

MASTERARBEIT / MASTER'S THESIS

Titel der Masterarbeit / Title of the Master's Thesis

„Oral narrative competence in English as a Foreign
Language: a comparison of Austrian grade 8 Standard
AHS and AHS students“

verfasst von / submitted by
Claudia Duffek, BEd

angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of
Master of Education (MEd)

Wien, 2022 / Vienna 2022

Studienkennzahl lt. Studienblatt /
degree programme code as it appears on
the student record sheet:

Studienrichtung lt. Studienblatt /
degree programme as it appears on
the student record sheet:

Betreut von / Supervisor:

UA 199 507 510

Masterstudium Lehramt Sek (AB) Unterrichtsfach
Englisch Unterrichtsfach Geographie und
Wirtschaftskunde

Univ.-Prof. Mag. Dr. Christiane Dalton-Puffer

Table of contents

1. Introduction.....	7
2. Definition of narratives.....	8
3. Different types of stories.....	11
3.1. Picture stories.....	15
4. Storytelling in the EFL classroom.....	16
5. Story structure.....	22
5.1. Labov and Waletzky (1967).....	23
5.2. Martin and Rose (2008).....	26
6. The role of tense and aspect in storytelling.....	27
7. Narrative competence.....	30
8. Narrative competence in EFL.....	36
9. Empirical study: context, design, and methodology.....	42
9.1. Austrian schools.....	42
9.1.1. The speaking skill in the Austrian EFL curriculum.....	44
9.1.2. Comparison of EFL skills between school types.....	44
9.2. Research questions and hypothesis.....	48
9.3. Data collection.....	49
9.4. Analytical framework.....	54
9.4.1. Structure.....	54
9.4.2. Tense and aspect.....	57
10. Presentation of results.....	58
10.1. Structure.....	58
10.1.1. Story structure.....	58
10.1.2. Evaluation.....	64
10.1.3. Cohesive devices.....	70
10.2. Tense and aspect.....	72
11. Discussion.....	81
11.1. Research question 1.....	81

11.2.	Research question 2	85
11.3.	General findings.....	89
12.	Conclusion.....	90
13.	References	94
14.	Appendix	98
14.1.	Abstract English.....	98
14.2.	Abstract German	99
14.3.	Transcriptions Standard AHS.....	100
14.4.	Transcriptions AHS	107

List of figures

Figure 1: different types of stories (Becker 2001: 60)	13
Figure 2: macroskills of speaking (Brown & Lee 2015: 352).....	18
Figure 3: microskills of speaking (Brown & Lee 2015: 352)	20
Figure 4: narrative structure (Labov 1972: 369).....	25
Figure 5: grades of Standard and Standard AHS (BMBWF 2020a: 11).....	43
Figure 6: CEFR level of APS and AHS students in reading, listening, and writing in 2019 (Bundesinstitut BIFIE 2020: 75).....	46
Figure 7: CEFR level of HS, NMS, and AHS students in speaking in 2013 (Schreiner & Breit 2013: 70).....	47
Figure 8: English reading performance distribution of AHS and NMS students in English (Leitgöb et al. 2015: 274).....	48
Figure 9: pictures 4-6 of the frog story (Mayer 1969)	61
Figure 10: total percentage of correct tense and aspect use Standard AHS (N=12). 77	
Figure 11: total percentage of correct tense and aspect use AHS (N=12)	78

List of tables

Table 1: phase types (Rose 2012: 214)	26
Table 2: details on Standard AHS (N=12) and AHS (N=12) students	50
Table 3: details about corpus (Standard AHS (N=12) and AHS (N=12) students) ..	53
Table 4: optional and obligatory story stages in the frog story	54
Table 5: story structure Standard AHS students (N=12)	59
Table 6: story structure AHS students (N=12).....	59
Table 7: omission of plot advancing information in complicating action stage by Standard AHS (N=12) and AHS (N=12) students.....	61
Table 8: evaluation Standard AHS (N=12) and AHS (N=12) students.....	64
Table 9: categories of evaluation Standard AHS (N=12) and AHS (N=12) students	66
Table 10: cohesive devices of Standard AHS (N=12) and AHS (N=12) students....	70
Table 11: use of and; then; and then by Standard AHS (N=12) and AHS (N=12) students	71
Table 12: anchor tense Standard AHS students (N=12)	72
Table 13: anchor tense AHS students (N=12).....	73

Table 14: tense and aspect switches Standard AHS (N=12)	74
Table 15: tense and aspect switches AHS (N=12).....	75
Table 16: incorrect tense and aspect switches Standard AHS (N=12) and AHS (N=12) students	78
Table 17: overall results anchor tense Standard AHS (N=12) and AHS (N=12) students	80
Table 18: tense and aspect use Standard AHS (N=1) and AHS (N=12) students	80

1. Introduction

“Narratives are everywhere, performing countless different functions in human interactions.” (Toolan 1988: XIII)

Storytelling is part of everybody's lives; we narrate stories all the time. We already narrate the first stories in the morning while having breakfast. There we tell each other what happened the day before or what we dreamt about while sleeping. This is followed by telling stories in the workplace. We listen to the stories of our colleagues and consequently also tell them stories. In school, the children tell each other what they did the previous day and the children also listen to stories that their teachers tell them during their lessons. At home, the children narrate something about school, the parents talk about their workday, and the grandparents tell stories about what they experienced when they were younger. In the evening, movies are watched or books are read; summaries of these are then narrated the next morning during breakfast. This shows that our lives are filled with stories and that our everyday conversations are dependent on the stories that we tell each other. Stories are essential and we need them in different situations. The reasons for why we narrate stories are also quite diverse. We tell stories to inform others, to teach others about something, to refute the beliefs of others, to entertain others, etc. In order to interact with our peers, we need to be able to tell stories. Narrating stories is learned implicitly through interactions with others; still, it is also the task of schools and, thus, of teachers to teach students how to properly tell stories. In the Austrian school system, primary school students already learn how a story needs to be structured and told (BMBWF 2021b: 90-99). This indicates that students at about the age of ten should already be able to tell stories in German. In lower-secondary schools in Austria, students get to know the foreign language English. The curriculum of lower-secondary schools states that students at the end of their fourth school year should be able to tell a simple story in English (BMBWF 2020b: 40; BMBWF 2021a: 60). Therefore, children aged thirteen to fourteen should already be able to narrate a story in both German and English.

Even though the curriculum specifies the skills the students should have acquired when attending a certain grade, not every child will be able to reach those skills at the same time. There are several factors influencing the language acquisition of students. One

factor which according to prior research has a strong impact on the language proficiency of students is the school type. According to different research (cf., Schreiber & Breit 2013; Bundesinstitut BIFIE 2020), students attending an ‘Allgemeinbildende höhere Schule’ (AHS) in Austria outperform students attending a ‘Neue Mittelschule’ (NMS), which is the predecessor of the current ‘Mittelschule’ (MS), in every language skill. In the school year of 2020/21, the NMS turned into the MS (BMBWF 2020a: 7), where the students are graded according to two different performance levels in the main subjects. Thus, in the subject English, the more proficient students are graded according to ‘Standard AHS’ and the others according to the ‘Standard’ level (SchOG §21b). MS students who managed to reach the Standard AHS level should have acquired the same education as students attending an AHS. This indicates that Standard AHS students and AHS students should have the same language skills. Even if lower-secondary AHS students have always outscored students attending other lower-secondary school types in English, Standard AHS students should be able to reach approximately the same results as AHS students. As the MS was only introduced in 2020/21, no research which compares the language skills of MS and AHS students has ever been conducted. To fill this research gap, this thesis aims to ascertain that the speaking skill of Standard AHS students is as high as the one of AHS students. Since telling stories is an essential skill that every student needs to acquire and is also a skill that every student should have reached at the end of grade 8 in English, the narrative competence of grade 8 students was compared. To determine the students of which school type are more proficient in telling stories, twelve Standard AHS and twelve AHS students had to retell a picture story at the end of the school year 2020/21. Their recounts were recorded, and the recordings were analyzed with a focus on structure and tense. The observed problems and strengths of the students were used to identify the school type in which students have fewer problems when narrating a story.

2. Definition of narratives

Narratives play a big part in our everyday life. At a young age we are first confronted with narratives told by our parents. When we grow older, we no longer only listen to narratives but also tell them ourselves. When narrating, we have to differentiate

between oral and written narratives. Oral as compared to written narratives give the narrator and the listener the opportunity to interact with each other and through that establish a narrative world in which both the narrator and the listener can share their thoughts and experiences. The term narrative is a rather broad term and is often used as an umbrella term for various kinds of narratives and stories. Therefore, a definition for the term narrative will be developed because narrative is often used interchangeably with other terms connected to narratives.

According to Ehlich (2007: 371-372) narratives can be subdivided into 'Narration₁' and 'Narration₂'. Narration₁ is regarded as the general term and focuses on the everyday use of language for creating reports, exchanging information, providing descriptions, giving reproductions, or telling Narrations₂. Narration₂ is a subcategory of Narration₁, namely the narration of a story. The following examples further explain the differences between the two types of narration:

“How was school today? Which subjects did you have?” the parents ask.
“Well, I had geography in the first lesson where we talked about climate change, then I had a double period of English, afterwards we had religion, history and math,” the child answers.

In this conversation the child only lists the different school subjects, which is a mere description of the school day and is, thus, part of Narration₁. If the response of the child would, however, have been the following, it would be what Ehlich (2007) calls Narration₂:

“Oh wow, I need to tell you something crazy! Today someone from a different school hid in our school. The police said that he had a gun with him. We all had to stay in our classroom and the doors were locked so that we could not get out. The police then told us that they had been searching for the person but could not find anyone. I think it was a false alarm. I was so scared.”

In this case the child did not give a short description of the school day or a sequence of what has happened in school but answers with a story (Ehlich 2007: 373). According to Ehlich (2007: 382), Narration₂ focuses on happenings in which the speaker was involved. These happenings include among others, biographies and happy or sad stories. In these stories the narrator tries to create a narrative world in which the participants, which are the narrator and the listeners, can partake. In this narrative

world, community and solidarity should be created. In the case of a happy story the listener should be able to be delighted for the speaker (Ehlich 2007: 382). Another crucial aspect for Narration₂ is its structure (see chapter 5). Ehlich (2007: 383) claims that the most important element of the narrative structure of Narration₂ is the divergence from the expected. The unexpected is the main point of the story and the whole story should revolve around it and by that makes the story worth telling. In the example above, the narrator creates suspension by indicating right away that he or she needs to narrate a tellable story. The child and the parents are part of a narrative world in which the parents share the excitement and anxiety of their child. This also indicates that it is essential to evaluate the narrated events to make the story worth listening to. Moreover, the story includes a happening which diverges from the expected answer which clearly shows that it is part of Narration₂.

There are different perceptions on how a narrative should be structured. Something most researchers agree on is the fact that a narrative, i.e., Narration₁, consists of several events that are linked to each other in time (cf., Labov & Waletzky 1967; Labov 1972; Rumelhart 1975; Peterson & McCabe 1983). Others already consider a recount of only two temporally sequenced events to be a narrative (Labov & Waletzky 1967: 28). What a lot of researchers, however, are in conformity with is that a story, i.e., Narration₂, needs to include something special and unexpected; this event should deviate from the normal course of events (Quasthoff 1980: 88; Ehlich 2007: 383). If a story does not fulfill this requirement, the listener will probably not be interested in listening to the whole story as it has no clear point (Boueke et al. 1995: 15; Ehlich 2007: 383). This indicates that Narration₁, which from now on will be called narrative, consists of a sequence of events which does not have to include a deviation from the expected course of events. As two sequenced events are already considered to be a narrative, they also do not have to follow a certain structure.

Science explains the atmospheric process that (all other things being equal) account for when precipitation will take the form of snow rather than rain; but it takes a story to convey what it was like to walk along a park trail in fresh-fallen snow as afternoon turned to evening in the late autumn of 2007 (Herman 2009: 2).

This quote by Herman (2009: 2) precisely explains the difference between Narration₁ and Narration₂. If a student reports on precipitation in the form of snow, the student

will only talk about how the phenomenon comes into existence and what its consequences are. This report will, for instance, not include a deviation from the expected, as the information is only reported in a chronological list of points, i.e., narrative. If a student, however, narrates an event in which he or she talks about what it was like to be walking outside while it was snowing, the student narrates a story, i.e., Narration₂, which he or she has experienced. By including feelings and thoughts the story becomes tellable. Even though stories are part of the broader term narrative, they have to follow certain criteria to be considered a story. If these criteria are not met, the narrated events are only a narrative and not a story.

The differentiation between a narrative and a story seems to be quite complex, but both can be acquired automatically, as they are part of the language acquisition process (Becker 2001: 9-10). As stories are part of narratives it is apparent that both are acquired implicitly and do not have to be learned explicitly. Narrating is part of our everyday life, and we are confronted with it every day, thus, we implicitly learn how to tell narratives by listening to and interacting with our immediate surroundings. Moreover, narrating and telling stories is a universal skill that every person, independent of their race, social status, or ability, can develop (Brown 1991: 131). This reveals that every person can develop a narrative competence. The rate might not be the same, but the route of narrative development is.

This chapter proves that there is a difference between the terms narrative and story. Following several authors who strictly differentiated between the two terms, such as Peterson and McCabe (1983: 9) or Hudson and Shapiro (1991: 91), these two terms are also used to describe two different oral productions in this paper. Narrative is applied to refer to narrations which are not a story; and story is used when specific features, which are explained in chapter 5, are applied. The terms narrative competence and narrative development are used to refer to the ability of narrating in general and include both narratives and stories.

3. Different types of stories

There are several different types of stories. As stories can range from fictional to non-fictional genres or from recounts to personal stories, the term story will be clearly

delimited from other similar terms. At the end of this chapter, picture stories and the recounting of them will be introduced in more detail, as they form the basis for the empirical part of this thesis.

Different researchers divide stories into different types. Hudson and Shapiro (1991: 91) divided narratives into three different types, namely scripts, personal narratives, and stories. As scripts describe certain events, such as doctor visits or appointments, and only list a sequence of what usually happens during these events, scripts belong to narratives and are not explained in more detail in this thesis. Personal narratives and stories are part of the term story and are thus explained in depth.

Personal narratives: These are descriptions of personally experienced events and normally only focus on one single situation. Children at about the age of three are able to report on past events without a lot of help from another person. The older the child gets the more complex their personal narratives become. The number of narratives a child can remember does not depend on their age. Very young children are able to remember as many events as older children, but they cannot retell them as vividly and elaborate in the same way as older children. Personal narratives are recounted in the past tense and as they are personal, they are narrated using personal pronouns. Personal narratives usually include a high point, evaluative language, and background information to make the narrative more interesting. Generally, personal narratives should follow the structure Labov and Waletzky (1967) came up with (see chapter 5) (Hudson & Shapiro 1991: 91-92; 95). What Hudson and Shapiro (1991) call personal narrative is referred to as personal story in this thesis.

Stories: Stories are fictional, and children often use past events or other fictional stories as the basis for their own fictional story. Stories also follow a certain structure which starts with a formal beginning, followed by an orientation, initiating events, an obstacle that needs to be overcome or a problem that needs to be solved, and ends with a resolution and a formal ending device. Even though children at about the age of four are already able to use this story schema to understand stories, they are not yet able to use it for narrating their own. Stories are generally told in the past tense, include fictional characters, and make use of traditional beginnings and endings (Hudson &

Shapiro 1991: 92-93; 100). This type of narrative is referred to as fictional story in the thesis at hand.

While Hudson and Shapiro (1991) divide narratives/stories into three different types, Becker (2001: 60) further divides stories into four different types. For illustration, Figure 1 below depicts how the different forms come into existence.

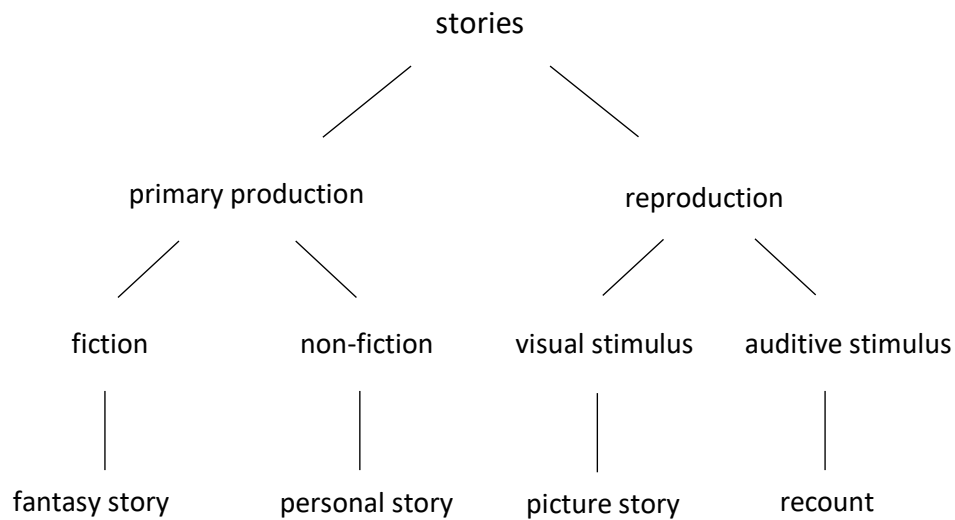


Figure 1: different types of stories (Becker 2001: 60)

On the one hand there is primary production which can be fictional or non-fictional, this can either be a fantasy story or a personal story. Children normally do not have a stimulus or prompt for this type of production. The fictional story is a story which the child makes up and which is set in a fictional world. This is what Hudson and Shapiro (1991) refer to as story. The personal story, however, is a story which has either happened to the child personally or to a person in the immediate surrounding of the child. Hudson and Shapiro (1991) call this personal narrative. In this case the narrator and the listener share a narrative world, which is the non-fictional world. A reproduction, on the other hand, is based on a stimulus which can be visual or auditive and consequently results in either picture stories or recounts (Becker 2001: 59-60). Recounts could, for example, be based on something another person has told; videos or films are a combination of a visual and auditive stimulus. These divisions demonstrate that stories are quite versatile and that many different types exist.

Research has shown that the stimulus has a big influence on the way children tell a story. Firstly, children are able to narrate certain personal events better than others depending on the event. Events that happen quite often are told with a lot of general information but with little detail, this is called narrative (i.e., script). If children, however, talk about events which only happened once, they talk about them in great detail (Hudson & Nelson 1986, quoted in Becker 2001: 27). These events are then mostly narrated as stories. This indicates that children are able to access details of past events more easily if they have only happened once. Details of events which reoccur, such as regular school days, are harder to recall due to their high frequency of occurrence. When something unexpected happens during school, the child will be able to remember more details of this school day. A detailed description of an event does, however, not always result in a story because a specific story structure also needs to be included in stories. Secondly, Nurss and Hough (1985: 282) claim that children tend to talk more if they are allowed to talk freely and less if they have to strictly follow a visual or auditive stimulus. An explanation for this could be the fact that reproductions are cognitively and linguistically more complex and are, therefore, narrated more briefly than personal stories. Thirdly, certain topics interest children more than others. According to Peterson and McCabe's study (1983: 27) children aged between three and nine like talking about pain, accidents, and blood the most. The children in their study went into detail when they could talk about these topics, whereas the researchers could not elicit such detailed stories when the children had to talk about topics such as plane flights or sibling fights. Interestingly, Peterson and McCabe (1983: 27) also noticed that when the children talked about more brutal topics, their narration was rather descriptive with very little emotion; thus, the children created a narrative instead of a story. Even though, the children talked in more detail about these topics, they only created narratives. A possible reason for this could be the fact that the children in this study were too young to fully grasp these brutal situations and were consequently not yet able to show emotions and evaluate the events. Topic and stimulus, thus, also influence the willingness to talk and the performance of the children.

3.1. Picture stories

As the picture story *Frog, where are you?* created by Mercer Mayer (1969) forms the basis of the present thesis, picture stories as a stimulus will be looked at more closely in this sub-chapter.

