results

#### سجل التوثيق

الرقم الرمزي \_\_\_\_\_

النتائج :

مجموع النقاط \_\_\_\_\_ ( الحد الأقصى = 73 نقطة ).

مجموع نقاط البعد الدلالي الكلي (معاني الألفاظ) \_\_\_\_\_ ( الحد الأقصى = 27 نقطة ).

مجموع نقاط البعد البنيوي الكلي \_\_\_\_\_ ( الحد الأقصى = 19 نقطة ).

مجموع نقاط أبعاد الشكل \_\_\_\_\_ ( الحد الأقصى = 27 نقطة ).

### 1. البعد الدلالي الكلي (معاني الألفاظ)

**السؤال رقم 1:** معلومات أساسية تتعلق بالافتتاحية (بداية الحديث)- البدء بالسرد

- (نقطتان) - يذكر الطفل في بداية الحديث ذروة حدث البازيلاء  
 (نقطتان) - يذكر الطفل في بداية الحديث ذروة حدث البسكويت  
 (4 نقاط) - يذكر الطفل في بداية الحديث الذروتين

**السؤال رقم 2 -** معلومات هامة من خلال السرد

فيما يلي قائمة بالمشاهد- الأحداث التي يشاهدها الطفل مباشرة

التقييم	مشاهد حدث البسكويت	التقييم	مشاهد حدث البازيلاء
<input type="checkbox"/> نقطة واحدة	الجلوس	<input type="checkbox"/> نقطة واحدة	الجلوس
<input type="checkbox"/> نقطة واحدة		<input type="checkbox"/> نقطة واحدة	الذروة
<input type="checkbox"/> نقطة واحدة	رد الفعل الخارجي من المعلم	<input type="checkbox"/> نقطة واحدة	رد الفعل الخارجي من المعلم
<input type="checkbox"/> نقطة واحدة	رد الفعل الخارجي للأطفال	<input type="checkbox"/> نقطة واحدة	رد الفعل الخارجي للأطفال
<input type="checkbox"/> نقطة واحدة	النتيجة	<input type="checkbox"/> نقطة واحدة	النتيجة
<input type="checkbox"/> نقطة واحدة	استنتاج	<input type="checkbox"/> نقطة واحدة	استنتاج
<input type="checkbox"/> نقطة واحدة	النهاية \ الخاتمة	<input type="checkbox"/> نقطة واحدة	النهاية \ الخاتمة

مشاهد \ أحداث لا يشاهدها الطفل "مباشرة" وينبغي تفسيرها بشكل ذاتي.

التقييم	حدث البسكويت	التقييم	المشاهد حدث البازيلاء
<input type="checkbox"/> نقطتان	التخطيط الداخلي للمعلم 1	<input type="checkbox"/> نقطتان	التخطيط الداخلي للمعلم 1
<input type="checkbox"/> نقطتان	توقع حدوث خطأ غير متعمد	-----	توقع حدوث خطأ غير متعمد
<input type="checkbox"/> نقطتان	رد الفعل الداخلي للمعلمة	<input type="checkbox"/> نقطتان	رد الفعل الداخلي للمعلمة
<input type="checkbox"/> نقطتان	التفسير الذاتي والموضوعي للحدث الحاصل (الغير مرئي)	<input type="checkbox"/> نقطتان	التفسير الذاتي والموضوعي للحدث الحاصل (الغير مرئي)
-----	تفسير ذاتي لتغير الخطة	<input type="checkbox"/> نقطتان	تفسير ذاتي لتغير الخطة

الحد الأقصى لحاصل جمع النقاط في الجدولين معاً لا يزيد عن **20 نقطة**

**السؤال رقم 3-** اختيار وجهة نظر/ تصور من خلال سرد الطفل للذروة

إذا لم يذكر الطفل تغيير الذروة لا يتم تقييم وجهة النظر/ التصور

وجهة نظر/ تصور	حدث البازيلاء	حدث البسكويت
وجهة نظر ( سببية	<input type="checkbox"/> نقطتان	<input type="checkbox"/> نقطه واحده
وجهة نظر إجرائية (انثاقية )	<input type="checkbox"/> نقطه واحده	

## 2. البعد البنيوي الكلي

**السؤال رقم 4 -** استقلالية التفاعل عند بدء الحديث

نقطتان - عندما يبدأ الطفل بالحديث تلقائياً (لوحده), قبل طرح السؤال الأول.