Stories based on a visual stimulus, such as picture stories, are cognitively very challenging. A common misconception of picture stories is that the structure is already given. The structure is not visible to children, as they need to cognitively process the story first to be able to reconstruct the storyline. Only if children have already acquired a structural concept which allows them to perceive a picture story as a coherent story and not only as a series of pictures, can children manage to successfully narrate the story (Boueke et al. 1995: 23). Children have to be at least five years old to be able to create a story out of pictures. Only if children are aged about five, will they have the cognitive prerequisite for processing picture stories (Berman & Slobin 1994: 24). After the pictures have been processed, a story can mentally be created. Thus, first people, setting, and time need to be recognized, then all the elements have to be mentally structured, and eventually a plot can be created. In the end of the cognitive process, the mental concept needs to be put into words. This cognitive process when narrating a picture story, compared to the cognitive process when telling personal stories, has to happen before the story is told. While personal stories can be adapted and advanced during the process of telling the story, picture stories need to be processed first to be able to reproduce them accurately. Moreover, personal stories can be told freely, and specific events can be added or left out. When narrating a picture story, however, the story which is being told strictly has to follow the pictures (Becker 2001: 63-64). The child's performance is dependent on the child's knowledge of the type of event portrayed in the picture story; if the child does not know anything about the event depicted in the pictures, he or she will not be able to narrate the story successfully (Hudson & Shapiro 1991: 90). Another drawback of picture stories as compared to personal stories is that including personal emotions is rather difficult, as the children have not experienced the events which they have to narrate themselves (Ninio & Snow 1996: 178). Therefore, models for which evaluation is an essential element for the analysis of the structure of the story, such as the one by Labov and Waletzky (1967),

cannot always be fully applied to picture stories. These arguments present that picture stories are extremely difficult for students to process and narrate. It is therefore of significant importance that researchers or teachers choose a picture story that students can process cognitively. If the story is too complex, the children will not be able to create a coherent story. Something which has not been understood correctly cannot be reproduced in the desired way (Becker 2001: 68). Even though picture stories as a stimulus are cognitively challenging, they guarantee the best comparability, as every child has to talk about the exact same pictures (Bamberg 1987: 20; Berman & Slobin 1994: 41-42). Therefore, a lot of researchers have used the famous frog-story by Mayer (1969) to analyze the narrative competence of children (cf., Bamberg 1987; Berman & Slobin 1994; Kang 2004; Ordóñez 2004; Hüttner & Rieder-Bünemann 2010).

4. Storytelling in the EFL classroom

Being able to tell stories in the target language is dependent on the speaking skill of every student. Good speaking skills are not only vital for the EFL classroom but also for the learner's future life. There is a significant difference between knowing a language and the skill in using it appropriately in real-life situations. It is essential for students to know how to apply grammar and when to use certain vocabulary, but knowledge about the language is not enough to become a competent speaker. Without the skill to use the language and to adapt the language to a given situation, the speaker cannot be identified as a proficient speaker. This reveals that knowledge and skill both are equally important when speaking a language and also when narrating a story (Bygate 1987: 3). Thus, practice is essential for speakers. Only practicing vocabulary and grammar will, however, not enable students to turn into competent and fluent speakers. What needs to be practiced is the speaking skill and access to learners' implicit knowledge of the language as otherwise students will not feel fully prepared for speaking outside of the language classroom (Ellis 2005: 214; Thornbury 2005: 28).

The inclusion of storytelling in the EFL classroom is very crucial as it can positively affect all four language skills of students. Children are always interested in listening to and telling stories, especially personal stories, as this is a way for them to empathize with the speaker and to create an interpersonal bond (Davies 2007: 5). Therefore, using stories in the EFL classroom can help students to improve their language skills. On the

one hand, narrating stories to children is beneficial for their language development. Students need to be exposed to English in order to acquire it; the higher the exposure the faster the students will learn the target language (Ellis 2005: 217-219). While storytelling will certainly have positive effects on the students' listening and speaking skills, it might also influence the reading and writing skills of students. By intensively listening to the story of others, students will learn how to formulate ideas and also how to communicate with others. Moreover, students will learn when to use which chunks, phrases, or specific words and through that will also expand their lexical range. Due to the given reasons, storytelling will probably also have a big impact on the reading and writing skills of students (Davies 2007: 6). The more students are exposed to the L2, the more students can learn. The broad range of vocabulary acquired by listening to stories of others should positively affect all four language skills. On the other hand, letting children narrate stories will also have an enormous impact on their language development. The more often children are allowed to use the L2 in the EFL classroom, the more opportunities the students will have to significantly enhance their language proficiency (Ellis 2005: 219). Of course, children have the opportunity to improve the target language during every oral activity in the classroom (e.g., putting a case; holding public announcements; addressing the audience; discussing different topics (Council of Europe 2020: 61; 71)), but telling stories is something every child with CEFR level A2 should be able to master, as every student has already experienced something which he or she can share with the class (e.g., describing experience (Council of Europe 2020: 64)). Within the supportive context of the classroom, children can test their narrative skills by narrating stories about a given topic (Burnett & Myers 2004: 35). Teachers function as supporters and helpers for students and provide scaffolding strategies when needed. Through that not only the narrative and speaking skills of the child can be improved, but it can also indirectly influence the listening, reading, and writing skills of the student. All in all, storytelling is an essential tool for fostering language development in school.

To ensure that all students are able to narrate stories and have the possibility to enhance their language skills, they have to acquire certain speaking skills. These skills can be divided into macroskills and microskills (Brown & Lee 2015: 352). These macro- and microskills proposed by Brown and Lee (2015) can be used as a guideline when

teaching speaking in EFL classrooms. These skills were developed to assess the speaking skills of EFL learners and can, therefore, also be used to explain the skills students need to acquire to narrate complete stories.

Macroskills

- 11. Use cohesive devices in spoken discourse.**
- 12. Accomplish appropriately communicative functions according to situations, participants, and goals.**
- 13. Use appropriate registers, implicature, pragmatic conventions, and other sociolinguistic features in face-to-face conversations.**
- 14. Convey links and connections between events and communicate such relations as main idea, supporting idea, new information, given information, generalization, and exemplification.**
- 15. Use facial features, kinesics, body language, and other nonverbal cues along with verbal language to convey meanings.**
- 16. Develop and use a battery of speaking strategies, such as emphasizing key words, rephrasing, providing a context for interpreting the meaning of words, appealing for help, and accurately assessing how well your interlocutor is understanding you.**

Figure 2: macroskills of speaking (Brown & Lee 2015: 352)

The macroskills focus on the overall structure of the discourse. Brown and Lee (2015: 352) formulated six macroskills which can be looked at in Figure 2; these skills will be analyzed by linking them to the topic of this thesis, namely storytelling. Oral stories should include coherence and cohesion to ensure that the sentences are logically connected to each other. Coherence and cohesion can, for instance, be achieved by combining sentences with conjunctions. Without any cohesive devices the story might sound confusing to the listener and might also result in misunderstandings as the story is not clearly structured. Story structure also needs to be discussed in connection with coherence and cohesion. A story needs to follow a specific structure in which information has to be included in a linear sequence. Main characters, for example, need to be introduced at the beginning of a story as otherwise listeners will be confused if unknown characters are mentioned without a clear reference. Story structure in

connection with coherence and cohesion will be discussed in greater detail in the next chapter because it is one of the skills which will be used to analyze the stories of the students in this study. Moreover, the language in stories should be used appropriately by adjusting it to the context of the conversation (Brown & Lee 2015: 352). Here extralinguistic knowledge comes into play; this includes knowledge about the situation, and the participants. This knowledge makes the narrator aware of the way he or she can communicate in certain situations. The storyteller has to be aware of the fact that a story can only be told when it fits the context, the listeners are interested, and the setting is suitable. All of this needs to be considered before narrating a story (Boueke et al. 1995: 16). Another crucial factor in storytelling is register, which also needs to be adapted to culture, situation, and participants. The speaker has to apply pragmatic knowledge in order to know how to react to the utterance of another person dependent on the communicative function of their talk (Ellis 2005: 211-212; Thornbury 2005: 31-33). Furthermore, speaking strategies, which are strategies that try to make the story clearly understandable for the listener, need to be applied by the speaker. This includes strategies such as repeating and rephrasing when the speaker is under the impression that the hearer does not fully understand the story (Brown & Lee 2015: 352). The macroskills reveal that the storyteller needs to think about several different skills at the same time before and while speaking.

Microskills

1. Produce chunks of language of different lengths.
2. Orally produce differences among the English phonemes and allophonic variants.
3. Produce English stress patterns, words in stressed and unstressed positions, rhythmic structure, and intonational contours.
4. Produce reduced forms of words and phrases.
5. Use an adequate number of lexical units (words) in order to accomplish pragmatic purposes.
6. Produce fluent speech at different rates of delivery.
7. Monitor your own oral production and use various strategic devices—pauses, fillers, self-corrections, backtracking—to enhance the clarity of the message.
8. Use grammatical word classes (nouns, verbs, etc.), systems (e.g., tense, agreement, pluralization), word order, patterns, rules, and elliptical forms.
9. Produce speech in natural constituents—in appropriate phrases, pause groups, breath groups, and sentences.
10. Express a particular meaning in different grammatical forms.

Figure 3: microskills of speaking (Brown & Lee 2015: 352)

Figure 3 lists the ten microskills which are essential when teaching speaking in the EFL classroom; these skills will be explained in connection with storytelling. The microskills of oral communication include being able to produce both short and lengthier stretches of speech (Brown & Lee 2015: 352). Short stories are easier to produce for both children and adults as they are easily constructed. Longer stories, however, need a lot of planning before being able to narrate them. Young children especially have problems with long stories as they are not yet able to linguistically control the information flow. Therefore, a narrator needs a relatively high speaking skill for long stories (Brown et al. 1984: 14-15). Ellis (2005: 210-211) claims that students need to develop a large repertoire of chunks to attain proficiency in the L2 as these formulaic expressions also add to the students' fluency when narrating. Chunks should be produced, while focusing on pronunciation. Pronunciation, for instance, includes stress, intonation, phonemes, and reduced forms (Brown & Lee 2015: 352). While the speaker mentally prepares what he or she wants to say, sentence stress and

intonation also need to be processed. The speaker will make the decision on which words to stress and when to lower or rise the pitch while preparing what to say (Thornbury 2005: 4-5). For intelligibility, students have to be proficient in the following areas of pronunciation: consonant sounds, vowel length, consonant clusters, and sentence stress; otherwise, communication might break down as the narrator and, thus, also the story cannot be properly understood (Thornbury 2005: 37). While telling a story, the students also need to ensure getting their meaning across by using enough lexical units and grammatical word classes and systems (Brown & Lee 2015: 352). In this thesis emphasis will be placed on grammatical tense and its correct use in the stories of the EFL learners. Tense is extremely important when narrating because it helps to create a sense of time throughout the story. Inaccurate tense use might, thus, result in an incomprehensible story. While mentally processing what to say and which words to use, strategic devices such as pauses, fillers, and self-correction should be applied (Brown & Lee 2015: 352). Self-monitoring can happen in every stage of speech production. During the planning stage the speaker reflects on what he or she wants to narrate. While mentally formulating what to say, one might make a pause and start to re-phrase the sentence. Self-monitoring while articulating is called self-correcting and takes place when the speaker uses the wrong word or pronunciation. This is quite often the case when telling a story because storytelling mostly happens spontaneously. EFL learners especially could face difficulties with accuracy, as words which are needed to tell the story comprehensibly might not be in the speaker's vocabulary. To produce fluent stretches of speech, the speaker needs some degree of automaticity, independent of the length of the story. The more practice the speaker has the easier it will be for the speaker to fluently produce stories. Fluency, however, does not only depend on being able to speak without making obvious pauses, but also to be able to sound fluent even though one is struggling for words. In this case the storyteller should use strategic devices such as pause fillers (e.g., *uhm*; *erm*), vagueness expressions (e.g., *I mean*; *sort of*), or repeats (Thornbury 2005: 5-7). This makes it clear that the microskills of speaking are quite demanding, especially because a lot of the skills need to be applied at once. Therefore, a competent storyteller needs to be able to mentally process what he or she wants to say and simultaneously linguistically

prepare how to say it. This is something which happens automatically when native speakers tell a story but requires EFL speakers to practice a lot.

These macro- and microskills reveal that EFL students have to combine a lot of different skills when speaking. At the end of grade 8, students should have reached a level between A2 and B1 for listening, reading, and writing, while the common reference level for speaking in grade 8 should only be A2 (BMBWF 2020b: 40; BMBWF 2021a: 60). This indicates how cognitively and linguistically challenging speaking English is and that EFL learners probably face a lot of difficulties when having to narrate stories inside and outside of the language classroom.

5. Story structure

As described in the previous chapters, stories need to follow a certain structure in order to be considered as one. In this chapter the elements which need to be included in a story are looked at. Taking various research results into account, several properties a story needs to consist of to be regarded as successful can be summarized. Herman (2009: 9) listed four elements which are essential for stories, namely ‘situatedness’, ‘event sequencing’, ‘worldmaking/world disruption’, and ‘what it’s like’. These elements coincide with the elements other researchers consider as vital. The four elements by Herman (2009) are explained and backed by other researchers in the list below:

1. **Situatedness:** Stories need to be embedded in a discourse and are the result of the interaction between a speaker and a listener and, therefore, are highly dependent on the context (cf., Becker 2001; Quasthoff & Stude 2018).
2. **Event sequencing:** Events should be logically and temporally connected and create a coherent sequence of events (cf., Labov & Waletzky 1967; Rumelhart 1975).
3. **Worldmaking/ World disruption:** The story needs to consist of an event which serves as the unexpected and deviates from the normal course of events and, thus, makes the story tellable (cf., Labov & Waletzky 1967; Quasthoff 1980; Boueke et al. 1995; Ehlich 2007).

- 4. What it's like:** Stories need to include evaluation and emotion as those intensify the event and add to the affective and emotional component of the story (cf., Labov & Waletzky 1967; Boueke et al. 1995; Becker 2001; Quasthoff & Stude 2018).

Even though several researchers tried to create a model for the analysis of the structure of stories, there is not a single structure which can be applied to every story. The most prominent model is the 'High-Point Analysis' by Labov and Waletzky (1967). A lot of researchers, however, only took this model as a basis for analyzing stories and enhanced the model (cf., Peterson & McCabe 1983; Boueke et al. 1995; Martin & Rose 2008). The High-Point Analysis model by Labov and Waletzky (1967) and Martin and Rose's (2008) extension of the model will be described in more detail as both form the basis for the story structure analysis in the empirical part of this thesis.

5.1. Labov and Waletzky (1967)

Labov and Waletzky (1967) analyzed personal oral narratives and stories of people aged 10 to 72 and through that identified several elements which are typical for stories. For the researchers, a narrative needs to consist of at least two clauses which are temporally connected to each other and create a sequence of events (Labov & Waletzky 1967: 28). If these clauses are re-ordered, the meaning of the narrative will be changed. This is what Labov and Waletzky (1967: 25) call temporal juncture. The following sentence includes a temporal juncture: "This boy punched me and I punched him" (Labov 1972: 360). If the clauses are re-ordered, the semantic meaning is altered. This indicates that events that include a temporal juncture have to be told in their original sequence in order to not create confusion and change the statement of the story. Narratives which only contain one temporal juncture can be considered to be a minimal narrative (Labov 1972: 360), but not as a story as the elements essential for stories, such as the deviation from the expected, are not included.

Moreover, narratives should have two functions: a referential and an evaluative function. If the storyteller only uses the referential function, he or she merely tells a chronological course of events, and every event is temporally dependent on the previous one. The events are told to the listener in a way that he or she can follow them. The events, however, do not tell a story but are only a narrative. The evaluative

function is used to provide additional information which further explains the events. Evaluation is a typical element used in personal stories as it tries to make sure that the listener knows what the events mean to the storyteller. In order to do so, the narrator uses evaluation and emotion (Labov & Waletzky 1967: 13; 20; 33-34). If a narrative only consists of the referential function, it cannot be considered a complete narrative, because it lacks meaning as no evaluation is included (Labov & Waletzky 1967: 33). More fully developed narratives, however, consist of more elements (Labov 1972: 363) and, thus, are referred to as stories in this thesis:

1. Abstract
2. Orientation
3. Complicating action
4. Evaluation
5. Result or Resolution
6. Coda

A story starts with an optional move called abstract, which is a brief summary of what the narrator will be talking about. It is an introduction that clearly outlines to the listener what to expect of the story that follows (Labov 1972: 363). The next step is the orientation in which the participating person/s, place, time, and situation are explained. In the main body of the story, a complication, which consists of a sequence of actions, is introduced. This move is followed by the evaluation which justifies the whole story and by that should give the reasons for telling the story. Evaluation, for example, can be included through the use of direct statements, intensifiers, or repetition. If evaluation is not included in the story, it only carries out the referential function but lacks the evaluative function and, thus, “lacks significance” (Labov & Waletzky 1967: 33). The story ends with a resolution in which the complicating action is either resolved or a result or consequence of the events is stated. An optional move after the resolution is the coda which shows that the story is finished. It often refers back to the initial action, revealing the effects the story has on the present. The model by Labov and Waletzky (1967) and Labov (1972) became popular under the name ‘High-Point Analysis’, as all the events head up to a high point which is evaluated and resolved. Figure 4 visualizes the structure and makes it obvious that its structure is linear as one move is followed by another (Labov 1972: 369).

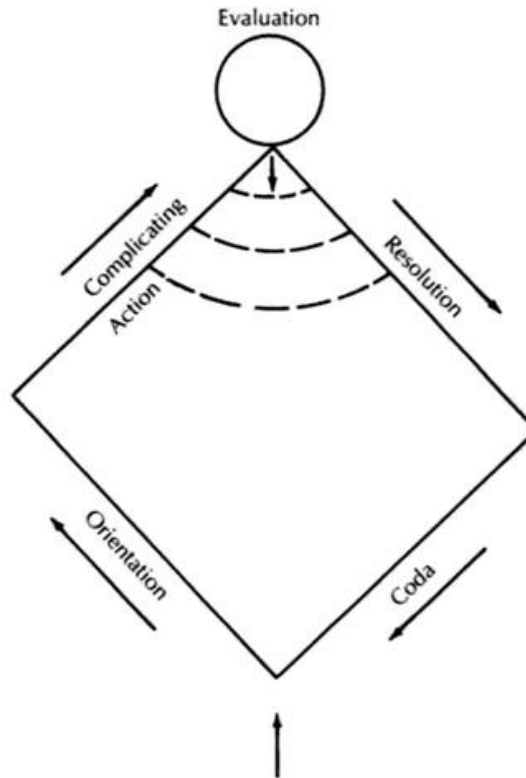


Figure 4: narrative structure (Labov 1972: 369)

The figure demonstrates that a complete story starts with an orientation. After the orientation, several events in the complicating action lead up to a high point. This high point is symbolized by the highest corner of the square. In a next step the narrator evaluates the high point before resolving the complicating action. The story ends with a coda which completes the story and brings the listener back to the present time. The evaluation of the story is presented as a secondary structure which is positioned right after the complicating action. The waves at the top corner, however, symbolize that evaluation can be found throughout the story and that every event in the story can be evaluated (Labov 1972: 369). By inserting the evaluative element everywhere in the story, Labov (1972) modified the structure by Labov and Waletzky (1967) which claimed that evaluation only appears after the complicating action (Labov 1972: 369).

Even though the High-Point Analysis is very prominent, some criticisms have been raised. The model was mainly developed to analyze personal stories that deal with life-threatening events, which normally include a high point which will be evaluated and resolved in the story. As Labov and Waletzky's structure is modelled to fit this type of stories, it is rather difficult to also apply it to other stories such as picture stories,

fantasy stories, or recounts (Bamberg 1987: 5-6). Moreover, Martin and Rose (2008: 50) criticized that the evaluation move can also be realized together with the resolution. Meaning that the evaluation move is the resolution move, which leads to the fact that one of the stages is left out as both stages are fused into one. Due to several criticisms Martin and Rose (2008) created an enrichment to the model by Labov and Waletzky (1967).

5.2. Martin and Rose (2008)

For Martin and Rose (2008) and Labov and Waletzky (1967) a story consists of a complicating action, an evaluation, and a resolution. While Labov and Waletzky (1967) consider the orientation as an obligatory stage, for Martin and Rose (2008: 52) the orientation as well as the coda are both optional stages in a story. Martin and Rose (2008: 82) extended this structure (orientation, complicating action, evaluation, resolution, coda) and included story phases which are used to construct the stages of a story (see Table 1).

Table 1: phase types (Rose 2012: 214)

<i>phase types</i>	<i>engagement functions</i>
setting	presenting context (identities, activities, locations)
description	evoking context (sensual imagery)
events	expectant events
problem	counterexpectant creating tension
solution	counterexpectant releasing tension
result	material outcome
reaction	behavioural/attitudinal outcome
comment	intruding narrator's comments
reflection	intruding participants' thoughts

These nine phase types can be included in any order in the story. One stage can, therefore, be made up of several different phase types. The orientation might start with a setting phase in which the context is created. The orientation can, however, also include several other phases which together form the orientation stage. This stage is followed by the complicating action stage which has to include a problem phase. Again, this stage can be made up of several other phases such as a reaction phase that is again followed by a problem phase. It is common that the complicating action stage includes several problems and reactions to the problems, as the recurrence of problems

increases the tension of the story (Martin & Rose 2008: 86). The next stage is the evaluation. This stage has to be made up of an emotional reaction (i.e., reaction phase) or a reflection (i.e., reflection phase) by the characters which could be a dialogue or an inner speech (Martin & Rose 2008: 89). These phases are used to evaluate events. The story ends with a resolution stage which at least has to include a solution phase which ends the story. An optional move in the end could be a coda which again has to include at least one phase type.

It has to be noted that for Martin and Rose (2008: 69; 86) a story can also be made up of several complicating actions. Which means that the first complicating action is evaluated and temporarily resolved but is then followed by another complicating action which is again evaluated and resolved. This is not at all indicated in the study by Labov and Waletzky (1967). Problems, however, often are not resolved after the first problem has been overcome but normally several problems arise during the story which also need to be dealt with before a final resolution can be reached. The story structures of Labov and Waletzky (1967) and Martin and Rose (2008) reveal that stories need to follow a certain structure but that not every story exactly follows this predefined structure and that slight deviations might occur.

6. The role of tense and aspect in storytelling

In connection with structure, it is also essential to have a closer look at tense use in stories. Tense does not only anchor stories in a specific time, but it also helps to create a shift in time without having to use temporal conjunctions. As tense is interlocked with the sequencing of the story and, thus, with its structure, it needs to be discussed in order to obtain an in-depth overview of stories.

Stories need to be anchored in time to be completely comprehensible. Location in time can be expressed in different ways: complex lexical phrases (e.g., *immediately after he had seen that...*), simple lexical items (e.g., *yesterday*; *now*), and grammatical categories (e.g., tense; aspect) (Nemoianu 2014: 102). This indicates that time can be expressed by time expressions or conjunctions that show a shift in time or by tense and aspect. English verb phrases can be marked for tense (past and non-past), aspect, and modality. While tense locates the event in time (present or past), aspect reveals the

internal temporal structure of the verbal event (perfective; imperfective). The future, however, shows modality rather than representing a tense. Therefore, English only consists of two tenses the present and the past (Nemoianu 2014: 102-103). A story should always be anchored in only one tense, which is either the present or the past tense. While Bamberg (1987: 109) claims that the predominant tense in a story should account for 80-90% of all finite verbs used in the story, Berman and Slobin (1994: 62) state that 75% of all finite verbs used need to be in the same tense to be the anchor tense of a story. The remaining percentages should be made up of aspect as this helps to achieve a shift in time in the story (Ordóñez 2004: 459; Dannerer 2012: 222). The narrator needs to decide on the tense he or she wants to use in the story before narrating and has to use it throughout the narration.

The present and the past tense have different functions when narrating. The past tense is predominantly used when narrating, especially when narrating in English. A lot of researchers argue that the event time and the production time deviate from each other, which means that the time the story is narrated differs from the time the narrated events took place (Lee 2020: 67). The past tense would, therefore, indicate that the events took place before the utterance of the story. This is also mostly the case when narrating a story. Lee (2020: 67), however, brings forward the argument that the narrator sometimes also situates him or herself in the story world, which leads to the fact that the production time and event time are the same. In this case the narrator uses the historic present, which is the use of the present tense to describe past events (Lee 2020: 67). This makes the events appear to be happening right at the moment of speaking and by that makes them more vivid (Lee 2020: 68). The narrator places him or herself in the past and narrates the story as if he or she is witnessing the events at the very moment. Moreover, stories narrated in the past tense often give the impression that the narrator sees the story from above; the story can, thus, be narrated from a distance. If the narrator talks about past events, he or she has experienced him or herself, he or she will be able to narrate the story from a distance as the events have already happened, which allows the narrator to narrate with hindsight. Therefore, stories can be told with a narrative distance even if they are narrated in the first person (Nemoianu 2014: 107). The same is true for recounts with a visual or auditive stimulus. Picture stories, for instance, can be told with a distance, as they have not happened to the narrator him or

herself. The narrative distance, however, also depends on the way the story is told. When the narrator includes evaluation in the story, the narrative distance becomes smaller. Stories which are told without including feelings and thoughts are told from a greater distance because the narrator acts as an observer of the events. Stories told in the present tense are told as if the events are happening to the narrator at the moment of speaking. The narrator seems to be more involved in the story which also adds to the immediacy of the events. The narrative distance is rather close, as the events in the story happen at the moment of speaking (Lee 2020: 70). Still, stories anchored in the present tense do not only have to talk about present events. Through the use of aspect or tense switches, temporal progression can be included in present simple stories as well (Lee 2020: 67). The narrator can decide for him or herself whether to use the present, historic present, or past tense throughout the story, depending on the narrator's preferences on how to tell the story to the listener.

People for whom English is the L2 often face problems with tense consistency and consequently have difficulties with applying an anchor tense. They, for instance, lack control of grammatical forms of verbs (e.g., irregular verbs; third person -s). If a person cannot apply an anchor tense throughout the story, it is not possible to decide whether the narrator predominantly used the present or past tense. This is due to the fact that too many mistakes were made during the formation of the tense, resulting in a story which is not anchored in time (Ordóñez 2004: 471). Álvarez (2006: 139) claims that anchoring the story in either present or past is a rather challenging task for EFL students and most of the time EFL narrators apply a mixed tense, which means that they switch between the present and past tense, and consequently do not use an anchor tense at all. Álvarez (2006: 149) was able to analyze the morphological development of EFL learners when narrating, which also demonstrates with which tense or aspect the students have the most problems with. The participants in Álvarez's study (2006) acquired the morphemes in the following order: definite article, plural -s, copula, present participle -ing, irregular past, third-person singular -s, regular past -ed. This indicates that especially difficulties with inflectional morphemes could lead to mistakes and might also lead to unintentional tense switches. Even though students when narrating mainly acquire morphemes in the order mentioned above, this does not mean that students are also able to apply them without making mistakes. This

development only illustrates which morpheme students normally are able to apply at a certain stage. It does, however, not state that their application is flawless. In general, EFL students mostly still face several difficulties with tense and aspect when narrating a story and often apply a mixed anchor tense instead of using one tense throughout the story.

7. Narrative competence

The narrative structure as well as narrating itself is not innate but needs to be acquired first. This, however, is dependent on several factors such as parents, input, culture, and age. Small children are not yet able to cognitively process narratives or stories and to produce them in a coherent manner. Adults' input helps small children to acquire narrative structures and will facilitate the rate of their narrative development. Several researchers investigated the oral narrative competence of children and tried to determine which factors influence the narrative development and which stages children go through until they finally manage to narrate a story according to a narrative structure.

An important factor that influences the early development of narrative competence of children are adults. Children acquire certain discourse structures with the help of adults, who encourage children to speak and also ask them to elaborate their speech (Becker 2001: 45). Through interaction with adults, children get to know different discourse structures which they then try to imitate and make their own. Due to scaffolding of the parents, stories told by children are guided. Small children at about the age of two are not yet able to construct a whole story on their own, but their story is dependent on questions asked by an adult (Schick & Melzi 2010: 296; Pesco & Gagné 2017: 786; Bailey et al. 2020: 1143-1144). If a child is directed too much by the parents when narrating, too little responsibility is given to the child. If, however, too little direction is given by the parents, the child will not be able to narrate a story successfully. The parents or other adults need to support the child when narrating within the child's zone of proximal development to guarantee that the child is able to narrate a story which without help could not be narrated (Kelly & Bailey 2012: 68-69). Children not only learn how to talk by interacting with adults but also get to know narrative skills. Social interaction in general helps children to develop narrative

competence; interaction with adults, however, helps children to improve their narrative skills as the language of adults is more sophisticated than the language of peers (Lever & Sénéchal 2011: 2). McCabe (1997: 150-160) claims that the input of parents is essential for the oral narrative development of children. If parents rarely talk to young children about past events, their children will most likely also hardly ever narrate their own experiences to someone. This means that the way that parents tell their children stories has a big impact on the way children talk about events. It also needs to be mentioned that not every child is the same and that the rate of narrative development is different for every child (Lever & Sénéchal 2011: 2). The narrative development, thus, not only depends on the parents but on several factors such as aptitude, motivation, or age. It is not until about the age of nine that children are able to narrate complete stories without the help of others (Peterson & McCabe 1983; Berman & Slobin 1994). These facts reveal that the narrative competence of small children relies on the parents' support and the parents' interaction with their child.

Several researchers tried to reveal how the narrative competence of children changes over time. They observed how the stories of very young children differ to those of pre-adolescents. In the next paragraphs several findings of different authors from which narrative development can be deduced will be presented.

Peterson and McCabe (1983) used the High Point Analysis by Labov and Waletzky (1967) as a basis for analyzing personal stories of ninety-six children, who were between four and nine years old. The children were asked to talk about events they had experienced based on a prompt they were given. The interlocutor posed some questions in case the child did not elaborate enough on the story. Due to the interaction between narrator and listener, an informal setting was created which made it more comfortable for the children to talk (Peterson & McCabe 1983: 16-17). As children are not yet as proficient in narrating a story as adults, Peterson and McCabe (1983: 37) created seven patterns based on their analysis which should be approximations to the pattern proposed by Labov and Waletzky (1967). The seven patterns are the following:

1. **Classical pattern:** The story builds up to the high point, evaluates it, and in the end resolves the event. This conforms to the structure proposed by Labov and Waletzky (1967).

2. **Ending-at-the-high-point pattern:** The story builds up to the high point but does not include a resolution. The story ends immediately after the climax.
3. **Chronological pattern:** The story describes events in a chronological order without including a high point.
4. **Leap-frogging pattern:** The story is inconsistent and jumps from one event to another. Important events are left out which makes it hard for the listener to follow the storyline.
5. **Impoverished pattern:** The story is only made up of some sentences and, thus, a high point pattern cannot be recognized.
6. **Disoriented pattern:** The story is confusing, and the listener can hardly follow the narration.
7. **Miscellaneous pattern:** This pattern includes any story which does not fit into the other mentioned patterns.

The analysis of the personal stories revealed that the older the narrators were the closer they got to the model proposed by Labov and Waletzky (1967) (Peterson & McCabe 1983: 50; 62). Peterson and McCabe (1983) observed that the disoriented pattern was most common with younger children (four- to five-year-old). The children were either confused as they did not fully understand the event they tried to narrate, or they had difficulties expressing themselves. This might stem from the fact that these children were not cognitively mature enough to grasp the story structure (Peterson & McCabe 1983: 49). Still, this pattern rarely occurred with the analyzed stories. The impoverished pattern occurred most often with children aged between four and six. This could be ascribed to their disinterest and probably not to their narrative incompetence. Moreover, young children might not yet have experienced events the prompt was aiming at and consequently had difficulties with thinking of personal experiences which fit the given prompt (Peterson & McCabe 1983: 49). Interestingly, even though the stories were impoverished, several children managed to include evaluation in their stories. The chronological pattern occurred at all ages. This pattern was, however, characterized by a lack of the evaluative function. The children only talked about the events but not about the effects the events had on them (Peterson & McCabe 1983: 50). Although children who only performed impoverished texts were already able to apply the evaluative function, children who structured their story in a

chronological way lacked this function. This is what Karmiloff-Smith (1985: 62) calls U-shaped pattern:

Children initially produce a series of sentences each one of which is correct at the sentential level. It is only later in development that production is constrained by a discourse structure which interrelates the sentences, and this causes a temporary dip in performance.

Young children are able to produce one aspect of the language which they later in development are no longer able to produce correctly for a while. They only regain this ability at a later stage. The leap-frog pattern was the pattern which children aged around four produced most often but was normally no longer produced by children older than four (Peterson & McCabe 1983: 48). Overall, chronological, ending-at-the-high-point, and classical pattern were applied most often. Children aged five to six sometimes forgot to resolve the climax and ended the story right after the high point. The older the children were the more likely it was that they continued with the story after the high point (Peterson & McCabe 1983: 48-51).

Even though Becker (2001: 46) claims that children of different cultures acquire language differently, Berman and Slobin (1994: 24) observed the opposite. They conducted a study which tried to reveal how children with different L1s (English, German, Hebrew, Spanish, and Turkish) acquire their mother-tongue, but they also wanted to observe how their narrative competence develops over time. They compared the stories of three-, four-, five-, and nine-year-old children to those of adults to evaluate the narrative development of the children. The children had to retell the exact same picture story as used in this thesis. Also, Berman and Slobin (1994: 48) found that the older the children were, the more consistent the story structure got. Nearly all children aged nine were already able to include an orientation and an unfolding of the events in their story, but only approximately 60% were also able to resolve the events by giving the story a proper ending. The narrative development of the children aged five or older developed in a similar way independent of their L1 (Berman & Slobin 1994: 48). Generalized findings across the examined languages show that children at the age of three were not yet able to include an introduction, an unfolding of the event, and a resolution in their story. This is why they clearly lacked knowledge of the structure of stories. For these young children, it was really hard to retell the story as it

is a rather long picture story for which the children were lacking interest and attention (Berman & Slobin 1994: 58). Their stories were descriptions of the pictures rather than temporally and logically structured events, and, thus, were scripts and no stories. Moreover, the three-year-old children mixed tenses and did not apply an anchor tense (Berman & Slobin 1994: 58-64). The stories of the five-year-olds were not homogenous. Some of these children were already able to tell structured stories, while others were only able to relate some of the events. In order to express cohesion, the young storytellers made use of the conjunctions *and*, *then*, or *and then*. The tense used, however, became more stable than that of the three-year-olds (Berman & Slobin 1994: 64-68). Children who were nine years old, on the other hand, could apply an anchor tense, create causal relations, and include evaluation in their stories. Still, their recounts were not fully mature. They could not yet hierarchically organize their stories, differentiate between side-events and events which advance the plot, and include an individual style when narrating (Berman & Slobin 1994: 68-75). This study indicates that students at about the age of nine still need a lot of practice in storytelling.

Most of the studies which have been conducted investigated the narrative competences of children up to ten years of age. Very little research has been conducted with older children as it is claimed that those have already acquired the most important cognitive and linguistic competences for narrating stories. Contrary to popular belief, the cognitive development of children who are aged ten has not yet been completed and, thus, their narrative competences are in a developmental stage which can be improved beyond adolescence (Labov 1972: 393; Berman 2004b: 275; Dannerer 2012: 8). Dannerer (2012) conducted a study in Austria in which she tried to analyze the narrative competence of the often neglected ten to eighteen-year-old children and adolescents. The focus of analysis was on story structure, temporality, spatial representation, and direct and indirect speech. The participants had to narrate a picture story in both oral and written form. To make sure that the motivation is as high as possible, every grade received a different picture story which was age-adjusted (Dannerer 2012: 32-33; 50-51). In connection with story structure the researcher found that the element which was included by nearly all students in the orientation stage is the characters. Several eighteen-year-old students, however, only introduced the characters in the next stage. Their orientation only included an in-depth description of

the context which added to the detailedness of this stage (Dannerer 2012: 125). Moreover, Dannerer (2012: 152) had a closer look at the ending of the stories and found that nearly 70% of children in grade 8 ended their story at the high-point (i.e., ending-at-the-high-point pattern). Participants at about the age of eighteen, however, did on average no longer end their stories right after the climax but tried to resolve the story. This does not coincide with the findings of Peterson and McCabe (1983: 49) who stated that already children at about the age of eight predominantly applied the classical pattern in their stories. In regard to temporality, it can be stated that the tense which was predominantly used in oral stories by all students was the present tense; nearly 80% of the stories of thirteen to fourteen-year-olds and 90% of the stories of the eighteen-year-olds were told in this tense (Dannerer 2012: 204)¹. Dannerer (2012: 212; 216) also found that correct tense and aspect switches increased with age but that still 30-40% of the switches of children at about the age of thirteen were still incorrect. These incorrect tense and aspect switches, in general, had no negative effects on the intelligibility of the narration of the story (Dannerer 2012: 216). While the use of temporal conjunctions decreased, the correct switch between tense and aspect increased with advanced age. This reveals that tense and aspect switches are sufficient to show a shift in time (Dannerer 2012: 219; 222). Another important aspect which needs to be considered is the fact that the narrative style of all children independent of their age is highly individual. The way they narrate a story is dependent on their preferences, some students, for instance, like to include a lot of direct speech, while others use indirect speech throughout (Dannerer 2012: 398-400). This study demonstrates that the narrative development in the L1 is not yet finished at about the age of ten, because the older the narrator gets the more sophisticated and distinct their stories become.

In summary, the findings of Peterson and McCabe (1983) and Berman and Slobin (1994) show that children need to be about nine years old to be able to narrate stories in which events are temporally and causally related to each other. This means that in order to be able to tell more complex stories in which the sentences are connected to each other and can easily be followed by the listener, the child must have reached a

¹ N.B: The tense in which stories are orally told in German is mostly the present tense, while the past tense is predominantly used in English.

certain age. Children that are younger are not yet able to apply the story schema; they are only able to narrate simple events or link two events. These children often only produce scripts, which are descriptions of individual pictures when retelling a picture story or simple descriptions of events (Hudson & Shapiro 1991: 91). The older the children get, the more competent they will become in narrating a story. This might be due to the fact that children at about the age of nine are already able to read and write. They have had several years of schooling in which they got to know narrative texts and also had to produce narratives and stories themselves (Berman & Slobin 1994: 68). The narrative development of children is quite diverse, as every individual has different cognitive competences and, thus, their narrative competence varies immensely. Berman (2004a: 15) claims that

[e]arly learning is tied to specific situations and individual items [...] With maturity, personalized styles of expression take shape in line with the particular socio-cultural background and life experience of individual speaker-writers.

This shows that the narrative competence of students as well as of adults can vary as the narrative development is subject to different factors. All in all, it can be concluded that the narrative development is not always linear and highly dependent on the individual person.

8. Narrative competence in EFL

So far, only few studies have analyzed the stories of students in English as a second or foreign language; most of the studies on narrative competence of students have been carried out in their mother-tongue. Minami (2015: 78) claims that the main focus of foreign language classrooms is on grammar and vocabulary, and discourse is often neglected. Being a competent speaker in the L2 is, however, not only dependent on being able to apply grammar und vocabulary correctly (Kang 2004: 1976). Being able to create grammatically correct sentences and making oneself understood does not automatically lead to narrative competence. Problems concerning oral discourse are often overlooked and, thus, empirical research which analyzes oral stories is desperately needed. Telling a story in one's first language is a challenging task for a lot of young people; telling a story in a second language is even more challenging due

to the incomplete command of the English language and the not yet complete narrative competence in the L1 (Pavlenko 2006: 105-106).

Students with a CEFR level of A2 need to be able to “tell a story or describe something in a simple list of points” (Council of Europe 2020: 63). Thus, students attending grades 7 or 8 already need to be able to narrate stories in English, as A2 is the level which they should reach while attending these grades (BMBWF 2020b: 40; BMBWF 2021a: 60). These students should also be able to create narratives in which they, for instance, have to describe friends, family, or the latest holiday (Council of Europe 2020: 63). Moreover, the primary school curriculum in Austria states that students between the age of six and ten already learn how to narrate stories in German. This includes personal stories, picture stories, or fictional stories. The older the primary children get the more structured these stories should become; their stories need to be chronologically structured, lead up to a high point, and include evaluation (BMBWF 2021b: 90-99). This indicates that students aged between twelve and fourteen (grades 7 and 8) should have already reached a relatively high narrative competence in German and in English, due to the fact that the curriculum for primary and lower secondary schools states that students should be able to narrate stories in either German or EFL. The curriculum, however, should only be seen as a reference point that all students should reach. Ultimately, neither will every student be able to perfectly retell a picture story in German even though he or she has finished primary school, nor will every student at the end of grade 8 be able to perfectly narrate a picture story in English. Even if the curriculum sets several aims that every student should reach, this does not mean that every student will also be able to reach them. Even if students know how to apply the story structure in German and in English, their language proficiency in the foreign language might hinder them from narrating a story flawlessly.

In the previous chapter, L1 narrative competence has been described in great detail; L2 narrative competence, however, refers to the ability to narrate stories similarly to native speakers of this language (Pavlenko 2006: 107). For some researchers, the narrative competence in the L2 depends on the maturational effect (Berman 1999; Álvarez 2006), while for others on the narrator’s language proficiency in the target language (Ordóñez 2004). Adults are claimed to produce more proficient stories in the L2 than school children. Most adults already know about the narrative conventions

and are, thus, able to cognitively process and linguistically produce stories and narratives better than younger narrators (Berman 1999: 193-195). This means that the older a person gets the more competent he or she becomes in narrating a story in the L1. Therefore, stories in the L2 will probably also get more complex and proficient, given that the language proficiency in the L2 is rather high. This coincides with Ordóñez's (2004: 460) claim that students are able to narrate stories in both their L1 and L2 in a linguistically similar way, provided that their language proficiency in both languages is high. This indicates that the L2 narrative competence of a narrator is highly dependent on his or her language proficiency in the L2. Therefore, it can be claimed that the narrative competence in the L2 is dependent on two factors, namely maturational effect and language proficiency in the target language.

In connection with these findings, it is interesting to identify what EFL speakers need to be able to know to narrate good stories. Ordóñez (2004) came up with several characteristics of good and poor stories of EFL speakers. In the author's study Colombian bilingual students, who were fifteen-years-old, had to retell the same frog story used in the thesis at hand. The analysis of the stories reveals that proficient L2 speakers are able to... (Ordóñez 2004: 456-457; 460-462)

- ... include most of the pictures of the wordless picture book in the story.
- ... structure events according to Labov and Waletzky's High Point Analysis (1967). The students start the story with an orientation in which characters and setting are introduced. The orientation is followed by several events which lead up to the high-point of the story; this high-point is resolved in the end.
- ... introduce main and secondary characters and refer to them throughout the story without confusion.
- ... structure the story logically by including conjunctions.
- ... include evaluative features such as the character's mental state and causation.
- ... apply an anchor tense and switch between tense and aspect to show a shift in time.
- ... use the second language accurately with only some minor linguistic inaccuracies.