نقطتان - عندما يبدأ الطفل بالحديث بعد طرح السؤال الأول.

إذا أشرت بـ (X) لأحدى الإجابات المذكورة أعلاه, من الممكن الانتقال للسؤال رقم 5.

نقطه واحده - عندما يبدأ الطفل بالحديث فقط بعد طرح عدة أسئلة.

إذا لم يبدأ الطفل بالحديث رغم التحفيز وطرح الأسئلة يجب إنهاء الفحص, ولا يمكن الاستمرار بتقييم القدرات الروائية للطفل (Telling story) وفقاً لتقييم دوبيني DOBINE .

**السؤال رقم 5-** التفاعل المتوقع من المحادثة

يتم فحص قدرات الطفل على إنتاج وحدة كلامية طويلة دون علاقة بمرحلة ظهورها بالسرد.

نقطتان- عندما ينتج الطفل وحدة كلامية لحدث واحد. المقصود معلومتان مترابطتان.

4 نقاط - عندما ينتج الطفل وحدة كلامية طويلة لكلا الحدثين، بحيث تشمل معلومتين لكل حدث

(المجموع النهائي 4 معلومات).

**السؤال رقم 6-** التفاعل الذاتي والمستقل أثناء السرد/ السرد بتفاعل وباستقلالية

يجب إحصاء المشاهد التي منحت إشارة X (CROSS) والتي أشير إليها في كلا القائمين في السؤال رقم 2 ( المقصود ليس مجموع النقاط إنما عدد المرات المشار إليها بـ X)

ا) (x) = عدد المشاهد \_\_\_\_\_ (الحد الأقصى 24).

ب = عدد الأسئلة التي طرحها المعلم \_\_\_\_\_.

النتيجة / ج = ا - ب

هذه النتيجة سيتم ترتيبها على النحو التالي :

8 نقاط - إذا كانت نتيجة ج تساوي 10 أو أكثر.

6 نقاط - إذا كانت نتيجة ج تساوي 6 - 9.

4 نقاط - إذا كانت نتيجة ج تساوي 5 - 3.

2 نقاط - إذا كانت نتيجة ج تساوي 2 - 1.

**السؤال رقم 7- الإنهاء/ الاختتام بشكل ذاتي- مستقل**

**حدث البازيلاء**

**نقطتان-** عندما يختم الطفل بشكل ذاتي- مستقل ودونما مساعدة من قبل البالغ.

**نقطة واحدة -** عندما ينهي الطفل الحادثة بمساعدة سؤال تحفيزي جانز/مسموح فيه يطرحه لبالغ.

**حدث البسكويت**

**نقطتان-** عندما يختم الطفل بشكل ذاتي- مستقل ودونما مساعدة من قبل البالغ.

**نقطة واحدة -** عندما ينهي الطفل الحادثة بمساعدة سؤال إضافي يطرحه البالغ.

**نهاية الرواية**

**نقطة واحدة -** عندما يُنهي الطفل الرواية بالكامل بشكل ذاتي- مستقل، وذلك من خلال تعليق ما وراء

لغوي (استخدام لغة رمزية لوصف لغة أخرى).

لا تحظى جميع أشكال الختام الأخرى بأية نقاط.

### 3. أبعاد الشكل

**3.1. البعد الشكلي الكلي:** إبراز العناصر الرئيسية في الرواية

انتباه: انطلاقاً من هذه النقطة، سيتم تقييم جميع أقوال الطفل، بغض النظر عن طبيعة السؤال المحفز الذي طرحه

السامع (سواء كان جانزاً، أم غير جانز).

**السؤال رقم 8 - إبراز نقاط الذروة**

إبراز ذروة حدث البسكويت	إبراز ذروة حدث البازيلاء
<input type="checkbox"/> نقطتان	<input type="checkbox"/> نقطتان
الحد الأقصى لمجموع النقاط (6 نقاط)	الحد الأقصى لمجموع النقاط (6 نقاط)