Ordóñez (2004: 464) divides the poorest stories into two categories, namely the generalized stories and the bare bones stories. Summed up, the poorest stories showed that the students... (Ordóñez 2004: 464-468)

- ... include all relevant events but leave out a lot of details which are necessary to completely understand the story.
- ... create summaries of the story instead of a detailed story.
- ... include no additional information to the pictures.
- ... sequence events without relating the events to each other. The students mainly apply the basic connector *and*.
- ... lack emotion of the characters and evaluation of the events.
- ... apply an anchor tense but often lack control of the correct verb conjugation.
- ... do not use a lot of aspect.
- ... have problems with the L2 which results in a rather confusing story.

This indicates that poor narrators have problems with applying a story structure, evaluation, coherence and cohesion, and an anchor tense when narrating a story.

In another study of EFL narrative development, the author (Álvarez 2006: 128) claims that all learners of a second language go through similar routes when acquiring a language independent of their first language. Differences can only be found in rate and speed of language acquisition and language proficiency reached at the end. The researcher compared the English language acquisition of forty-five adults and 180 school students in Spain. The participants' age of onset varied from eight years to 18+ years; their language competence was tested three times, namely after 200, 416, and 726 hours of language instruction. The participants had to orally narrate a picture story consisting of six pictures. The author was able to identify five levels of narrative development (Álvarez 2006: 134-139; 149):

Level 1: in this level stories are narrated in the L1; thus, no morphological, syntactic, or discourse features in the L2 can be detected. This can be compared with the silent period proposed by Ellis (1994: 82). In this case the students stay silent in the target language and opt for the L1 instead.

Level 2: some nominal content words are already included (e.g., *child*; *boy*; *frog*); sometimes L1 determiners are added (e.g., *der* [the] *frog*; *ein* [a] *child*). In this stage some L2 morphosyntactic structures are included in order to label characters in the pictures, but no story could be elicited.

Level 3: definite articles, ordinal numbers, plural -s, and prepositional phrases (e.g., *the father*; *one dog*; *two boys*; *in room*) are used. Even though some nominal and prepositional phrases are already included, verbs and discourse features are still left out.

Level 4: further development concerning the clausal syntax is undergone. Moreover, the use of negation of noun phrases, simple coordination between phrases (e.g., *and*; *but*), and correct pronouns emerge. An important morphological development is the appearance of the present progressive. Still, children are not able to create a full story; the discourse component has not yet been fully developed.

Level 5: clausal and phrasal syntax and discourse components further develop. Participants are able to apply temporal discourse markers which allow for a chronological ordering of the events in the story. A chronological order also emerges through the use of foregrounding and backgrounding, which is established by a change of tense or aspect. High point and evaluation, elements considered essential by Labov and Waletzky (1967), can already be applied by using complex sentences and causality. These developments serve as a basis for a coherent and cohesive story, which can be narrated without the help of an interlocutor.

Even though the participants in the last level were able to narrate a picture story, they were not yet able to apply an anchor tense; they still switched between present and past tense. This is something which could be detected in every of the five levels of language development proposed by Álvarez (2006).

The study by Álvarez (2006) demonstrates that EFL students at about the age of ten were not yet able to follow all narrative conventions; these students only reached level 3 (Álvarez 2006: 140). Thus, it will still need a lot of language instruction for the students to reach the final level 5. Children at the age of about ten, however, should have already reached this level of narrative competence in their L1 (BMBWF 2021b:

90-99). This indicates that students at the age of ten should be able to produce proficient stories in their L1, while they are not yet able to do the same in their L2. In the study by Álvarez (2006), students at about the age of thirteen were also not yet able to produce stories that follow all narrative conventions; these students only reached level 4 (Álvarez 2006: 140). According to the Austrian curriculum, students at about the age of thirteen, however, should have already reached level 5 in English (BMBWF 2020b: 40; BMBWF 2021a: 60). Following Álvarez's study (2006: 140) students only reached level 5 in the target language when they were older than fifteen and consequently were more proficient in the L2. This again reveals that narrative competence in the L2 is dependent on cognitive maturation and on L2 language proficiency, as the one influences the other.

9. Empirical study: context, design, and methodology

The present thesis uses oral stories to analyze the narrative competences of lower secondary students. The study aims at revealing whether there are differences between the narrative competences of Standard AHS and AHS students, because research has shown that AHS students outperform students attending other school types in every language skill (e.g., Schreiner & Breit 2013; Leitgöb, Bacher & Weber 2015; Bundesinstitut BIFIE 2020). To compare the students, picture stories were used as these have the highest comparability when using oral narratives as an elicitation method (e.g., Bamberg 1987: 20; Berman & Slobin 1994: 41-42).

In the following chapter the Austrian educational system is explained by focusing on ‘Allgemeinbildende höhere Schulen’ (AHS) and ‘Mittelschulen’ (MS). Moreover, the skills of Austrian lower secondary students are analyzed and through that the need of a study refuting prior research is revealed. After this general introduction, the aim of the empirical study, the data collection, and the analytical framework are described. These subchapters should give a detailed overview of the backbone of this empirical study.

9.1. Austrian schools

Students in Austria who go to a lower secondary school normally either attend an AHS or a MS. The AHS consists of a lower secondary, which lasts for four years, and an upper secondary school, which also last four years. All in all, students who go to this type of school stay there for eight years (SchOG §35). The students graduate from this school with a school leaving examination, i.e., Matura, which allows them to study at a university or a college (SchOG §41). The MS is a lower secondary school for students aged about ten to fourteen and should equip them with all the necessary skills needed for higher education. Except for the first year of MS, learners are grouped into two performance levels, i.e., Standard and Standard AHS, with separate grading schemes in the subjects of German, Math, and English (SchOG §21a). The requirements for Standard AHS are equivalent to those of the lower secondary school of an AHS (SchOG §21b). Figure 5 shows that the two performance levels both have

grades ranging from 1 to 5. Whether the child is graded according to Standard or Standard AHS will be explicitly stated in the school report (BMBWF 2020a: 9-10).

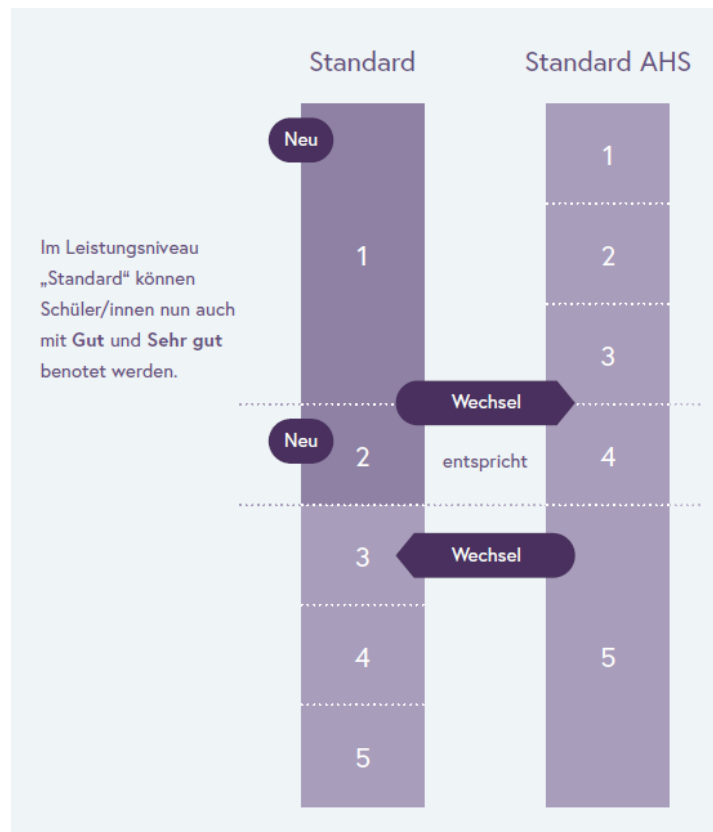


Figure 5: grades of Standard and Standard AHS (BMBWF 2020a: 11)

The figure illustrates that students who are graded according to the performance level Standard are still able to pass with a grade with which students would fail in the performance level Standard AHS. Therefore, the Standard students can receive a positive grade even if they do not meet the minimal requirements of Standard AHS (e.g., a ‘Befriedigend’ in Standard is equivalent to a ‘Nicht Genügend’ in Standard AHS). Still, the goal of the MS is to support and challenge students in a way that they can all ultimately reach the performance level Standard AHS (SchOG §21b). The main difference between Standard, Standard AHS, and the lower secondary of an AHS becomes apparent when looking at the general education aimed at. The MS makes sure that the students acquire a basic or an advanced general education depending on their interests, aptitude, and skills (SchOG §21a). This implies that students only need a basic general education for Standard but an advanced general education for Standard AHS. An AHS, however, only has the goal to equip students with an advanced general

education (SchOG §34). This reveals that both Standard AHS and AHS aim for an advanced education and thereby suggests that students who are graded according to Standard AHS and students who attend an AHS should reach the same language skills in English.

9.1.1. The speaking skill in the Austrian EFL curriculum

English in MS and AHS is taught according to the same curriculum. The ultimate goal of EFL classes in both school types is to give students the chance to develop communicative competences in the target language. It is essential that students are able to successfully communicate with their peers; communication can also be successful if it includes mistakes and errors. The curriculum also states that the four skills should be equally included in foreign language lessons. Still, focus should be placed on listening and speaking activities in the beginning of EFL education to ensure that the students receive enough L2 input and output. Thus, the target language should be used as often as possible by both teachers and students. The L1 should, therefore, only be used for clarification and translation (BMBWF 2020b: 36-37; BMBWF 2021a: 56-57).

In the end of grade 8, students should have reached CEFR level A2 in speaking (BMBWF 2020b: 40; BMBWF 2021a: 60). Students should be able to orally produce language and also interact in the target language. A closer look at the different oral production activities in the EFL classroom reveals that storytelling is part of the scale ‘sustained monologue: describing experience’. The A2 descriptor states that students should be able to “tell a story or describe something in a simple list of points” (Council of Europe 2020: 63).

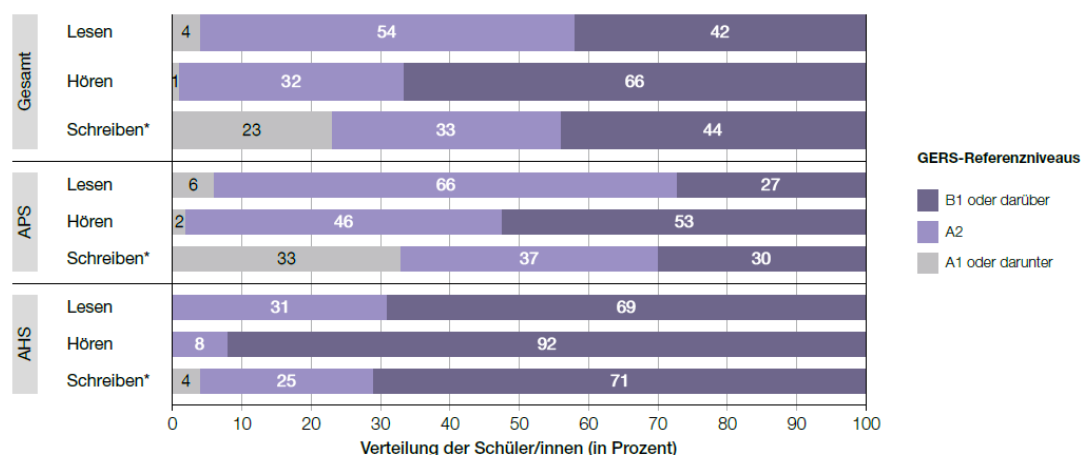
9.1.2. Comparison of EFL skills between school types

As the requirements for Standard AHS students and lower secondary students of an AHS are the same, the students should have approximately the same English proficiency. In order to compare the EFL skills of students of different school types, the ‘Neue Mittelschule’ (NMS), which is the predecessor to the MS, is used for the comparison because there have not yet been any studies focusing on the skills of MS students. The NMS was introduced in 2012/13 and divided the students into two

performance levels called ‘Grundlegend’ and ‘Vertiefend’; students who only mastered the basic general education were graded according to Grundlegend and those who were able to master learning content beyond this level were graded according to Vertiefend (Petrovic & Svecnik 2015: 14). With the Pädagogik-Paket 2018 the government decided to further develop the NMS and to rename this school type MS in 2020/21 (BMBWF 2020a: 7). The school types NMS and MS are quite similar; the major differences are the starting point of the division into two performance levels, the names of the performance levels, and the grading system. In the MS, the students are first grouped into two levels in grade 6, while in the NMS the first division took place in grade 7. Moreover, the two performance levels were renamed; Grundlegend changed to Standard and Vertiefend to Standard AHS. While there are individual grading systems for Standard and Standard AHS both ranging from grade 1 to grade 5, the NMS had a seven-part grading system which comprised the grades for both Grundlegend and Vertiefend (Altrichter et al. 2015: 34; BMBWF 2020a: 7). Taking these changes into consideration, it can be said that the MS is only an advanced version of the NMS.

As the changes between NMS and MS were only minor and no research on the inner differentiation of the MS has yet been carried out, results of studies conducted in NMS are used for the comparison of MS and AHS students. Research shows that there are big differences in the English language competence of students attending a NMS and an AHS. In 2019 the BIFIE tested the listening, reading, and writing competences of grade 8 students of different AHS and ‘Allgemeinbildende Pflichtschulen’ (APS) (i.e., NMS; MS). Figure 6 clearly illustrates that AHS students outsourced APS students. While the majority of AHS students reached level B1 or higher in reading (‘Lesen’), listening (‘Hören’), and writing (‘Schreiben’), level B1 was only reached by APS students in the skill listening. The majority of APS students could only reach level A2 in reading and writing (Bundesinstitut BIFIE 2020: 75). It needs to be noted that according to the curriculum the common reference level for listening, reading, and writing for grade 8 students should be between A2 and B1 (BMBWF 2020b: 40; BMBWF 2021a: 60). While the majority of AHS students was able to reach the higher CEFR level, the majority of APS students only reached the lower level.

Überblick über die Verteilungen auf die GERS-Referenzniveaus in den Kompetenzbereichen des Fachs Englisch



Anmerkungen: *Standardfehler für die Verteilung auf die GERS-Referenzniveaus in Schreiben (Stichprobe) sind im Kapitel Schreiben nachzulesen.
APS: Allgemeinbildende Pflichtschule; AHS: Allgemeinbildende höhere Schule; Gesamt: APS + AHS.

Figure 6: CEFR level of APS and AHS students in reading, listening, and writing in 2019 (Bundesinstitut BIFIE 2020: 75)

As the testing of productive skills is rather time- and resource-intensive, only writing was tested in 2019. The ‘E8-Standardtestung’ in 2013, however, also had a focus on the English-speaking skills of students attending grade 8 (Bundesinstitut BIFIE 2020: 17). In 2013, all four skills of students attending an AHS, a NMS, or its predecessor ‘Hauptschule’ (HS) were tested (Schreiner & Breit 2013: 12). The results in 2013 were confirmed by those obtained in 2019, which also showed that AHS students scored higher in reading, listening, and writing than NMS students (Schreiner & Breit 2013: 34). The results of the speaking skills of HS, NMS, and AHS students tested in 2013 can be seen in Figure 7.

Verteilung der Schüler/innen auf die GERS-Referenzniveaus im Kompetenzbereich Sprechen (Stichprobe)

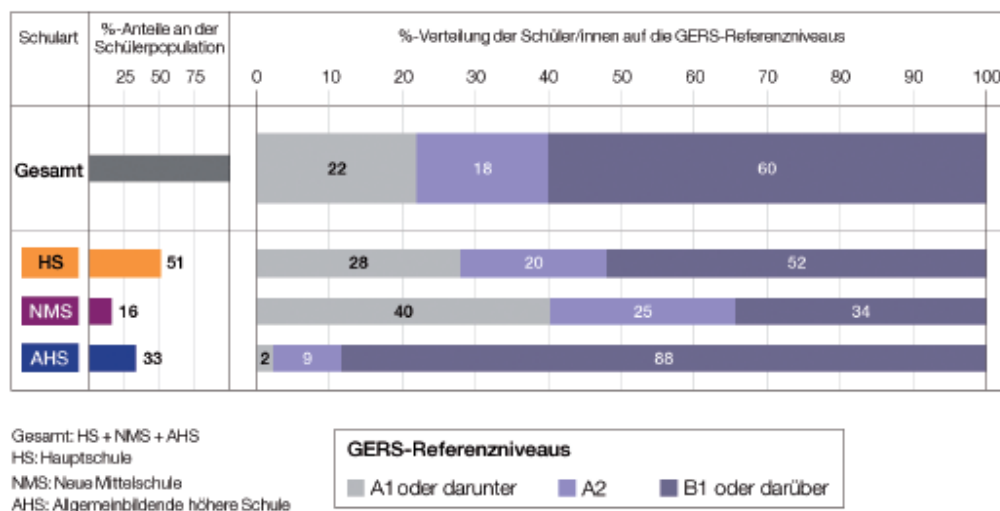


Figure 7: CEFR level of HS, NMS, and AHS students in speaking in 2013 (Schreiner & Breit 2013: 70)

Overall, the test revealed that 88% of the AHS students reached CEFR level B1 or higher, whereas only 34% of the NMS students reached this level. 40% of the NMS students, were only able to attain CEFR level A1 or lower. These results are not in conformity with the English lower secondary curriculum which states that students at the end of grade 8 should have reached the CEFR level A2 in speaking (BMBWF 2020b: 40; BMBWF 2021a: 60). Most of the AHS students exceed this level, while a lot of NMS students are not even able to reach this level. Still, it has to be noted that about 60% of the NMS students and nearly 100% of the AHS students were able to reach at least CEFR level A2, the level students should have reached according to the curriculum (Schreiner & Breit 2013: 70). Based on the findings of Schreiner and Breit (2013), Leitgöb, Bacher, and Weber (2015) wanted to compare the reading skills of Austrian grade 8 students. Figure 8 shows very clearly that the best students of a NMS have the same reading competency in English as the least competent students of an AHS (Leitgöb et al. 2015: 273-274).

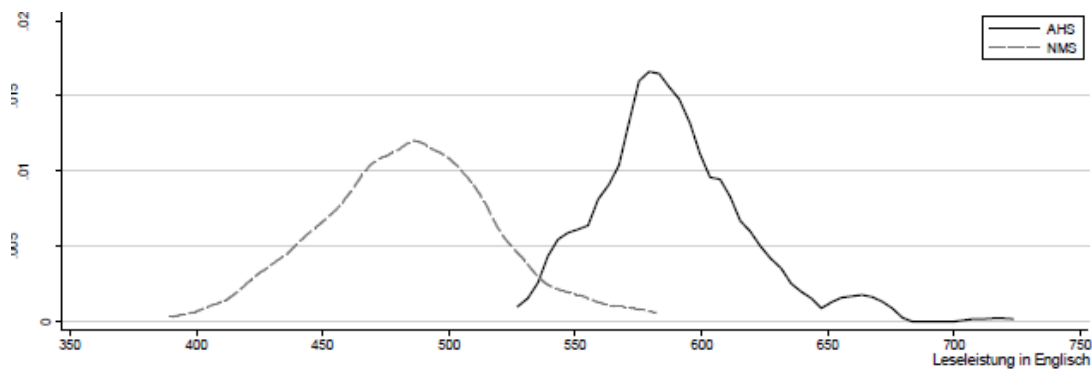


Figure 8: English reading performance distribution of AHS and NMS students in English (Leitgöb et al. 2015: 274)

The results of the different studies reveal that there is, in fact, a significant difference between the English competences of students of a NMS and an AHS. As no studies have yet been carried out which compare MS with AHS students, a comparison between these two school types is desperately needed. The requirements of Standard AHS students are claimed to be the same as those for AHS students; therefore, a comparison would show whether the best students of an MS are also only as good as the worst students of an AHS. Another research gap in connection with these two school types is oral narrative competence of Austrian school students. This is what this master thesis aims at; the narrative competence of Standard AHS and AHS students is compared to confirm or refute the hypothesis that AHS students outperform students attending other school types in connection with storytelling.

9.2. Research questions and hypothesis

This thesis aims at finding out whether Standard AHS students have the same oral narrative skills as AHS students and by that tries to test the hypothesis that AHS students outperform Mittelschule students in the language skill speaking. In order to test this hypothesis, picture stories were used to detect the oral narrative competences of the students in this study. Research question 1 and 2 are directed at finding the problems students have with structure and tense by applying a qualitative and quantitative analysis:

1. Which problems do Standard AHS and AHS students encounter when narrating a picture story in reference to structure?

2. Which problems do Standard AHS and AHS students encounter when narrating a picture story in reference to tense?

Both research questions were formulated to test the assumption that AHS students are better than MS students. By analyzing problems students have with structure and tense qualitatively and quantitatively, the main hypothesis of the thesis can be rejected or confirmed.