**السؤال رقم 9- إبراز المدخل/ البداية**

**نقطتان -** عند إبراز الطفل لحدث واحد من اجل الاستهلال / الدخول إلى الرواية.

**4 نقاط -** عند إبراز الطفل لكلا الحدثين من أجل استهلال/ الدخول إلى الرواية.

**السؤال رقم 10-** إبراز النهاية/ الختام

**نقطتان -** عند إبراز حدث واحد من أجل الخروج/ إنهاء الرواية.

**4 نقاط -** عند إبراز الطفل لكلا الحدثين من أجل الخروج/ إنهاء الرواية.

**3.ب. طريقة التنصيص على المستوى المحلي**

**السؤال رقم 11-** تقديم الإسنادات المركزية في الرواية

هل ترد كل الإسنادات الثلاث (بسكويت، بازلاء، مرببة1) في صيغة مسميات (أسماء ذات)، أو (أسماء)؟

**نقطة واحدة - نعم، كلها اسمية**

بدء من انحراف واحد عما ورد في النسخة/ السجل، لا يتم منح أية نقاط.

**السؤال رقم 12-** الإسناد الواضح

ما هي الأنماط اللغوية التي يستخدمها الطفل لكي يربط أقواله بأقوال سبق وان قالها (سواء صدرت عنه، أو عن المربية المستمعة)؟

**نقطة واحدة - دائماً.**

ابتداء من انحراف واحد عما ورد في النسخة/ السجل، لا يتم منح أية نقاط.

**السؤال رقم 13-** الملائمة النحوية في السياق

هل ربط الطفل مع كل قول صادر عن البالغة (المربية) على نحو ملائم ومقبول نحوياً ام ان الطفل عبر عنها بشظايا جمل؟

**نقطة واحدة - دائماً.**

ابتداء من انحراف واحد لا يتم منح أية نقاط.

**السؤال رقم 14-** تنصيص المضمون

من الممكن الإجابة عن هذا السؤال، فقط إذا أنتج الطفل وحدة كلامية طويلة و مترابطة لغوياً ( انظر

السؤال رقم 5). هل يربط الطفل بين أحداث الرواية ضمن وحدة كلامية طويلة ؟

نوع العلاقة	البازلاء	البسكويت
ترابط مستقيم	<input type="checkbox"/> نقطة واحدة	<input type="checkbox"/> نقطة واحدة
ترابط بنيوي	<input type="checkbox"/> نقطتان	<input type="checkbox"/> نقطتان

لا يحظى عرض المعلومات بشكل غير منتظم بأية نقاط.

## Appendix C: DO-BINE 2: Arabic Version of Protocol Documentation and Summary

### Results

## دوبيني 2 بعد التدخل ( DO-BINE 2 )

### سجل التوثيق

لرقم الرمزي \_\_\_\_\_

النتائج :

مجموع النقاط \_\_\_\_\_ ( الحد الأقصى = 73 نقطة ).

مجموع نقاط البعد الدلالي الكلي (معاني الألفاظ) \_\_\_\_\_ ( الحد الأقصى = 27 نقطة ).

مجموع نقاط البعد البنيوي الكلي \_\_\_\_\_ ( الحد الأقصى = 19 نقطة ).

مجموع نقاط أبعاد الشكل \_\_\_\_\_ ( الحد الأقصى = 27 نقطة ).

### 1. البعد الدلالي الكلي (معاني الألفاظ)

السؤال رقم 1: معلومات أساسية تتعلق بالافتتاحية (بداية الحديث) - البدء بالسرد

(نقطتان) - يذكر الطفل في بداية الحديث ذروة حدث الكرات

(نقطتان) - يذكر الطفل في بداية الحديث ذروة حدث البطاطا (تشبيس)

(4 نقاط) - يذكر الطفل في بداية الحديث الذروتين

السؤال رقم 2 - معلومات هامة من خلال السرد

فيما يلي قائمة بالمشاهد- الأحداث التي يشاهدها الطفل مباشرة

التقييم	مشاهد حدث البطاطا	التقييم	مشاهد حدث الكرات
نقطة واحدة <input type="checkbox"/>	الجلوس	نقطة واحدة <input type="checkbox"/>	الجلوس
نقطة واحدة <input type="checkbox"/>		نقطة واحدة <input type="checkbox"/>	الذروة
نقطة واحدة <input type="checkbox"/>	رد الفعل الخارجي من المعلم	نقطة واحدة <input type="checkbox"/>	رد الفعل الخارجي من المعلم
نقطة واحدة <input type="checkbox"/>	رد الفعل الخارجي للأطفال	نقطة واحدة <input type="checkbox"/>	رد الفعل الخارجي للأطفال
نقطة واحدة <input type="checkbox"/>	النتيجة	نقطة واحدة <input type="checkbox"/>	النتيجة
نقطة واحدة <input type="checkbox"/>	استنتاج	نقطة واحدة <input type="checkbox"/>	استنتاج
نقطة واحدة <input type="checkbox"/>	النهاية / الخاتمة	نقطة واحدة <input type="checkbox"/>	النهاية / الخاتمة

مشاهد/ أحداث لا يشاهدها الطفل "مباشرة" وينبغي تفسيرها بشكل ذاتي.

التقييم	حدث البطاطا	التقييم	مشاهد حدث الكرات
نقطتان <input type="checkbox"/>	التخطيط الداخلي للمعلم 1	نقطتان <input type="checkbox"/>	التخطيط الداخلي للمعلم 1
نقطتان <input type="checkbox"/>	توقع حدوث خطأ غير متعمد	-----	توقع حدوث خطأ غير متعمد
نقطتان <input type="checkbox"/>	رد الفعل الداخلي للمعلمة	نقطتان <input type="checkbox"/>	رد الفعل الداخلي للمعلمة

<input type="checkbox"/> نقطتان	التفسير الذاتي والموضوعي للحدث الحاصل (الغير مرئي)	<input type="checkbox"/> نقطتان	التفسير الذاتي والموضوع للحدث الحاصل (الغير مرئي)
-----	تفسير ذاتي لتغير الخطة	<input type="checkbox"/> نقطتان	تفسير ذاتي لتغير الخطة

الحد الأقصى لحاصل جمع النقاط في الجدولين معاً لا يزيد عن 20 نقطة

السؤال رقم 3- اختيار وجهة نظر/ تصور من خلال سرد الطفل للذرة

إذا لم يذكر الطفل تغيير الذرة لا يتم تقييم وجهة النظر/ التصور

حدث البطاطا	حدث الكرات	وجهة نظر/ تصور
<input type="checkbox"/> نقطه واحده	<input type="checkbox"/> نقطتان	وجهة نظر ( سببية
	<input type="checkbox"/> نقطه واحده	وجهة نظر إجرائية (انثاقية)

## 2. البعد البنوي الكلي

السؤال رقم 4 - استقلالية التفاعل عند بدء الحديث

نقطتان - عندما يبدأ الطفل بالحديث تلقائياً (لوحده), قبل طرح السؤال الأول.

نقطتان - عندما يبدأ الطفل بالحديث بعد طرح السؤال الأول.

إذا أشرت ب- (X) لأحدى الإجابات المذكورة أعلاه, من الممكن الانتقال للسؤال رقم 5.

نقطه واحده - عندما يبدأ الطفل بالحديث فقط بعد طرح عدة أسئلة.

إذا لم يبدأ الطفل بالحديث رغم التحفيز وطرح الأسئلة يجب إنهاء الفحص, ولا يمكن الاستمرار بتقييم القدرات الروائية للطفل (Telling story) وفقاً لتقييم دوبيني DOBINE.

السؤال رقم 5- التفاعل المتوقع من المحادثة

يتم فحص قدرات الطفل على إنتاج وحدة كلامية طويلة دون علاقة بمرحلة ظهورها بالسرد.

نقطتان- عندما ينتج الطفل وحدة كلامية لحدث واحد. المقصود معلومتان مترابطتان.

4 نقاط - عندما ينتج الطفل وحدة كلامية طويلة لكلا الحدثين، بحيث تشمل معلومتين لكل حدث

(المجموع النهائي 4 معلومات).

السؤال رقم 6- التفاعل الذاتي والمستقل أثناء السرد/ السرد بتفاعل وباستقلالية

يتم إحصاء المشاهد التي منحت إشارة X (CROSS) والتي أشير إليها في كلا القائمين في السؤال رقم 2 ( المقصود ليس مجموع النقاط إنما عدد المرات المشار لها ب- X)

(X) = عدد المشاهد \_\_\_\_\_ (الحد الأقصى 24).

ب = عدد الأسئلة التي طرحها المعلم \_\_\_\_\_.

النتيجة / ج = ا - ب

هذه النتيجة سيتم ترتيبها على النحو التالي :

8 نقاط - إذا كانت نتيجة ج تساوي 10 أو أكثر.