Hypothesis: Standard AHS students are as good at narrating picture stories as AHS students.

Due to the fact that Standard AHS students need to be able to perform language skills at the same level as AHS students, it is apparent that this hypothesis needs to be proposed and tested.

9.3. Data collection

The data for this study was collected at the end of the school year 2020/21 to assure that all students had reached approximately the same language level. For the comparison one MS located in a small town and one AHS located in a big city were chosen. The rationale behind this choice of research sites was as follows. As not a lot of information is known about students attending an MS, the following claims are made based on findings of NMS. Research has shown that students living in big cities tend to attend an AHS if they manage to be admitted into this school type; all other students in a city go to a NMS. This results in the fact that the students who are a bit more talented and ambitious and live in the city attend an AHS and the less competent students go to a NMS. This is totally different when compared to NMS in the countryside. In small towns or villages, most students from the near surroundings are taught in a NMS as they have no or only few possibilities to attend an AHS, which is normally located further away. Thus, most students independent of their intelligence, socio-economic status, or cultural background attend a NMS in the countryside (Beer 2019). Statistics in 2016 have also demonstrated that students who attended a NMS in a sparsely populated area are more likely to move to grade 9 than students who went to a NMS in a densely populated area. All of the students included in this study were students who used German as a conversational language. While only 63,7% of NMS

students in densely inhabited areas were able to move to the next grade, 78,8% of NMS students in sparsely inhabited areas were able to do so. This clearly shows that students attending an NMS in the countryside were on average better students than students attending an NMS in big cities. The regional differences were not as striking for students who went to an AHS as for those who attended a NMS. 91,6% of the students who attended an AHS in sparsely populated areas managed the transition to grade 9, whereas 89,3% of the students in densely inhabited areas were able to move to the next grade. These percentages reveal that students attending an AHS in a city are more competent than students studying at a NMS in the countryside (Statistik Austria 2016). This is the reason why a Mittelschule, the successor of the NMS, in the countryside in Lower Austria and an AHS in the city of Vienna were chosen for this study. As already described in chapter 9.1, students attending an MS are divided into Standard and Standard AHS in grade 6. Standard AHS students are graded similarly to AHS students which allows for a good comparison between Mittelschule and AHS students as their language proficiency should be on a par. In this study, students of grade 8 were selected as participants as they should already be able to narrate stories according to CEFR level A2 (BMBWF 2020b: 40; BMBWF 2021a: 60). Twelve Standard AHS students and twenty-four AHS students were recorded. To be able to analyze the recordings quantitatively and qualitatively, the number of participants of each school type needs to be the same. Therefore, only twelve of the twenty-four recordings of the AHS students could be used for the analysis. The participants who were deleted were chosen irrespective of their actual performance on the stories by selecting every second participant from the list. Table 2 provides some details on the participants in this study.

Table 2: details on Standard AHS (N=12) and AHS (N=12) students

Standard AHS students	gender	age	AHS students	gender	age
MS1	male	14	AHS1	male	14
MS2	male	14	AHS2	male	14
MS3	female	13	AHS3	male	15
MS4	female	14	AHS4	female	14

Standard AHS students	gender	age	AHS students	gender	age
MS5	female	14	AHS5	female	13
MS6	male	14	AHS6	female	14
MS7	female	13	AHS7	female	13
MS8	female	14	AHS8	female	13
MS9	female	13	AHS9	male	14
MS10	female	13	AHS10	male	13
MS11	female	15	AHS11	male	15
MS12	female	14	AHS12	male	14

Looking at the table, it can be seen that all in all more female students than male students participated in the study. In the Standard AHS group nine female and three male students and in the AHS group five female and seven male students narrated the picture story. Moreover, the table shows that all students were between thirteen and fifteen years old.

The picture story used for the recordings is the wordless picture book called *Frog, where are you?* designed by Mercer Mayer (1969). The picture story has already been used by many linguists for research on oral narrative competence due to its high comparability (cf., Bamberg 1987; Berman & Slobin 1994; Kang 2004; Ordóñez 2004; Hüttner & Rieder-Bünemann 2010). All students had to retell the exact same story but were still able to narrate the story in their personal style. The picture book consists of twenty-five pictures, which is quite uncommon for pictures stories as those are mostly rather short. The picture story *Frog where are you?* does not necessarily consist of more events than other picture stories; the events are only presented in a more detailed way which allows for a more detailed narration but also gives the students the possibility to leave out several pictures without changing the plot of the story. In brief, the picture story used in this thesis is about a boy and a dog who capture a frog in a jar. In the evening, when the boy and the dog are sleeping the frog climbs out of the jar. The next morning the boy and the dog notice that the frog is missing and start

searching for it everywhere. As the frog cannot be found in the house, they go outside to search for it there. They look in different places for the frog, such as in a beehive, a molehill, or a hole in a tree, but cannot find the frog. In the end, they fall into a lake where they suddenly hear something behind a log. Eventually, the boy and the dog find their missing frog together with its frog family. The boy takes one of the baby frogs and returns home with his dog and a new pet frog.

Before the students retold the story, they were given ten-fifteen minutes preparation time. The students were told to retell the story in as much detail as possible and were also encouraged to talk in English only. They were asked to try to explain words they do not know in English and not to use their mother tongue instead. Moreover, they knew that their performance in the narration of the story had no impact on their grade and that the teachers were not going to be informed about their performance. After recording the stories, the recordings were transcribed in order to be able to analyse them. Special codes were included in the transcription to indicate pauses (.), mumblings which could not be identified [...], word fragments, or unidentifiable words. Word fragments were implied by writing down the word the student started to utter and abbreviating it with a hyphen. The abbreviation is then followed by the word the student used instead of the word fragment, for instance, *fa- fell*. Words which could not be identified were put into brackets. If the researcher could not reliably transcribe a word a student said due to mumbling or acoustic difficulties, the word which was most likely said was put into brackets (e.g., MS4: *they looked [...] the tree (hole) and the boy found the frog with his family, so they picked (him) up and go away and they [...]*). Even though the sample size is not very large, a qualitative and quantitative analysis was applied to be able to answer both research questions.

The narrations of the frog story varied immensely in length, word count, and pause use. Table 3 gives information on the length and word count of the stories told by the Standard AHS and AHS students and the number of pauses used while narrating.

Table 3: details about corpus (Standard AHS (N=12) and AHS (N=12) students)

Standard AHS students	length (min)	word count	pauses	AHS students	length (min)	word count	pauses
MS1	02:59	296 words	1	AHS1	03:41	348 words	9
MS2	03:03	298 words	1	AHS2	01:56	144 words	8
MS3	01:02	154 words	0	AHS3	02:21	250 words	4
MS4	02:56	242 words	0	AHS4	03:22	287 words	7
MS5	02:24	193 words	1	AHS5	03:06	231 words	19
MS6	01:37	184 words	0	AHS6	03:37	213 words	17
MS7	03:47	356 words	6	AHS7	05:43	424 words	22
MS8	05:07	476 words	7	AHS8	11:11	726 words	21
MS9	03:56	477 words	0	AHS9	04:41	345 words	14
MS10	03:34	481 words	0	AHS10	01:58	197 words	4
MS11	02:18	235 words	0	AHS11	02:25	254 words	1
MS12	03:05	423 words	2	AHS12	02:32	265 words	3
mean	02:59	317 words	1,5	mean	03:53	307 words	10,75
sum	35:48	3815 words	18	sum	46:33	3684 words	129

The table demonstrates that the stories of the Standard AHS students had a length between 01:02 and 05:07 minutes and a mean length of about 03:00 minutes. The frog stories of the AHS students had a recording length between 01:56 and 11:11 and a mean length of about 04:00 minutes. When having a closer look at the word count of the stories it can be seen that the longest stories in terms of recording time also had the highest word count; the same is also true for the shortest stories. Moreover, the AHS

students, on average, had a longer recording time than the Standard AHS students, but the word count of the Standard AHS students is slightly higher than the one of the AHS students. This indicates that the AHS students made more pauses or talked slower; this can also be confirmed by the number of pauses made by the students. While the Standard AHS students only used 18 pauses in all of their stories, the AHS students included 129 pauses which automatically resulted in a longer speaking time for the AHS students but not in longer stories.

9.4. Analytical framework

For the analysis of the recordings, structure and tense will be looked at in more detail. To be able to answer the first research question in this thesis, story structure, evaluation, and cohesive devices used in the stories told by the students are analyzed. The second research question is answered by placing emphasis on anchor tense, tense switches, and tense correctness.

9.4.1. Structure

The major focus in the analysis of the structure of a story is on the different story stages, story completeness, and conjunctions. Labov and Waletzky (1967) created several stages which need to be included in a story; several of these stages are mandatory when narrating a story (see chapter 5). The narration of the frog story should follow a specific structure which can be looked at in Table 4.

Table 4: optional and obligatory story stages in the frog story

story stages	explanation	frog story
abstract (optional stage)	short summary of what the story will be about	
orientation	characters and setting are introduced	introducing boy, dog, and frog
complicating action	several events which lead up to a high point	escaping of the frog out of the jar and searching for the frog in the woods
evaluation	events should be evaluated throughout the narration of the story	evaluating events and characters' reactions

story stages	explanation	frog story
resolution	high point should be resolved in the end of the story	finding of frog family in the lake and taking one frog home
coda (optional stage)	events are related back to the present	

The structure of the stories is analyzed by assigning points for the inclusion of the different story stages. 4 points can be reached for the structure of the story; 1 point is assigned for each of the following stages: orientation, complicating actions, evaluation, or resolution. One point will be assigned for evaluation if at least seven evaluations of events or emotions are included in the narration of the story. Seven evaluations were chosen due to the fact that seven different ways to include evaluation in a picture story were used in this thesis. 2 bonus points can be awarded for including abstract and coda in the narration of the story. It is not of prime importance to include all pictures of the wordless picture book in the story, but it is essential to include those pictures which advance the plot. Side-events which are not important for understanding the story, thus, do not have to be included. As over two thirds of the pictures of the story deal with the searching for the frog, several pictures are superfluous, and the number of pictures included in the recount depends on the detailedness of the narration of the story. Story completeness is also analyzed by counting how many of the plot-advancing events were not included in the recount. Leaving out important events makes it difficult to follow the story line as a listener; this also goes hand in hand with the coherence and cohesion of a story.

Another aspect worth examining in connection with story structure is the way in which the students resolved the ending of the story. There are many possibilities for ending the story as it is not completely apparent from the pictures what the boy exactly does with the frogs. The children might end the story right after the climax, which is when the boy and his dog find the frog family (i.e., ending-at-the-high-point pattern) or resolve the story by evaluating the ending and by stating what the boy decides to do after he has found the frogs (i.e., classical pattern). If the student decides to use the ending-at-the-high-point pattern, the story is not resolved. This is when the student receives one point less for the story structure as a resolution is missing from the story.

A specific focus of the structure analysis is on evaluation. As already mentioned several times in this thesis, evaluation is an important element in stories as it makes stories worth telling and listening to. It is rather simple to include evaluation in personal stories, as the speaker has experienced the story him or herself. If the story, however, is a picture story, it is more difficult to include emotions of the characters or evaluate the events, because this depends on the storyteller's ability to put themselves into the position of the characters. The students' stories are examined for emotion and evaluation which are visible in the pictures as well as more abstracted evaluations which cannot directly be seen in the pictures. The inclusion of emotional states, cognitive and perceptual states, reasons, direct and indirect speech, hedging, intensifiers, and side comments are graded as evaluation (based on Peterson & Biggs 2001: 808-809).

1. Emotional states: are emotions the narrator assigns to the characters (e.g., *happy; scared; sad*).
2. Cognitive and perceptual states: are included if the narrator of the story talks about intentions, thoughts, desires, hopes, or predictions of the characters (e.g., *he believes; the boy thinks; he hopes*).
3. Reasons: are classified as evaluation because the narrator states why the characters were acting in a certain way.
4. Direct and indirect speech: are graded as evaluation because the narrator gives the characters the opportunity to state their feelings and thoughts.
5. Hedging: is used to indicate that characters or the speaker is unsure of the situation.
6. Intensifiers: are used to emphasize emotions (e.g., *very; pretty; quite; rather; a lot*)
7. Side comments: are mostly made by the narrator to evaluate the situation (e.g., *oh god; oh wow*)

In order to find out how many evaluations the students included in their frog story, the number of evaluations used is counted and also the type of evaluation used is looked at in more detail. It is counted which type of evaluation was used how often by the students.

A further element which is essential to examine is the use of cohesive devices. Picture stories need to be told in a chronological order to make sure that the listener can follow the story. To link the events, conjunctions need to be included in the story. Basic conjunctions normally used are *and*, *then*, and *then*. The number of conjunctions in general and the number of basic conjunctions used by the students is counted and it is also determined whether also more complex conjunctions (e.g., *while*; *if*; *during*; *after*) were applied. Only if the pictures are chronologically linked to each other, the narration of events can also be called a story. By analyzing the story stages, evaluation, and cohesive devices, it can be determined whether grade 8 students are already cognitively able to narrate a picture story in connection to story structure.

9.4.2. Tense and aspect

The focus of attention in tense analysis is anchor tense, which is the predominant tense used while speaking. It is looked at whether the students are able to use an anchor tense or if they switch between tenses. According to Bamberg (1987) and Berman and Slobin (1994) an anchor tense is applied if a specific amount of finite verbs used in the story are in the same tense. While Bamberg (1987: 109) proposed a percentage of 80-90%, Berman and Slobin (1994: 62) stated that 75% of the finite verbs used in the story need to be in the same tense. In this empirical study a percentage of at least 80% is used to decide whether a student has applied an anchor tense or not. Anchor tense consistency is important because it guides the listener through the story; anchor tense inconsistency, which is the case when a student switches between present and past tense, might result in misunderstandings by the listener. This is why it is also essential to have a closer look at tense correctness by applying the universal grammar rules and thereby finding out which tense and aspect the students still have problems with when narrating a picture story.

The students in this study were allowed to freely choose the anchor tense, which might either be present or past tense. To see whether the students applied an anchor tense in their narrations of the picture story, the number of finite verbs used and the number of verbs in the present or past tense, depending on which tense the student used as an anchor tense, is counted. When a student repeats what he or she said or corrects him or herself, only the final version of the utterance is used for analysis. After counting,

the percentage of verbs used in the present or past tense is calculated; if the percentage is over 80% an anchor tense was applied by the student. Tense and aspect switches are essential for telling stories as they help to show a shift in time which has a major impact on the coherence and cohesion of a story. Thus, the focus of attention in the analysis of tense is on anchor tense and tense and aspect switches. The switches are counted independent of their correctness. As anchor tense on its own does not represent how proficient a student is at tense use, the correct tense and aspect switches are added to the correct use of anchor tense to receive a percentage of correctly conjugated verbs in the story. This percentage should indicate how competent the students are in the application of tense and aspect. The incorrect tense switches are also counted and problems the students have with the correct use of tense and aspect are identified. Tense analysis helps to determine if there is in fact a difference in tense consistency when narrating between Standard AHS and AHS students.

10. Presentation of results

In this chapter the results of the analysis of the students' stories are presented. First the results of the story structure are presented quantitatively in the form of tables and also qualitatively with the help of passages of the stories of the students, afterwards the same is done for the analysis of tense and aspect.

10.1. Structure

The recordings of the students were analyzed to answer research question one: 'Which problems do Standard AHS and AHS students encounter when narrating a picture story in reference to structure?'. This research question will be answered by analyzing the story structure, evaluation, and cohesive devices.

10.1.1. Story structure

Table 5 shows whether the Standard AHS students were able to follow the story structure proposed by Labov and Waletzky (1967). Table 6 visualizes the same for the AHS students.

Table 5: story structure Standard AHS students (N=12)

Standard AHS students	abstract	orientation	complicating action	evaluation	resolution	coda	sum
MS1	0	1	1	1	1	0	4
MS2	0	1	1	0	1	0	3
MS3	0	1	1	0	1	0	3
MS4	0	1	1	0	1	0	3
MS5	0	1	1	0	1	0	3
MS6	0	1	1	0	1	0	3
MS7	0	1	1	1	1	0	4
MS8	0	1	1	1	1	0	4
MS9	0	1	1	1	1	0	4
MS10	0	1	1	1	0	0	3
MS11	0	1	1	0	1	0	3
MS12	0	1	1	1	1	0	4
sum	0	12	12	6	11	0	41

Table 6: story structure AHS students (N=12)

AHS students	abstract	orientation	complicating action	evaluation	resolution	coda	sum
AHS1	0	1	1	1	1	0	4
AHS2	0	1	1	0	0	0	2
AHS3	0	1	1	0	1	0	3
AHS4	0	1	1	0	1	0	3
AHS5	0	1	1	0	1	0	3
AHS6	0	1	1	0	1	0	3
AHS7	0	1	1	1	1	0	4
AHS8	0	1	1	1	1	0	4
AHS9	0	1	1	0	1	0	3
AHS10	0	1	1	0	1	0	3
AHS11	0	1	1	0	1	0	3
AHS12	0	1	1	0	1	0	3

AHS students	abstract	orientation	complicating action	evaluation	resolution	coda	sum
sum	0	12	12	3	11	0	38

Looking at the tables, it can be seen that all Standard AHS and AHS students were able to include an orientation and a complicating action in their story. In the orientation of the story, the students mainly talked about the first picture of the picture story. A setting was created by explaining that a boy, a dog, and a frog in a jar were sitting in the boy's bedroom. Three Standard AHS students even gave the characters names. MS2 called the boy Ron, MS5 named the boy Timmy, his dog Struppi, and the frog Jimmy, and MS9 called the boy Levis and the dog Becky. Furthermore, three Standard AHS students even explained why the boy had a frog as a pet. MS4 and MS6 explained that the boy and the dog found the frog in the forest and MS5 said that the frog was a birthday present. While all of the students mentioned that the story is about a boy, a dog, and a frog, three students forgot to mention that the story also includes a dog in the orientation. MS2, MS3, and AHS5 did not mention the dog until talking about the search for the frog. Example (1) clearly indicates the misunderstandings resulting from the late introduction of the dog. AHS5 states that the boy searched for the frog. Afterwards the student used the pronoun *they* to say that they could not find the frog. It is, however, unclear to whom *they* refers to as only the boy is mentioned as the person searching for the frog. In the next sentence, a dog falls out of the window. This explains to whom *they* refers to, but it makes the story very confusing and hard to follow.

(1) AHS5: In the morning he (.) can't find his frog so (.) *they* (.) are searching for him or he is or sh- ahhh.(.) *they* searching for him. *They* can't find it, so they look out of the window, but the dog fell out of it.

Not mentioning all main characters in the orientation of the story, makes the story very complicated as the listener cannot know that a dog exists in the story. Misunderstandings also occurred during the complicating action stage, in which the students had to talk about the escape of and the search for the frog. In this stage, the students often left out pictures of the story which are essential for understanding the

whole story. Table 7 indicates how often each student left out plot advancing information in the complicating action stage.

Table 7: omission of plot advancing information in complicating action stage by Standard AHS (N=12) and AHS (N=12) students

Standard AHS students	omission of events	AHS students	omission of events
MS1	3	AHS1	0
MS2	0	AHS2	1
MS3	0	AHS3	0
MS4	0	AHS4	1
MS5	0	AHS5	3
MS6	1	AHS6	1
MS7	2	AHS7	0
MS8	0	AHS8	0
MS9	1	AHS9	1
MS10	0	AHS10	1
MS11	1	AHS11	0
MS12	0	AHS12	0
total	8	total	8

The table illustrates that the Standard AHS students omitted as many important events in the complicating action stage of the story as the AHS students. The event which was left out most often was the one in which the dog put his head into the jar the frog had been in. Figure 9 shows the four pictures which depict the event the students had the most problems with.