6 نقاط - إذا كانت نتيجة ج تساوي 6 - 9.

4 نقاط - إذا كانت نتيجة ج تساوي 5 - 3.

2 نقاط - إذا كانت نتيجة ج تساوي 2 - 1.

السؤال رقم 7- الإنهاء/ الاختتام بشكل ذاتي- مستقل

#### حدث الكرات

نقطتان- عندما يختم الطفل بشكل ذاتي- مستقل ودونما مساعدة من قبل البالغ.

نقطة واحدة - عندما ينهي الطفل الحادثة بمساعدة سؤال تحفيزي جائز/مسموح فيه بطرحه البالغ.

#### حدث البطاطا

نقطتان- عندما يختم الطفل بشكل ذاتي- مستقل ودونما مساعدة من قبل البالغ.

نقطة واحدة - عندما ينهي الطفل الحادثة بمساعدة سؤال إضافي يطرحه البالغ.

#### نهاية الرواية

نقطة واحدة - عندما يُنهي الطفل الرواية بالكامل بشكل ذاتي- مستقل، وذلك من خلال تعليق ما وراء

لغوي (استخدام لغة رمزية لوصف لغة أخرى).

لا تحظى جميع أشكال الختام الأخرى بأية نقاط.

### 3. أبعاد الشكل

(1.3) البعد الشكلي الكلي: إبراز العناصر الرئيسية في الرواية

انتباه: انطلاقاً من هذه النقطة، سيتم تقييم جميع أقوال الطفل، بغض النظر عن طبيعة السؤال المحفز الذي طرحه السامع

(سواء كان جائزاً، أم غير جائز).

## السؤال رقم 8 - إبراز نقاط الذروة

إبراز ذروة حدث البطاطا	إبراز ذروة حدث الكرات
<input type="checkbox"/> نقطتان	<input type="checkbox"/> نقطتان
الحد الأقصى لمجموع النقاط (6 نقاط)	الحد الأقصى لمجموع النقاط (6 نقاط)

## السؤال رقم 9- إبراز المدخل/ البداية

نقطتان - عند إبراز الطفل لحدث واحد من أجل الاستهلال / الدخول إلى الرواية.

4 نقاط - عند إبراز الطفل لكلا الحدثين من أجل استهلال/ الدخول إلى الرواية.

## السؤال رقم 10- إبراز النهاية/ الختام

نقطتان - عند إبراز حدث واحد من أجل الخروج/ إنهاء الرواية.

1 نقاط - عند إبراز الطفل لكلا الحدثين من أجل الخروج/ إنهاء الرواية.

## 3.ب. طريقة التصنيف على المستوى المحلي

## السؤال رقم 11- تقديم الإسنادات المركزية في الرواية

هل ترد جميع الإسنادات الثلاث (بطاطا، كرات، مرببة1) في صيغة مسميات (أسماء ذات)، أو (أسماء)؟

نقطة واحدة - نعم، كلها اسمية

بدء من انحراف واحد عما ورد في النسخة/ السجل، لا يتم منح أية نقاط

## السؤال رقم 12- الإسناد الواضح

ما هي الأنماط اللغوية التي يستخدمها الطفل لكي يربط أقواله بأقوال سبق وأن قالها (سواء صدرت عنه، أو عن المربية المستمعة)؟

نقطة واحدة - دائماً.

ابتداء من انحراف واحد عما ورد في النسخة/ السجل، لا يتم منح أية نقاط. السؤال رقم 13- الملائمة النحوية في السياق

هل ربط الطفل مع كل قول صادر عن البالغة (المربية) على نحو ملائم ومقبول نحويًا أم أن الطفل

عبر عن نفسه بشظايا جمل؟

نقطة واحدة - دائماً.

ابتداء من انحراف واحد لا يتم منح أية نقاط.

السؤال رقم 14- تنصيص المضمون من الممكن الإجابة عن هذا السؤال, فقط إذا أنتج الطفل وحدة كلامية طويلة ومتراصة لغوياً ( انظر

السؤال رقم 5). هل يربط الطفل بين أحداث الرواية ضمن وحدة كلامية طويلة؟

البطاطا	الكرات	نوع العلاقة
<input type="checkbox"/> نقطة واحدة	<input type="checkbox"/> نقطة واحدة	ترابط مستقيم
<input type="checkbox"/> نقطتان	<input type="checkbox"/> نقطتان	ترابط بنيوي

لا يحظى عرضُ المعلومات بشكل غير منتظم بأية نقاط.

### Appendix D: Measurement results before and after the intervention in both groups of the study

الاطفال الصغار الذين شاركوا في التدخل : DO-FINE			الاطفال الصغار الذين لم يشاركوا في التدخل: DO-FINE		
الرقم الرمزي	DO-BINE1 نتائج القياس قبل التدخل	DO-BINE2 نتائج القياس بعد التدخل	الرقم الرمزي	DO-BINE1 نتائج القياس قبل التدخل	DO-BINE2 نتائج القياس بعد التدخل
1	<p>م: شو صار معك؟ و: بقينا في الصف وقالت لنا بدنا نلعب لعبة البازيلاء. م: شو صار؟ و: كل حبات البازيلاء سقطن. م: شو كمان؟ و: هيا حطت ايدها وسقطن. قالت المعلمة بيبي سقطن. م: اه! و: والبازيلاء ملت الارض، ولمناهن. م: سمعت صوت ضحك عالي، شو صار؟ و: بقينا نضحك، لانه المعلمة قعدت على البسكوت وتكسرن. م: اه، وبعدين و: اكلناهن وكان طعمهن زاكي.</p>	<p>و: بدي احكي اشي، لعبنا بالطابات، لعبة حلوة. م: وشو كمان؟ و: انكبت اللعبة على الارض وبعدها لمنا الطابات. م: سمعت صوت ضحك، شو صار؟ و: حطت الشنطة على الشيبس، اكلنا الشيبس وبعدين روحنا نلعب الرمل. م: وشو صار بعدين؟ و: خلص.</p>	1	<p>م: شو صار؟ و: بقنا نلعب بالبازيلاء. م: سمعت صوت ضحك عالي، شو صار؟ و: قعدت على البسكوت. م: شو! و: فتفتاتهن. م: اه! وشو كمان؟ و: اكلناهن.</p>	<p>م: شو صار معك؟ و: بقينا نلعب بالطابة. م: وشو كمان؟ و: فرجتنا ياهن. اكلنا شيبس م: وشو كمان؟ و: لعبنا شوي خلص.</p>
2	<p>م: شو صار معك اليوم؟ و: لعبنا بالكنز. م: شو كمان؟ و: لعبة البازيلاء. م: سمعت صوت ضحك عالي، شو صار؟ و: بقينا نضحك. م: اه، وشو صار؟ و: بقت بدها تقعد، قامت كسرت البسكوتات، بس اكلناهن وخلص.</p>	<p>و: انبسطنا ولعبنا لعبة م: شو صار؟ و: لعبنا بالطابات، حسسنا عليهن وسقطن على الارض لمناهن. م: سمعتكم بتضحكو، شو صار؟ و: حطت الشنطة على الشيبس، اتكسرن بس اكلناهن. المعلمة نبيله قالت بهمش نوكلهن ضحكنا وكان زاكي.</p>	2	<p>م: شو صار معك؟ و: لعبنا بالكنز. م: وشو كمان؟ و: ولا اشي. م: وشو كمان؟ و: قعدت فوق البسكوت واكلنا بسكوت، ومش مهم وخلص.</p>	<p>م: شو صار معك؟ و: اكلنا شيبس، م: وشو كمان؟ و: وقعن الطابات. م: وشو كمان؟ و: لعبنا بالطابات واكلنا شيبس مطحن امم زاكي. ورحنا على الرمل.</p>