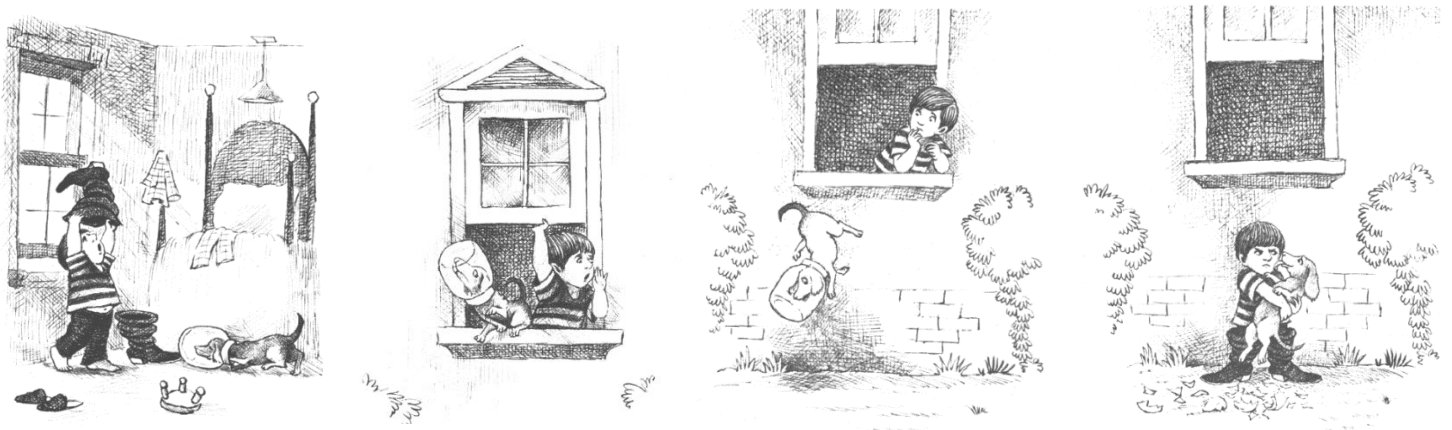


Figure 9: pictures 4-6 of the frog story (Mayer 1969)

The scene depicted in Figure 9 is not a plot-advancing event, which needs to be told in order to understand the story. The students did not have to mention that the dog put his head into the jar of the frog and that its head got stuck in it, as this event is only a side event. Still, several students wanted to include those pictures in their story. Unfortunately, some students left out some important information that is essential to be able to follow the course of events. MS1, MS6, MS7, MS9, and AHS9, for instance, talked about the dog falling out of the window and breaking the jar but never mentioned that the dog put his head into the jar. Example (2) clearly shows that MS1 left out the fact that the dog searched for the frog in the jar and that his head got stuck in it. Thus, the story gets a bit confusing at this point as it is not clear to the listener which glass the narrator is talking about.

(2) MS1: And then they went sleeping and the dog and the boy slept and during that the frog which was in a glass jumped out of the glass and in the morning the frog was away, and the boy and the dog were looking for it. They were looking out of the window and the dog fell out of the window and broke the glass.

Apart from the situation with the jar some students talked about events for which it is not clear how they began. MS1, MS7 and AHS10 confusingly talked about the situation in which the boy was searching for his frog in a tree hole and then fell down the tree because an owl came out of the hole. Example (3) demonstrates that the student had never mentioned that the boy climbed onto the tree but stated that an owl kicked the boy down. It is not clear from where the boy is kicked down from as it had never been mentioned that the boy was on a tree. The situation in which the boy climbs onto a rock and holds on to some twigs but then realizes that those twigs are the antlers of a deer was not explained in a way that the listener understands the event by MS1 and AHS4. Example (4) shows that the student did not explain how the boy landed on the head of the deer which makes it hard for the listener to follow the course of events.

(3) MS1: the dog jumped jumped in a beehive and the little boy wanted to ask the (.) äh the animal, which was in under the ground, but it was not that nice and the little the dog was so bees bees followed the dog and an owl kicked the little boy down.

(4) AHS4: Then the owl ahm (.) ahm scares the boy away and the boy climbs on a big stone and then a reindeer ahm or the boy is on the head of the reindeer.

AHS5 used German twice in her story instead of thinking of English words which best describe the words she cannot think of. The student used German because she did not know the word *beehive* in English (e.g., *Ich weiß nicht wie das heißt*); she did not try to use circumlocution. The same is true for example (5) where the student uses the German word *Reh* instead of *deer*. Both cases would make it difficult for non-German listeners to follow the story, as the listener would not understand what the boy and the dog found.

(5) AHS5: They (.) searched more and more but they can't find him and climbed rocks and anything but there was only a (.) Reh.

The complicating action stage is followed by the evaluation stage, which is an essential element in stories. This stage can be included in every part of the story. Still, it was not included at all in the narration of the picture story by MS5, AHS2, AHS5. Seven evaluations were chosen as the minimum of evaluations which need to be included in the story to receive one point for the category of evaluation. As a lot of students only used between 0 and 6 evaluations in their recount of the frog story, six Standard AHS and nine AHS students did not get a point for evaluation. When comparing Standard AHS and AHS students it can be seen that the Standard AHS students were a bit more competent in applying evaluation than the AHS students. Six Standard AHS students (c.f., MS1; MS7; MS8; MS9; MS10; MS12) used seven or more evaluations in their story, whereas only three AHS students (c.f., AHS1; AHS7; AHS8) were able to include seven or more evaluations. For a more detailed account of evaluation see subchapter 10.1.2.

The story should end with a resolution in which the students have to explain how the boy and the dog found the frogs and also have to resolve the ending by stating what the boy eventually does with the frogs. One Standard AHS (cf., MS10) and one AHS student (cf., AHS2) ended the story right after the climax. This is what Peterson and McCabe (1983: 37) call ending-at-the-high-point pattern, as the student did not resolve the story but ended the story after the frogs were found. Example (6) reveals that MS10 only explained the individual pictures but did not try to evaluate the ending of the story, therefore, the student also did not resolve the story.

(6) MS10: They then find a log like in the water and the boy suddenly hears the frog, so he decides to look behind the log and he sees two frogs. One of them is the one that got away and then there are also a few baby frogs and in the next picture it also looks like he tries to show the frog something like the sky. And yeah, in the last picture you can see the boy sitting on a log.

All of the other students used the classical pattern (Peterson & McCabe 1983: 37) to end their story. While thirteen students stated that the boy took the frog which escaped back home or simply any frog, other students explained that the boy took one of the baby frogs (cf., MS6; MS8; MS9; MS12; AHS6; AHS8; AHS11). Two students even said that the boy did not take any of the frogs back home (cf., MS5; AHS3).

The overall results of the story structure demonstrate that the Standard AHS students were able to score 41 points, whereas the AHS students were only able to score 38 points. While five AHS students were able to reach all four points, only three Standard AHS student were assigned four points on their narration of the frog story. This indicates that there is not really a difference between the Standard AHS and AHS students' competence of applying a story structure.

10.1.2. Evaluation

Evaluation which is considered to be an essential and mandatory part of a story is analyzed in more detail in this section. Table 8 lists how often each student included evaluation in their narration of the frog story.

Table 8: evaluation Standard AHS (N=12) and AHS (N=12) students

Standard AHS students	evaluation	AHS students	evaluation
MS1	10	AHS1	10
MS2	1	AHS2	0
MS3	2	AHS3	5
MS4	5	AHS4	3
MS5	0	AHS5	0
MS6	2	AHS6	1
MS7	33	AHS7	10
MS8	24	AHS8	16

Standard AHS students	evaluation	AHS students	evaluation
MS9	12	AHS9	6
MS10	14	AHS10	1
MS11	3	AHS11	1
MS12	26	AHS12	2
mean	11	mean	5
total	132	total	56

The table illustrates that overall the Standard AHS students were able to include more than twice as much evaluation in their stories than the AHS students. While the Standard AHS students included 132 instances of evaluation, the AHS students only used evaluation 56 times. The mean also indicates that on average the Standard AHS students were able to apply more than seven evaluative features, namely eleven, and that the AHS students were not able to use more than seven evaluations in their stories, namely five. It also becomes apparent that the number of evaluations per student is unequally distributed. While six Standard AHS students included ten or more evaluations in their story, only three AHS students included such a high number of evaluations. It also needs to be considered that the number of evaluations included also depends on the length of the story. Not every narration of the story was of equal length; longer stories, obviously have the potential to contain more evaluation. When summing up the number of words written down in the transcription of every student, the sum shows that the Standard AHS students used around 3815 and the AHS students around 3684 words. This demonstrates that there was not a big difference between the lengths of all of the stories. Thus, it can be confidently stated that overall, the Standard AHS students were more competent in evaluating emotions of characters and actions in their stories.

In order to reveal which evaluations the students used in their stories, the evaluations were analyzed in greater detail. Table 9 classifies evaluation into seven different categories (see chapter 9.4.1) and also depicts how often these types of evaluations were used by the Standard AHS and AHS students.

Table 9: categories of evaluation Standard AHS (N=12) and AHS (N=12) students

evaluation	Standard AHS students	percentage	AHS students	percentage
emotional states	54	41%	23	41%
cognitive and perceptual states	19	14%	4	7%
reasons	18	14%	9	16%
direct and indirect speech	3	2%	9	16%
hedging	12	9%	1	2%
intensifiers	25	19%	9	16%
side comments	1	1%	1	2%

Both groups used emotional states for evaluation most often (41%). While this accounts for 54 incidences for the Standard AHS students, it only accounts for 23 occurrences for the AHS students. The Standard AHS students used 21 different emotional states to explain how the different characters, especially the boy and the dog, felt. The Standard AHS students used the adjectives *angry* (11 times) and *happy* (11 times) most often in their story. The adjective *scared* (9 times) was also used quite frequently by the students. While more basic emotional expressions were used the most (e.g., *angry*; *happy*; *scared*), the Standard AHS students also tried to include more advanced vocabulary in order to describe the emotions and feelings of the characters. Some more complex words to evaluate emotions used by the Standard AHS students were, for instance, *unlucky*, *disappointed*, *thankful*, and *grumpy*. Examples (7) and (8) show how some Standard AHS students included advanced emotional states in their story. In example (7) the student used the adjective *angered* to describe how the bees felt when the dog threw their beehive on the ground. Moreover, MS10 used the expression *They have enough of him* to state the emotions the bees had in this situation. While most Standard AHS students used adjectives to describe the emotions of the characters, MS12 also used mental-state verbs to highlight the feelings of the

characters. Example (8) demonstrates that the student used verbs such as *cry*, *love*, and *miss* to explain the emotions of the boy when he noticed that his frog had escaped.

(7) MS10: The dog *angered* the bees ahm that much that they chase him. *They have enough of him*.

(8) MS12: [...] and he started *crying* and was very sad because he *loved* the frog a lot and *missed* him already.

The AHS students only included eight different emotional states in their stories. When having a closer look at the emotions and feelings used by the students, it becomes apparent that nearly all of them are rather basic (e.g., *like*; *surprised*; *scared*; *angry*; *happy*; *tired*; *confused*). Example (9) reveals the only emotion included in the stories which was a bit more complex. AHS8 used the mental-state verb *calm down* twice in order to explain that the boy was rather angry when the dog fell out of the window and that the dog needed to do something to change the emotion of the boy.

(9) AHS8: The little boy got a little bit angry at his dog, so the dog tried to ah the little boy the dog tried to *calm* him *down* by licking him. As the little boy *calmed* a little bit *down*, they went looked for the frog outside.

While the percentage of cognitive and perceptual states of the Standard AHS students accounted for 14% of all the evaluation included in their stories, the percentage of the AHS students amounts to 7% of all the evaluation. This shows that the Standard AHS students tried to include more intentions, desires, hopes, and thoughts in their frog story than the AHS students. The Standard AHS students used *want*, *hope*, *decide*, *think*, and *know* to explain certain cognitive or perceptual states. In example (10) MS7 included *decide* and *think* to explain the intention and thoughts of the little boy.

(10) MS7: He *decided* to go in the woods because he *thought* he could find the kid the frog in the woods.

The AHS students only used cognitive and perceptual states four times in all of their stories. Moreover, they only included three different states (e.g., *wonder*; *want*; *know*). Example (11) reveals that the boy in the story thinks about reasons why the frog had escaped out of the jar by using the verb *wonder*.

(11) AHS4: Ahm then in the morning the boy and the dog *wonder* where the frog has gone.

Examples (10) and (11) explain the internal states by describing what the boy felt. The narrator tells the listener what the character's internal feelings and thoughts were. These are not visible by looking at the pictures but were interpreted by the narrator of the story.

In order to also explain why characters acted in a certain way the narrators included statements which included reasons for the characters' actions. These statements were mainly introduced by the conjunction *because*. While the percentage of reason included in the stories amounted to 14% for the Standard AHS students, it accounted for 16% for the AHS students. Examples (12) and (13) show how the students included reason in their narration of the frog story. In example (12) a reason why the boy climbed the tree is stated; in example (13) an explanation why the boy fell down the tree is given.

(12) MS7: The little kid climbed on the tree *because* he thought that the frog could be in the tree.

(13) MS10: Ahm and he falls down *due to* the owl kind of pushing him down.

When analyzing direct and indirect speech, it can be seen that the AHS students included more speech in their stories than the Standard AHS students (16% vs. 2%). The Standard AHS students only included indirect speech in which the boy told his dog to be quiet because he heard noises coming from behind the log. This can be seen in example (14). The AHS students used direct and indirect speech in their stories. Examples (15) and (16) demonstrate how AHS8 included both a direct speech statement and question in the story.

(14) MS12: The dog started to bark but the boy told him to be quiet because he heard something.

(15) AHS8: "Oh no!" the boy shouted "froggy is missing".

(16) AHS8: And so, he shouted to the window "Froggy froggy, where are you?"

Another category which was included rather often by both groups were intensifiers (19% vs. 16%). These were included by the students to mainly place emphasis on adjectives. The intensifiers which were used most often were *very* and *really*. Both of them are rather strong intensifiers which reveal the intensity of the emotion (e.g., *very angry*; *very scared*; *really happy*). Other intensifiers used do not express such a high intensity such as *a little bit*, *a bit*, or *not that* (e.g., *a little bit scared*; *a bit angry*; *not that nice*). The students also included hedging to present the insecurity of the characters or the possibility of an action. While the Standard AHS students included hedging 12 times (19%) in their story, the AHS students only included hedging once (2%). Words used to hedge were *could*, *probably*, *kind of*, and *might*.

The last type of evaluation used by the students is the side comment. In both groups the side comment was only used once. These comments are made to evaluate the situation. In example (17) the comment *thank God* was made to demonstrate the severity of the situation and through that creates tension. In example (18) AHS7 used the side comment *and yes* for the same intention. This phrase also creates suspense and makes the story more exciting.

(17) MS9: He fall into the river and, *thank God*, it was not that deep so that he could not drown.

(18) AHS7: And then the little boy said that the dog should be quiet cause I think he heard something (.) *and yes*, he really heard something.

All of the examples are intended to illustrate how the Standard AHS and AHS students used evaluation in their stories. Both groups used emotional states to evaluate the situations the most. While the Standard AHS students also tried to include a lot of intensifiers, cognitive and perceptual states, and reasons, the AHS students predominantly used intensifiers, reasons, and direct and indirect speech. Even if both groups did not encounter problems in connection with evaluation, it can be stated that it seemed to be a bit easier for the Standard AHS students to include evaluation in their stories.

10.1.3. Cohesive devices

In order to analyze cohesive devices, the number of conjunctions used by the students were counted. Table 10 shows how many cohesive devices each of the students used.

Table 10: cohesive devices of Standard AHS (N=12) and AHS (N=12) students

Standard AHS students	cohesive devices	AHS students	cohesive devices
MS1	30	AHS1	26
MS2	34	AHS2	14
MS3	11	AHS3	22
MS4	30	AHS4	31
MS5	17	AHS5	20
MS6	18	AHS6	19
MS7	29	AHS7	38
MS8	59	AHS8	63
MS9	55	AHS9	31
MS10	36	AHS10	18
MS11	26	AHS11	29
MS12	44	AHS12	17
mean	32	mean	27
total	389	total	328

The table visualizes that in total the Standard AHS students used more conjunctions (389 conjunctions) in their stories than the AHS students (328 conjunctions). The mean also indicates that the Standard AHS students on average used more conjunctions than the AHS students. To determine whether the connectors used were more advanced than just *and*, *then*, or *and then*, those three basic conjunctions were added up and their overall percentage was calculated. The results are listed in Table 11.

Table 11: use of *and*; *then*; *and then* by Standard AHS (N=12) and AHS (N=12) students

Standard AHS students	<i>and; then; and then</i>	percentage	AHS students	<i>and; then; and then</i>	percentage
MS1	22	73%	AHS1	14	54%
MS2	22	65%	AHS2	11	79%
MS3	3	27%	AHS3	12	55%
MS4	15	50%	AHS4	23	74%
MS5	8	47%	AHS5	7	35%
MS6	7	39%	AHS6	12	63%
MS7	9	31%	AHS7	23	61%
MS8	40	68%	AHS8	30	48%
MS9	29	53%	AHS9	21	68%
MS10	23	64%	AHS10	9	50%
MS11	19	73%	AHS11	26	90%
MS12	21	48%	AHS12	14	82%
sum	218	56%	sum	202	62%

According to the table 56% of all the conjunctions used by the Standard AHS students were *and*, *then*, or *and then*. The AHS students used those three conjunctions even more often, namely 62%. This reveals that the Standard AHS students were able to include more advanced conjunctions than the AHS students. All in all, the Standard AHS students on average used 8 conjunctions and the AHS students 6 conjunctions other than *and*, *then*, or *and then* in their stories. This again demonstrates that the Standard AHS students tried to use more different conjunctions than the AHS students. Both groups included temporal conjunctions to show a shift in time between the first three pictures. While the first two pictures happen during night, the third picture takes place the next morning. The students indicated this shift by using conjunctions such as *one night/day/evening*, *the next day*, *in the morning/evening*, *overnight*, or *at night*. Moreover, the students also included some more advanced conjunctions like *during*, *after*, *if*, *until*, *while*, *when*, *in the meanwhile*, or *meanwhile*. At least one of these more advanced conjunctions was included by all of the Standard AHS students. Only half of the AHS students, however, were able to include these more complex connectors in

their stories. AHS2, AHS4, and AHS11 did not include any of those conjunctions but rather stuck to *and*, *then*, and *and then* and some other more basic connectors such as *but* or *because*.

In summary it can be stated that both Standard AHS and AHS students were able to apply the story structure throughout their story. Even though both of the groups were generally able to include all the relevant stages, both forgot to include some plot-advancing events in their narration of the story, which made some of the stories a bit confusing. The results also demonstrate that the Standard AHS students used more evaluation in their stories than AHS students. Moreover, while all of the Standard AHS students were able to connect the events with more complex conjunctions than just *and*, *then*, and *and then*, some AHS students rather stuck to those basic connectors.

10.2. Tense and aspect

Based on research question two: ‘Which problems do Standard AHS and AHS students encounter when narrating a picture story in reference to tense?’ the recordings of the students were analyzed. The results concerning tense and aspect are presented in this sub-chapter.

Table 12 visualizes the results regarding anchor tense applied by the Standard AHS students and Table 13 the results for the AHS students. The tables show the number of finite verbs used, the number of verbs put into the present or past tense, and the corresponding percentage. If the percentage is higher than 80%, the student applied an anchor tense.

Table 12: anchor tense Standard AHS students (N=12)

Standard AHS students	finite verbs	present/past tense	percentage
MS1	37	31 past tense	84%
MS2	44	38 past tense	86%
MS3	25	24 past tense	96%
MS4	36	29 past tense	81%
MS5	31	27 past tense	87%
MS6	27	22 past tense	81%

Standard AHS students	finite verbs	present/past tense	percentage
MS7	54	52 past tense	96%
MS8	63	61 past tense	97%
MS9	65	33 past tense	51%
MS10	52	48 present tense	92%
MS11	27	24 past tense	89%
MS12	62	61 past tense	98%
total	523		

Table 13: anchor tense AHS students (N=12)

AHS students	finite verbs	present/past tense	percentage
AHS1	45	44 past tense	98%
AHS2	22	11 past tense	50%
AHS3	34	26 past tense	76%
AHS4	35	30 present tense	86%
AHS5	28	17 past tense	61%
AHS6	23	19 past tense	83%
AHS7	54	39 past tense	72%
AHS8	78	55 past tense	71%
AHS9	41	23 past tense	56%
AHS10	19	10 past tense	53%
AHS11	32	27 past tense	84%
AHS12	28	13 present tense	46%
total	439		

All in all, it can be seen that 11 out of the 12 Standard AHS students were able to apply an anchor tense in their recount of the story. MS9 was only able to use the past tense for 51% of all finite verbs. Therefore, only one of the Standard AHS students was not able to use an anchor tense throughout the recount. The percentages of the AHS students reveal completely different results. Only 4 out of the 12 AHS students were able to apply an anchor tense in their story (cf., AHS1; AHS4; AHS6; AHS11). This indicates that the AHS students had more problems with using an anchor tense; the

Standard AHS students are more proficient in the anchor tense use than the AHS students.

In connection with anchor tense, tense switches need to be analyzed in more detail. Some students who did not manage to apply an anchor tense in their narration of the story were able to correctly switch between tenses and tense and aspect to show a shift in time. Due to the fact that several students increasingly used aspect and tense switches in their story, their percentage of anchor tense was rather low. Table 14 and Table 15 illustrate the total amount of tense/aspect switches, differentiating between correct and incorrect switches. The correct switches were added to the number of present/past tenses (i.e., anchor tense) applied in the text in order to receive a percentage of correctly conjugated verbs.