الاطفال الكبار الذين شاركوا في التدخل : DO-FINE			الاطفال الكبار الذين لم يشاركوا في التدخل: DO-FINE		
الرقم الرمزي	DO-BINE1 نتائج القياس قبل التدخل	DO-BINE2 نتائج القياس بعد التدخل	الرقم الرمزي	DO-BINE1 نتائج القياس قبل التدخل	DO-BINE2 نتائج القياس بعد التدخل
1	<p>م: شو صار معكم اليوم؟ و: كانت تطعمنا بسكوت. م: شو صار كمان؟ و: حطت ايدها بالبازيلاء، قامن سقطن ولايمانهن عن الارض انا واولاد صفي. م: وشو كمان؟ و: اخذت شوية بازيلاء وفرجيتها ياهن وحطيتها بالصحن. م: اه! وشو كمان؟ و: اكلنا بسكوت.</p>	<p>م: شو صار معك اليوم؟ و: اليوم قعدنا دويره ولعبنا بالطابات وحسنا عليهن. م: وشو كمان؟ و: الست سماره وقعت الطابات مثل البازيلاء. الطابات وقعن على الارض ودحدلن ولميناهن معها. اجت وحده وحطتهن على الطاولة والست حطت الشنطة على الشيبس بعدين قمتها وشافتو انكسر وقالت: بهمش بنقدر نوكلهن واكلهن وزاكيات.</p>	1	<p>م: شو صار معك اليوم؟ بك تحكي اشي؟ شو صار؟ و: لعبنا بالبازيلاء والست عملت هيك، (حركت يدها) وانكين بعدين اكلنا بسكوت وخلصناهن وظل بسكوته صغيرة. م: سمعت صوت ضحك؟ شو صار معك؟ و: الست قعدت على صحن البسكوت وانطحن. م: اه! وشو صار؟ و: انكسرن واكلنهن وهن انكسرن. اكلن</p>	<p>م: شو صار معك؟ و: اكلنا بسلي ولعبنا بالطابات ولمناهن، هن انكين على الارض ويقنا بدنا نقيمهن بعدين حطت الشنطة على الشيبس وانكسر. بس قالت المعلمة بنقدر نوكلهن، واكلنا شيبس مثل البسكوت اللي انكسر وخلص.</p>
2	<p>م: شو صار اليوم معك؟ و: لعبنا لعبة الكنز المعلمة دخلت ايدها وحبات البازيلاء نزلت على الارض. م: وشو كمان؟ و: ست نبيله قالت سقطن ساعدوني. اضحكنا وكان ملان بازيلاء واولاد بعدها جمعوهن. بعدين قعدت على البسكوت وانكسر وهي قالت بنقدر نوكلهن واكلنا بسكوت.</p>	<p>و: انا اسمي سلمى. م: شو صار معك يا سلمى؟ و: المعلمة قعدتنا دائرة عشان قالت بدها تلاعبنا بالطابات، حركت صندوق الطابات عشان هيك سقطن كلهن على الارض وقالت: بيبي علينا سقطنهن، بعدها لمناهن انا واولاد مثل البازيلاء، كلهن اندبن على الارض. م: سمعت صوت ضحك، شو صار معك؟ و: الست سماره ما شفتش الشيبس اللي على الطاولة وطحنته بالشنطة. بعدين هي قالت: بيبي انطحنن بس بنقدر نوكلهن اكلنا وكيفنا.</p>	2	<p>و: انا اسمي ريان. اليوم اكلنا بازيلاء وكبنا البازيلاء والست قعدت على البسكوت، حركت ايدها وكبتهن ولما حطت البسكوت تحتها انكسرن. اكلنا بسكوت ولعبنا.</p>	<p>م: شو صار معك؟ و: اكلنا شيبس ووقعن الطابات الارض ورحنا جبناهن ولمناهن مع الاولاد. م: وشو كمان؟ و: حطت الشنطة على الشيبس، لعبنا شوي واكلناهن.</p>

**Appendix E: Measurement of the results before and after the intervention in both groups of the study in English- After cross-check translations**

Young children who participated in the intervention: DO-BINE			Young children who did not participate in the intervention : DO-FINE		
Code No.	Measurement results of DO-BINE1 before intervention	Measurement results of DO-BINE2 after intervention	Code No.	Measurement results of DO-BINE1	Measurement results of DO-BINE2
1	<p>T: What happened with you?  C: We were playing in the classroom and she told us, let's play the peas game?  T: What else happened?  C: All the peas fell down?  T: What else?  C: She put out her hand and they fell; the teacher said: Oooh they fell.  T: Ooh!  C: And the peas scattered all over the floor then we picked them.  T: I heard you laughing. What happened?  C: We laughed because the teacher sat and smashed the biscuits.  T: And then?  C: We ate the smashed biscuits; it was delicious.</p>	<p>C: I want to say something; we played a beautiful game with balls.  T: What else?  C: The game fell down on the floor, then we collected them.  T: I heard you laughing. What's happened?  C: She placed the bag over the chips, we ate the chips and then we went to play outside in the sand.  T: Then what happened?  C: That's it.</p>	1	<p>T: What happened?  C: We were playing with peas.  T: I heard you laughing. What's happened?  C: She sat on the biscuits.  T: What?  C: She smashed them.  T: Oh! And what else?  C: We ate them.</p>	<p>T: What happened with you?  C: We were playing with the ball.  T: And what else?  C: We played a bit and that's it.</p>
2	<p>T: What happened with you?  C: We played the treasure game.  T: What else?  C: The pea game.  T: I heard you laughing. What happened?  C: We laughed.  T: Yes! And what happened?  C: When she sat down she smashed the biscuits, but we ate them. And that's it.</p>	<p>C: We were happy, and she played a game with us?  T: What else?  C: We held the balls, then they fell down, we picked them up.  T: I heard you laughing. What's happened?  C: She placed the bag over the chips, they're smashed, and then we ate them.  The teacher said it does not matter if they eat them; they were delicious.</p>	2	<p>T: What happened with you?  C: We played the treasure game.  T: What else?  C: She sat on the biscuits and we ate them; never mind that's it.</p>	<p>T: What happened with you?  C: We ate chips.  T: What else?  C: The balls fell down.  T: What else?  C: We played with balls and ate the smashed chips.  Mmmm was delicious, then we went to play in the sand.</p>

Older children who participated in the intervention: DO-FINE			Older children who did not participate in the intervention: DO-FINE		
Code No.	Measurement results of DO-BINE1 before intervention	Measurement results of DO-BINE2 after intervention	Code No.	Measurement results of DO-BINE1	Measurement results of DO-BINE2
1	<p>T: What happened with you today?</p> <p>C: We ate biscuits.</p> <p>T: What else?</p> <p>C: She put her hand on the peas, then the fell down, we gathered them.</p> <p>T: What else?</p> <p>C: I took some peas, showed it to her then I put them on the dish.</p> <p>T: What else?</p> <p>C: that's it.</p>	<p>T: What happened with you today?</p> <p>C: We sat in a circle, felt and played with balls.</p> <p>T: What else?</p> <p>C: The miss threw down the balls like the peas, then we picked up the balls with her.</p> <p>Some girls placed them on the table then the miss placed her bag on the chips. She moved her bag and saw the chips smashed, she said: Never mind we can eat them.</p> <p>So we ate it.</p> <p>Delicious.</p>	1	<p>T: What happened with you today? Do you want to say something?</p> <p>What happened?</p> <p>C: We played with peas and the miss did like that (she moves her hand) and the peas fell down, then we ate biscuits, small pieces that remained.</p> <p>T: I heard you laughing. What happened?</p> <p>C: The miss sat on the biscuit plate and crushed it.</p> <p>T: Ohh! And what happened?</p> <p>C: Smashed, then we ate them.</p>	<p>T: What happened with you?</p> <p>C: We ate Bisli, played with balls, then we collected them.</p> <p>It was dropped on the floor. We pick it up then she placed a bag on the chips, they smashed.</p> <p>But the teacher said: We can eat it, so we ate chips like the biscuits that were smashed.</p> <p>And that's it.</p>
2	<p>T: What happened with you today?</p> <p>C: We played the treasure game.</p> <p>The miss put her hand out and the peas dropped on the floor.</p> <p>T: What else?</p> <p>C: The miss said: Help me, there were a lot of peas. We picked them up and laughed.</p> <p>The she sat on the biscuits, crushed them. Then she said we can eat them, so we ate them,.</p>	<p>C: My name is Salma.</p> <p>T: What happened with you today?</p> <p>C: We sat in a circle and played with balls. She moved the the box with the balls, that's why they fell down, then she said: Pooh they fell. We picked them up like the peas.</p> <p>T: I heard you laughing. What happened?</p> <p>C: The miss didn't see the chips and smashed them with her bag.</p> <p>Then she said: Never mind, we can eat them.</p> <p>We enjoyed ourselves.</p>	2	<p>C: My name is Rayan,. Today we ate and we dropped the peas and the miss sat on the biscuits. She moved her hand and felt them, then she put the biscuits under her, she crushed them.</p> <p>We ate the biscuits and played.</p>	<p>T: What happened with you?</p> <p>C: We ate chips and the balls fell down on the groun. We picked them up.</p> <p>T: And what else?</p> <p>C: She placed the bag on the ships, we played a bit and that's it.</p>

**Appendix F (digital): DO-BINE & DO-FINE video**