Table 14: tense and aspect switches Standard AHS (N=12)

Standard AHS students	total tense/ aspect switches	correct tense/ aspect switches	incorrect tense/ aspect use and switches	total of correct tense and aspect use	total percentage of correct tense and aspect use
MS1	6	5	1	36	97%
MS2	7	0	7	39	86%
MS3	1	1	0	25	100%
MS4	7	1	6	30	83%
MS5	4	1	3	28	90%
MS6	5	2	3	24	89%
MS7	2	0	2	52	96%
MS8	2	0	2	61	97%
MS9	32	11	21	44	68%
MS10	4	2	2	50	96%
MS11	3	2	1	26	96%
MS12	1	1	0	62	100%
total	74	26	48	477	
mean	6	2	4	40	92%
percentage		35%	65%		

Table 15: tense and aspect switches AHS (N=12)

AHS students	total tense/ aspect switches	correct tense/ aspect switches	incorrect tense/ aspect use and switches	total of correct tense and aspect use	total percentage of correct tense and aspect use
AHS1	1	0	1	44	98%
AHS2	11	0	11	11	50%
AHS3	8	6	2	32	94%
AHS4	5	3	2	33	94%
AHS5	11	0	11	17	61%
AHS6	4	1	3	20	87%
AHS7	15	8	7	47	87%
AHS8	23	14	9	69	88%
AHS9	18	4	14	27	66%
AHS10	9	7	2	17	89%
AHS11	5	0	5	27	84%
AHS12	15	1	14	14	50%
total	125	44	81	358	
mean	10	10	7	30	79%
percentage		35%	65%		

The results show that if the correct tense and aspect switches are added to the anchor tense, which indicates the total mastery of tense and aspect of every student, some students who did not apply an anchor tense still had a high control of tense and aspect. Even though AHS3, AHS7, AHS8, and AHS10 did not use an anchor tense in their story, they were able to use several tense and aspect switches correctly to show a shift in time. This reveals that even if they did not manage to apply an anchor tense, they were still proficient in tense and aspect use. Thus, they did not apply one tense throughout the story but tried to include aspect to switch between tenses. Example (19) illustrates that the student tried to include past progressive and past perfect in order to demonstrate that several actions happened at the same time or to show that one event happened before the other in the past. Including aspect makes the story livelier as the story is not only told in a chronological order but also includes a shift in time.

(19) AHS8: The dog got stuck in the jar the frog *had been*. The little dog *ah was* also *looking* for the frog and *had* and *was* and *had* stuck his head in the jar.

MS9, AHS2, AHS5, AHS9, and AHS12, however, were neither able to apply an anchor tense nor able to use most of the tense switches effectively and correctly. Those five students did not manage to reach over 80% of total tense and aspect correctness in their stories. They switched between tense and aspect without a clear motivation. Example (20) illustrates this phenomenon. The AHS student switched between past and present tense and also used the present progressive. The student started this part of the story in the past tense but then switched back and forth between present and past. The student used the progressive aspect, *searching*, correctly but put it into the wrong tense. The progressive aspect in the present tense, *are seeing*, was completely unmotivated as no progressive aspect was needed in this case.

(20) AHS9: Then the boy (.) *looked* out the window (.) then the dog *fell off* the window and the boy *looks* very confused. (.) The glass bottle the glass bottle *broke* at the floor and the boy *looked* angry at at his dog. The boy they *are* still *searching* for the frog and on this picture, we *are seeing* a forest with a beehive.

The remaining 19 students all had a quite high command of tense and aspect correctness and were able to use tense and aspect correctly for over 80% of their use. Especially, MS3 and MS12 demonstrated a high control of tense and aspect in their recount. Both of them were able to reach 100% correct tense and aspect use. They did not once use the anchor tense incorrectly and were also able to switch between tense and aspect or between tenses without making a mistake. Moreover, the tables indicate that overall, the AHS students switched between tense and aspect more often than the Standard AHS students. While the AHS students switched tense and aspect 125 times, the Standard AHS students only switched 73 times. On average, the Standard AHS students only switched 6 times during the story and the AHS students 10 times. When looking at the percentages, one can see that even though the AHS students switched tense and aspect more often, the percentage of correct and incorrect tense switches is the same. The Standard AHS and AHS students correctly switched between tense and aspect for 35% and incorrectly for 65%. This indicates that Standard AHS and AHS students both more often switched between tense and aspect incorrectly than correctly.

It also needs to be considered that the incorrect tense and aspect switches are distributed unequally. When looking at Table 14 it becomes apparent that 21 of the incorrect tense and aspect switches by the Standard AHS students were made by MS9, which accounts for 44% of the incorrect tense and aspect switches. While this student made 21 incorrect switches, the other students only switched incorrectly between 0 and 7 times in their story. The difference was not as salient with the results of the AHS students. Table 15 demonstrates that 60% of the incorrect tense switches were made by four students (cf., AHS2; AHS5; AHS9; AHS12). This shows that the total percentage of incorrect tense switches mainly consists of the switches of only five students. These five students (cf., MS9; AHS2; AHS5; AHS9; AHS12) were also the ones which were neither able to apply an anchor tense nor use tense and aspect correctly in most of the cases. These students were not able to correctly apply tense and aspect for over 80% of their recount. Which reveals that overall, the Standard AHS students were more confident in their tense and aspect use than the AHS students.

For a better overview, Figure 10 and Figure 11 illustrate the results of the overall tense and aspect correctness of the students.

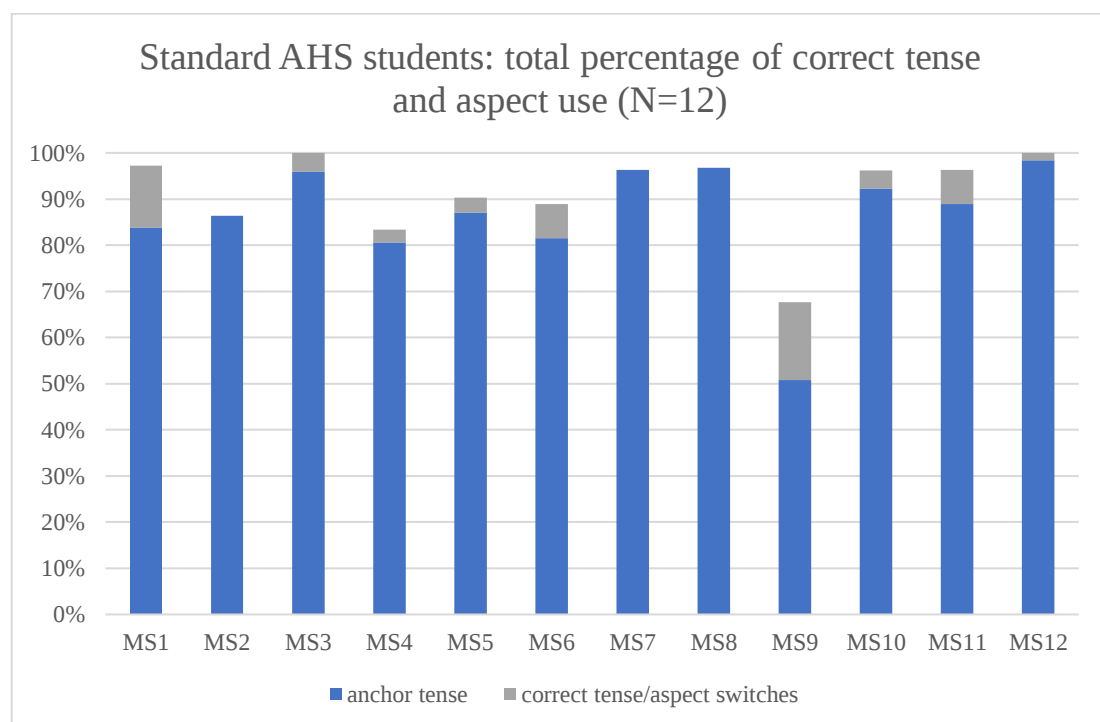


Figure 10: total percentage of correct tense and aspect use Standard AHS (N=12)

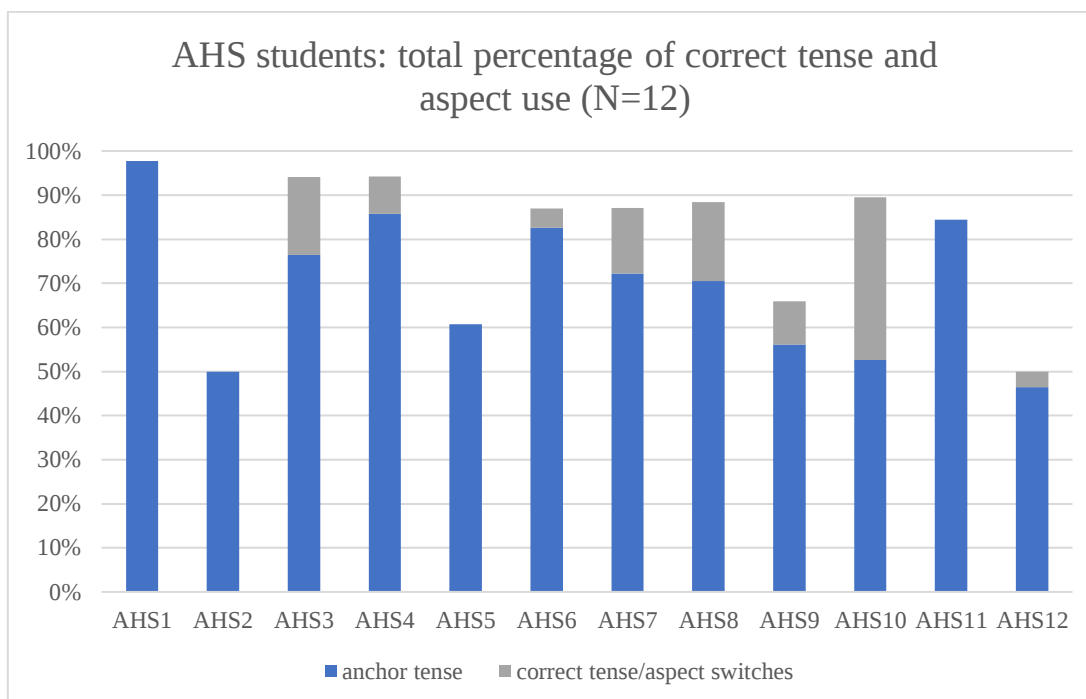


Figure 11: total percentage of correct tense and aspect use AHS (N=12)

From Figure 10 and Figure 11 it becomes apparent that the overall correctness of the Standard AHS students was higher than the one of the AHS students. It can, however, also be seen that the AHS students were able to use correct tense and aspect switches more often than the Standard AHS students. As nearly none of the bars reach 100%, it can be confidently stated that both groups had problems with a consistent and correct use of tense and aspect.

Table 16 depicts which tense and aspect switches the Standard AHS and AHS students used incorrectly in their stories. If the students, for instance, used the past progressive even though the past simple should have been used, this counts as a mistake for the past simple.

Table 16: incorrect tense and aspect switches Standard AHS (N=12) and AHS (N=12) students

incorrect tense or aspect	Standard AHS students	percentage	AHS students	percentage
past simple	33	69%	57	70%
past progressive	11	23%	6	7%

incorrect tense or aspect	Standard AHS students	percentage	AHS students	percentage
past perfect	1	2%	2	3%
present simple	1	2%	5	6%
present progressive	2	4%	9	11%
present perfect	0	0%	2	3%

This table illustrates that both groups, Standard AHS and AHS, made the most mistakes when using past simple. Example (21) shows the main mistake made by the students, which is that the present simple was used instead of the past simple in a story told in the past. The verb *run* in this example is used in the present simple even though the past simple should have been used. Another error which can be found in example (21) and also in the recounts of many other students is the missing third person -s. The student switched to the present simple but used the infinitive instead of adding the third person -s (e.g., *dog run*; *boy run*). The past progressive was rarely used by both groups even though its use would have been correct. Example (22) reveals that the student used past simple instead of past progressive. The use of the connector *while* requires past progressive as two events are happening at the same time. It needs to be noted that a lot of incorrect tense and aspect use by the students happened because the students switched between present and past in the story. This is why, the students also used past/present progressive instead of present/past progressive. This indicates that the students often knew when to use which aspect but used the wrong tense. Example (23) presents this phenomenon in a story primarily told in the present tense. The student switched between present and past tense and, thus, also used past progressive instead of present progressive.

(21) AHS11: And then they the- the boy searched in a tree hole for the frog but then a owl came out and the dog ah *run* away from a wasp and the boy *run* away from the owl.

(22) MS2: And minutes later the dog destroyed the beehive, thr- threw it down from the tree where the beehive was was on it and while the dog *did* this the boy *searched* for the frog and climbed a tree.

(45) AHS12: The dog *was running* away, and the boy *was running* away too. He *climbed* on a rock and go and and go on a deer and ride the deer to a cliff and fall down the cliff with his dog. They're landing in the water and hear a noise ah behind th-behind the cut- cutted tree.

Table 17 and Table 18 list the mean score, the mean score in percentage, the score range, and the standard deviation for the anchor tense and aspect and tense use of the Standard AHS and AHS students.

Table 17: overall results anchor tense Standard AHS (N=12) and AHS (N=12) students

school type	anchor tense use mean	anchor tense mean percentage	score range (percentage)	standard deviation (percentage)
Standard AHS	37	87%	51%-98%	13%
AHS	26	70%	46%-98%	16%

Table 18: tense and aspect use Standard AHS (N=1) and AHS (N=12) students

school type	correct tense and aspect use mean	correct tense and aspect use mean percentage	score range (percentage)	standard deviation (percentage)
Standard AHS	40	92%	68%-100%	9%
AHS	30	79%	50%-98%	17%

These results again show that the Standard AHS students on average used the anchor tense 37 times in their story, while the AHS students only used the anchor tense 26 times. Moreover, when having a look at the mean percentage of the anchor tense, it becomes apparent that anchor tense consistency in the Standard AHS group amounted to 87%, whereas it only amounted to 70% in the AHS group. On average, the AHS students did not manage to apply an anchor tense, whereas the Standard AHS students managed to use the anchor tense throughout the story. When closely examining tense

and aspect use, which is anchor tense and correct tense and aspect switches added together, one can see that the average tense and aspect use and also the mean percentage of the Standard AHS students are higher than of the AHS students. All in all, it can be concluded that the Standard AHS students outperformed the AHS students in every aspect analyzed in connection with tense. The AHS students demonstrated more problems with tense, aspect, and their correctness than the Standard AHS students.

11. Discussion

The results of the stories were aimed at listing all the points which the students could already master and at revealing the problems the students still face when narrating a story. Moreover, the results of the Standard AHS students and AHS students were compared to determine which of these two groups had more difficulties in narrating a story. The discussion chapter is divided into three parts, the first and the second sub-chapter each focuses on one of the research questions and the third sub-chapter concludes the discussion with some general findings.

11.1. Research question 1

To answer the first research question, the results concerning the story structure of the Standard AHS and AHS students need to be discussed. In general, it has to be stated that the majority of Standard AHS and AHS students did not have any problems with applying the story structure by Labov and Waletzky (1967). Several students were able to include orientation, complicating action, evaluation, and resolution in their stories. Nevertheless, six Standard AHS and nine AHS students did not include sufficient evaluation in their story. Evaluation, however, is an obligatory stage which needs to be included adequately so that the story can be considered a story (cf., Labov & Waletzky 1967; Boueke et al. 1995; Becker 2001; Quasthoff & Stude 2018). With too little evaluation, the student only produces a description of the pictures (Hudson & Shapiro 1991: 91). The frog stories of those fifteen students are, thus, not stories but scripts. All the other students included at least seven evaluative features in their story. While including evaluation was easy for some students, it seemed to be a bit more difficult for others. The Standard AHS students were able to include more than twice

as many evaluations than the AHS students. When having a closer look at the individual students, it can be seen that six Standard AHS students included ten or more evaluative features in their story but only three AHS students included as many. This clearly shows that the AHS students had more problems with evaluating the events and the characters' thoughts and feelings. According to Ordóñez (2004: 464-471) stories which lack evaluation are poor stories. Thus, six Standard AHS and nine AHS students narrated a poor story in connection with evaluation, as those students only included up to six evaluative features, which can be seen as a lack of evaluation. Ninio and Snow (1996: 178) explain one possible reason why students use very little evaluation or do not use it at all. They state that it is extremely difficult for students to include evaluation in a story which they have not experienced themselves. It needs a lot of cognitive processing and empathy to be able to see things from the characters' perspective. This shows that some students in this study were not able to empathize with the characters. These students only talked about the individual pictures but did not put thought into the characters' feelings and emotions and, thus, did not add any additional information to their story. This indicates that both Standard AHS and AHS students faced problems with evaluating the events and feelings of the characters in the picture story. This result also confirms the claim (Bamberg 1987: 5-6) that the story structure proposed by Labov and Waletzky (1967) cannot be reliably applied to every story, because a lot of students have problems with using evaluative features in a story which is not a personal story. Still, more AHS students had difficulties with evaluation, as a lot did not include any evaluation or just used a few evaluative features in their story.

Moreover, two students, one Standard AHS and one AHS student, did not include a resolution, which is a mandatory stage according to Labov and Waletzky (1967). These students, therefore, were not able to create a story which fulfils all the requirements that a story needs to have. Their recount of the story thus cannot be considered a story. This reveals that together with the missing evaluation, seven Standard AHS and nine AHS students did not manage to apply the story structure and did not create a story from the pictures. There can be several reasons why these students were not able to narrate a story according to the story structure. Firstly, the two students who did not include a resolution, might not have resolved the story as it is not directly apparent

from looking at the pictures what the boy does with the frogs. Therefore, the students probably only described the last picture instead of evaluating and resolving the last scene. These students only created a story with an ending-at-the-high-point pattern, which according to Peterson and McCabe (1983: 49) is the pattern which is used most often by students together with the classical pattern. As only one student of each school type used the ending-at-the-high point pattern, this indicates that this pattern occurs quite infrequently with students attending grade 8. Secondly, the fifteen students who did not include evaluation and/or resolution in their frog stories created scripts instead of stories as they only explained the pictures one after the other without evaluating or hardly evaluating what can be seen on the pictures. These students might not have managed to create a story from the pictures because the students tried to talk about the pictures as fast as they could. They kept the story as short as possible with as little detail as possible. This claim can be substantiated by the word count of their recordings. All of the students who only produced scripts except of one AHS student, narrated frog stories which were shorter than the mean calculated. All in all, the majority of the students had difficulties with using the story structure, only five Standard AHS and three AHS students were able to create a complete story from the pictures. The remaining seven Standard AHS and nine AHS students had difficulties with including the evaluation and/or resolution stage in their frog stories.

When analyzing the story structure, the omission of several events needs to be discussed as well, as a story is only complete if all relevant information is included. The inclusion of important events is also essential for coherence and cohesion because a story can only be considered to be coherent when the events are logically connected to each other. Several students were not able to tell the story in a way that every listener could also easily follow the story. Several plot-advancing events were left out which, however, would have been needed to make the story coherent. Ordóñez (2004: 464) considers leaving out relevant events to be a factor that makes a story a poor story. While seven Standard AHS students left out important events during their narration of the story, six AHS students missed to explain some plot-advancing events. Some of the students were not able to tell the story in a way that every listener could be able to understand the storyline. During the recording both the speaker and the listener had the picture story lying in front of them. This could be a reason why some students did

not try to explain certain situations in a way that everybody understands them as they knew that the listener exactly knows the plot of the story. Moreover, another possible reason why certain events were explained incomprehensibly might be that the students were not able to find the right words to explain the situations in English and, thus, left out these situations without noticing themselves that without these events the story is no longer logical. Overall, these results suggest that about half of the participants of each school type had problems with narrating a story which is complete and easy to follow and, thus, difficulties with coherence and cohesion were noticed.

When having a closer look at cohesive devices, the conjunctions applied by the students to create a logically sequenced story play an important role. The results demonstrate that the AHS students used more basic conjunctions to connect sentences in their story than the Standard AHS students. According to Álvarez (2006: 135-138) students have only reached level 4 when they mainly use basic connectors such as *and* or *but*. Only when the students have reached level 5, are they able to also include conjunctions like *after* and *while*. The percentages calculated indicate that three of the AHS students have only reached level 4 when analyzing the connectors as they mainly used *and*, *but*, *because*, *then*, and *and then* to sequence the events in their story. If students tell a rather basic story which does not have a lot of background information, the story probably does not need complex conjunctions which express simultaneity or anteriority as the events are ordered in a linear way. This would explain why some students stuck to more basic connectors while telling their story. This is what Ordóñez (2004: 464-471) calls a poor story because no additional information is included to make the story more detailed. Dannerer (2012: 222) explains that the use of temporal conjunctions decreases if the students use aspect instead. This reveals, that if students make use of tense and aspect switches, they no longer need a lot of conjunctions to show a shift in time in their story. The results demonstrate that the AHS students tried to exploit aspect for time shifting and sequencing instead of using a lot of connectors. All in all, the AHS students switched 125 times between tense and aspect in their stories; in contrast, the Standard AHS students only switched between tense and aspect 74 times. This indicates that even though the AHS students did not use a lot of complex connectors in their stories, they tried to use aspect instead of conjunctions to show a shift in time. Nevertheless, the AHS students had more difficulties with including more

advanced connectors in their stories than the Standard AHS students, as three of the AHS students only integrated basic conjunctions to connect sentences and events with each other. Still, it has to be noted that the complexity of the conjunctions does not determine the quality of the story and that other aspects also need to be taken into consideration when analyzing stories.

It can be concluded that both Standard AHS and AHS students had several difficulties with the story structure of picture stories. While seven Standard AHS students were not able to narrate a complete story which includes all story stages, nine AHS students were not able to do so. Moreover, six Standard AHS and nine AHS students did not include enough evaluation in their story and only created scripts. The Standard AHS students were on average able to include more evaluation in their stories than the AHS students. In connection with coherence and cohesion it has to be stated that about half of the students of each school type left out several events which sometimes made it difficult for the listener to follow certain scenes. Furthermore, the Standard AHS students included more complex connectors to sequence the events in the frog story, whereas the AHS students used more aspect to show a shift in time. Even though some students had difficulties with the story structure, evaluation, and cohesive devices, it needs to be noted that all students were able to narrate the story.

11.2. Research question 2

When examining tense and aspect use of the Standard AHS and AHS students it becomes apparent that the AHS students faced more problems with anchor tense than the Standard AHS students. Álvarez (2006: 139) states that independent of the level the students had reached in her study, they were still not able to use an anchor tense. In the present study this is true for eight AHS students and one Standard AHS student. All of the other students had no problems with using an anchor tense. This demonstrates that for the majority of the Standard AHS students the findings by Álvarez (2006) concerning the anchor tense are not true, as they were able to apply an anchor tense in their story. This indicates that this study does not corroborate Álvarez's results, which state that none of the stories which the researcher analyzed were anchored in one tense. Even though some Standard AHS students also had minor problems with staying in an anchor tense, only one Standard AHS student did not

manage to apply it. It can, thus, be concluded that all in all the Standard AHS students did not have problems with using one tense throughout the story but that most of the AHS students lacked consistence in the use of an anchor tense.

A lot of AHS students were not able to apply one anchor tense but switched between the past and present tense while narrating the story. This inconsistency indicates that the students know how to use the tense in several sentences but that they were not yet able to apply an anchor tense to all sentences in the story. A possible reason why some AHS students were not able to apply an anchor tense might be the fact that when fluently talking about something one does not think about every single word one says but keeps on talking. When the students no longer think about every word or tense they want to use, little mistakes might occur. One might, of course, also argue that the students do not know the rules of the tenses and incorrectly switched between past and present due to the fact that the students do not know when and how to use the present or past simple correctly. Álvarez (2006: 149) claims that the morphological structure students are able to use correctly the latest when narrating a story is the regular past *-ed*. Therefore, it could be concluded that the students who were not able to stay in the past simple throughout the story know how to correctly conjugate the regular past, but that they used it incorrectly with several verbs in the story because they could not yet reliably apply the regular past in fluent speech. Another mistake which happened several times to the AHS students was the incorrect formation of the past simple. Some AHS students were not able to correctly conjugate the past simple of some verbs. Instead of using the irregular/regular past, the students put the verbs into the infinitive (e.g., *dog run*; *boy run*). The students either wanted to switch to the present tense but forgot to include the third person *-s*, or they were not able to correctly form the past simple of the verbs. According to Álvarez (2006: 149) the students acquire the irregular past, third person *-s*, and the regular past *-ed* the latest when narrating a story. This indicates that independent of which tense the students wanted to use, some students were not able to conjugate the verbs correctly. The students might not yet confidently use the past simple or the third person *-s* as these are the last morphological structures they are able to apply correctly when narrating stories. Thus, switches between tenses or the incorrect use of the past simple might occur. Moreover, the results of this study are in conformity with the results of Álvarez's study (2006: 149).

The study of Álvarez showed that students switched between the third person -s or the regular past *-ed* and the infinitive of the verb independent of which level the students have reached. This discussion demonstrates that in connection with anchor tense several AHS students still encountered problems.

When looking at the problems both groups had when narrating the picture story, the incorrect tense switches need to be looked at in more detail. The results indicate that both Standard AHS and AHS students made the most mistakes with the use of past simple. Most of these mistakes concerned unmotivated tense switches between the past and present simple. The Standard AHS students, however, also had some difficulties with the past progressive. It might often not be apparent to the speaker while speaking that the actions happen at the same time and, thus, require the past progressive. Still, the often-missing past progressive might also stem from the fact that the students simply do not know when exactly the progressive aspect needs to be used and when the past simple is sufficient. A possible reason why the Standard AHS and AHS students sometimes missed using the correct tense and aspect could be the fact that the students needed to think about different elements of a story such as vocabulary, coherence and cohesion, story structure, plot, and tense at the same time. Becker (2001: 63-64) stated that telling a picture story, is a challenging task as the pictures first need to be mentally processed and in a next step need to be orally narrated. The students have to think about several aspects at a time, as the story needs to be told following the pictures. For this reason, it is nearly impossible to think about all the necessary features of a story while talking and, therefore, the students might not think about tense and aspect in every sentence they utter. These results show that not only the AHS students faced problems with tense and aspect but that the Standard AHS students also sometimes had difficulties with tense and aspect consistency.

In connection with tense switches, it should be noted that the AHS students tried to use aspect to show a shift in time more often than the Standard AHS students. While the AHS students used tense or aspect switches 125 times, the Standard AHS students only switched 74 times in their story. The results in this study highlight that the AHS students on average switched between tense and aspect 10 times, while the Standard AHS students only switched 6 times. This implies that the Standard AHS students are not completely confident about switching between tenses or using aspect. The

Standard AHS students most probably tried to stay in their comfort zone, which is present or past tense. The students might have known that they were not really confident about using aspect and, thus, decided not to use it very often. The AHS students, however, used aspect very often which could indicate that they either thought that they knew when and how to apply aspect or that they wanted to be daring by applying different aspects in their story. Even though it is not necessary to use tense switches to show a shift in time, as temporality can also be expressed with the use of conjunctions, the English language often needs aspect to present the sequence of events in a clause (Berman & Slobin 1994: 111). This would suggest that the AHS students are more proficient in the use of aspect. The percentage of correct and incorrect use of tense and aspect switches, however, demonstrates that both groups were only able to correctly use tense and aspect switches in 35% of all the switches made. This is not in conformity with the results from Dannerer's study (2012: 212; 216) which revealed that 60-70% of tense and aspect switches of thirteen-year-old students were correct. Therefore, it can be stated that both groups have problems with correctly switching between tense and tense or tense and aspect. Still, more Standard AHS students (92%) managed to show proficiency in overall tense and aspect correctness than AHS students (79%). In sum, the Standard AHS students, who rather stuck to the anchor tense while narrating the story and did not use a lot of tense and aspect switches, had a higher overall competency in tense and aspect use than the AHS students.

In summary this discussion suggests that the AHS students had more difficulties with applying an anchor tense than the Standard AHS students. Moreover, while the AHS students switched between tense and aspect more often than the Standard AHS students, the percentage of correct tense and aspect switches reveals that the AHS students made as many mistakes as the AHS students when wanting to use aspect in their stories. These difficulties with anchor tense and tense switches indicate that the AHS students have a lower narrative competence than the Standard AHS students, as tense is an essential part when narrating that helps to temporally guide the listener through the story.

11.3. General findings

The discussion reveals that students, independent of their school type, had no grave difficulties with narrating the story. This is in line with CEFR level A2 which says that students, should be able to “tell a story or describe something in a simple list of points” (Council of Europe 2020: 63). A2 is what the Austrian curriculum postulates for speaking at grade 8, but the participants of this study, actually exceeded this level. The students were even able to narrate a story not only in a simple list of points, but were able to “describe events, real or imagined” and “narrate a story” (Council of Europe 2020: 62). These are descriptors of the common reference level B1, which show that all of the students have reached B1 in connection with storytelling. According to Schreiner and Breit’s study (2013: 70) only 34% of the NMS students and 88% of the AHS students were able to reach B1 in speaking. The results of this study, however, show that 100% of the students of every school type were able to reach B1. A reason for this is probably that only the best students of the MS, i.e., the Standard AHS students, were recorded in this study and these students should have approximately the same language competence as the AHS students. The results reveal that the Standard AHS students in this study have even reached a higher oral narrative competence than the AHS students and by that refute other studies which state that the AHS students outperform students attending another lower secondary school in every language skill (cf., Schreiner & Breit 2013; Leitgöb et al. 2015; Bundesinstitut BIFIE 2020). The study at hand is also not in conformity with the findings of Statistik Austria (2016) that state that AHS students in a city are more competent in English than students studying at a NMS in the countryside. The Standard AHS students, attending a MS in the countryside, revealed to be more competent in narrating a story than the AHS students, attending an AHS in a big city. The best students of the MS outperformed the AHS students in this oral narrative task.

Still, some students were able to produce more sophisticated and proficient stories and presented fewer deficits while speaking than others. One Standard AHS student was even able to fulfil all the requirements Ordóñez (2004: 456-457; 460-462) posed for good stories. The student was able to use an anchor tense, follow the story structure, create a story which is coherent, and include more advanced connectors than *and*, *then*,

and *and then*. On the other hand, one AHS student narrated a poor story according to Ordóñez (2004: 464-471). The student was not able to apply an anchor tense and show control of verb conjugation, include evaluation and a resolution, include all important details of the story, and use more than just basic connectors. Even if the results revealed that the Standard AHS students were more competent with applying an anchor tense, correctly conjugating verbs, applying the story structure, using evaluation, and applying conjunctions, it needs to be stated that the results of this study might not be true for other Standard AHS or AHS students. In other schools the results might be completely different; different students, classes, schools, and sample size might generate different results. Also, the Standard AHS students might have outperformed the AHS students with a narrative task but might not be as good with another activity in the English language. There are many different factors which influence the results of this study, such as motivation, L2 input and output in the classroom, the teacher, the student's personality and so on (cf., Norton & Toohey 2001: 317-318; Ellis 2005: 219; Lightbrown & Spada 2013: 75). Therefore, while it can be concluded that the Standard AHS students in this study had fewer problems with narrating a story than the AHS students, these results cannot be generalized.

12. Conclusion

Being able to tell a story is a universal skill that every person should be able to master. Our everyday life is filled with conversations in which we tell stories to our family and friends, but narrating a story is linked to several cognitive processes and linguistic competences that are quite challenging. We are already confronted with storytelling when we are only little and should be finally able to narrate our own complete stories when we finish primary school. Different factors, however, influence the narrative competence and not every child is able to tell stories in the same proficient way as another child. This is also a reason why generalized theories about narrative development and narrative competence are never applicable to every child. Even if children aged about ten should already be able to narrate a story in their L1, this does not mean that every child at the age of ten can already cognitively and linguistically produce stories; the route of narrative competence should be almost the same for every child, but the rate can be completely different. As telling stories in the mother-tongue

is already a quite challenging task for some students, telling stories in English must be even more demanding. The Austrian curriculum, however, states that children at the age of about thirteen should already be able to narrate a story in English in a simple list of points (Council of Europe 2020: 63; BMBWF 2020b: 40; BMBWF 2021a: 60). To be able to tell a story in English, the students first need to be able to narrate a story in the L1 and have a high linguistic competence in the target language. This shows that narrative competence and language proficiency is needed to tell a story in English.

The overall aim of this thesis was to reject the theory that lower secondary AHS students outperform students attending another lower secondary school in every language skill. In order to determine whether the AHS students are really more proficient, the narrative competences of AHS students were compared to the narrative competences of Standard AHS students. Standard AHS students, according to the Austrian curriculum, should receive the same advanced education as AHS students (SchOG §21b). Therefore, their linguistic competence should be approximately the same. To check on this assumption, twelve Standard AHS students attending a MS in a village in the countryside and twelve AHS students who were taught at an AHS in a big city were asked to retell the famous picture book *Frog, where are you?* by Mercer Mayer (1969). The recounts were recorded, transcribed, and analyzed. The research questions were targeted at problems students encounter in connection with structure and tense when narrating.

The results of the study indicate that all in all the Standard AHS students had fewer problems with narrating a picture story than the AHS students. The problems the Standard AHS students and the AHS students faced while narrating the story are listed below:

The Standard AHS students...

- ... used tense and aspect switches very sparsely.
- ... were only able to switch between tense and aspect correctly for 35% of all tense and aspect switches; thus, 65% of the switches were incorrect.
- ... had problems with the correct use of past simple and past progressive.
- ... were on average not able to apply the story structure proposed by Labov and Waletzky (1967). Only five students were able to use the story structure.

- ... left out several events which would have been needed to easily understand the plot.
- ... had difficulties with including enough evaluation. Only half of the students were able to include seven or more evaluations in their story.
- ... used connectors instead of tense and aspect switches to show a shift in time.

The AHS students...

- ... were on average not able to include an anchor tense in their stories. Only four out of twelve students were able to use an anchor tense.
- ... were only able to switch between tense and aspect correctly for 35% of all tense and aspect switches; thus, 65% of the switches were incorrect.
- ... were only able to correctly apply tense and aspect for 79%.
- ... had problems with the correct use of past simple.
- ... were on average not able to apply the story structure proposed by Labov and Waletzky (1967). Only three students were able to use the story structure.
- ... left out several events which would have been needed to easily understand the plot.
- ... had difficulties with including enough evaluation. Only three students were able to include seven or more evaluations in their story.
- ... included very little evaluation. All students together only used 56 evaluations.
- ... used very basic connectors to link the events in the story (e.g., *and*; *but*; *because*)

In summary it can be stated that both groups had some problems with the correct tense and aspect switches, the use of past simple, the application of the story structure, and the inclusion of plot-advancing events. In addition, the AHS students, however, also faced several other problems while narrating, for instance applying an anchor tense, using evaluative features, and including advanced conjunctions. Therefore, the proposed hypothesis, which states that Standard AHS students are as good in narrating picture stories as AHS students, has to be refuted. In fact, the Standard AHS students in this study achieved slightly better results in this narrative task. It can be concluded

that the Standard AHS students outperformed the AHS students in the narration of the frog story.

The thesis started with the quote by Toolan (1988: XIII) which states that “narratives are everywhere, performing countless different functions in human interactions”. As shown in this study, narrating stories is a universal skill that every person should possess, especially because stories are part of our everyday life. This is why it is crucial to foster the students’ narrative competences not only in their mother-tongue but also in the EFL classroom.

13. References

Primary sources:

Mayer, Mercer. 1969. *Frog, where are you?*. New York: Dial Books for Young Readers.

Secondary sources:

- Altrichter, Herbert; Pocrnja, Maja; Nagy, Gertrud; Mauch, Ursula. 2015. "Ziele und Merkmale der Neuen Mittelschule". In Eder, Ferdinand; Altrichter, Herbert; Hofmann, Franz; Weber, Christoph (eds.). *Evaluation der Neuen Mittelschule (NMS). Befunde aus den Anfangskohorten. Forschungsbericht*. Granz: Leykam, 23-38.
- Álvarez, Esther. 2006. "Rate and Route of Acquisition in EFL Narrative Development at Different Ages". In Muñoz, Carmen (ed.). *Age and the Rate of Foreign Language Learning*. Clevedon: Multilingual Matters Ltd, 127-155.
- Bailey, Alison; Moughamian, Ani, Kelly, Kimberly; McCabe, Allyssa; Huang, Becky. 2020. "Leap-frog to literacy: maternal narrative supports differentially relate to child oral language and later reading outcomes". *Early Child Development and Care* 190(7), 1136-1149.
- Bamberg, Michael. 1987. *The acquisition of narratives. Learning to Use Language*. Berlin: Mouton de Gruyter.
- Becker, Tabea. 2001. *Kinder lernen erzählen. Zur Entwicklung der narrativen Fähigkeiten von Kindern unter Berücksichtigung der Erzählform*. Baltmannsweiler: Schneider.
- Beer, Romana. 2019. *NMS vs. AHS. Wenn sich der Bildungsweg trennt*. <https://orf.at/stories/3109447/> (13 Aug. 2021).
- Berman, Ruth. 1999. "Bilingual proficiency / proficient bilingualism: Insights from narrative texts". In Extra, Guus; Verhoeven, Ludo (eds.). *Bilingualism and Migration*. New York: Mouton de Gruyter, 187-208.
- Berman, Ruth. 2004a. "Between emergence and mastery. The long developmental route of language acquisition". In Berman, Ruth (ed.). *Language Development across Childhood and Adolescence*. Amsterdam: John Benjamins Publishing Company, 9-34.
- Berman, Ruth. 2004b. "The Role of Context in Developing Narrative Abilities". In Strömquist, Sven; Verhoeven, Ludo (eds.). *Relating Events in Narrative. Volume 2: Typological and Contextual Perspectives*. New Jersey: Lawrence Erlbaum Associates, 261-280.
- Berman, Ruth; Slobin, Dan. 1994. *Relating Events in Narrative: A Crosslinguistic Developmental Study*. Hillsdale: Lawrence Erlbaum Associates.
- Boueke, Dietrich; Schüle, Frieder; Büscher, Hartmut; Terhorst, Evamaria; Wolf, Dagmar. 1995. *Wie Kinder erzählen. Untersuchungen zur Erzähltheorie und zur Entwicklung narrativer Fähigkeiten*. München: Wilhelm Fink Verlag.
- Brown, Donald. 1991. *Human Universals*. New York: McGraw-Hill.
- Brown, Douglas; Lee, Heekyeong. 2015. *Teaching by Principles. An Interactive Approach to Language Pedagogy*. (4th edition). New York: Pearson Education.
- Brown, Gillian; Anderson, Anne; Shillcock, Richard; Yule, George. 1984. *Teaching Talk. Strategies for Production and Assessment*. Cambridge: Cambridge University Press.
- Bundesinstitut BIFIE. 2020. *Standardüberprüfung 2019. Englisch, 8. Schulstufe. Bundesergebnisbericht*. Salzburg: Bundesinstitut BIFIE.
- Bundesministerium für Bildung, Wissenschaft und Forschung (BMBWF). 2020a. *Die Mittelschule. Änderungen ab dem Schuljahr 2020/21 im Überblick*. Wien: Bundesministerium für Bildung, Wissenschaft und Forschung.
- Bundesministerium für Bildung, Wissenschaft und Forschung (BMBWF). 2020b. *Lehrplan der Mittelschule*. https://www.bmbwf.gv.at/Themen/schule/schulpraxis/lp/lp_ms.html (19 July 2021).

- Bundesministerium für Bildung, Wissenschaft und Forschung (BMBWF). 2021a. *Lehrplan der AHS*. https://www.bmbwf.gv.at/Themen/schule/schulpraxis/lp/lp_ahs.html (19 July 2021).
- Bundesministerium für Bildung, Wissenschaft und Forschung (BMBWF). 2021b. *Lehrplan der Volksschule*. https://www.bmbwf.gv.at/Themen/schule/schulpraxis/lp/lp_vs.html (23 Oct. 2021).
- Burnett, Cathy; Myers, Julia. 2004. *Teaching English 3-11. The Essential Guide for Teachers*. London: Continuum.
- Bygate, Martin. 1987. *Speaking*. Oxford: Oxford University Press.
- Council of Europe. 2020. *Common European Framework of Reference for Languages: Learning, Teaching, Assessment. Companion volume*. <https://rm.coe.int/common-european-framework-of-reference-for-languages-learning-teaching/16809ea0d4> (14 July 2021).
- Dannerer, Monika. 2012. *Narrative Fähigkeiten und Individualität. Mündlicher und schriftlicher Erzählerwerb im Längsschnitt von der 5. Bis zur 12. Schulstufe*. Tübingen: Stauffenburg Verlag.
- Davies, Alison. 2007. *Storytelling in the Classroom. Enhancing Traditional Oral Skills for Teachers and Pupils*. London: Paul Chapman Publishing.
- Ehlich, Konrad. 2007. *Sprache und Sprachliches Handeln. Band 3. Diskurs – Narration – Text – Schrift*. Berlin: Walter de Gruyter.
- Ellis, Rod. 1994. *The Study of Second Language Acquisition*. Oxford: Oxford University Press.
- Ellis, Rod. 2005. "Principles of instructed language learning". *System* 33(2), 209-224.
- Herman, David. 2009. *Basic Elements of Narrative*. Hoboken: Wiley-Blackwell.
- Hudson, Judith; Nelson, Katherine. 1986. "Repeated encounters of a similar kind: Effects of familiarity on children's autobiographic memory". *Cognitive Development* 1(3), 253-271.
- Hudson, Judith; Shapiro, Lauren. 1991. "From knowing to telling: The development of children's scripts, stories, and personal narratives". In McCabe, Allyssa; Peterson, Carole (eds.). *Developing Narrative Structure*. Hillsdale: Lawrence Erlbaum, 89-136.
- Hüttner, Julia; Rieder-Bünemann; Angelika. 2010. "A cross-sectional analysis of oral narratives by children with CLIL and non-CLIL instruction". In Dalton-Puffer, Christiane; Nikula, Tarja; Smit, Ute (eds.) *Language Use and Language Learning in CLIL classrooms*. Amsterdam: John Benjamins Publishing Company, 61-79.
- Kang, Jennifer. 2004. "Telling a coherent story in a foreign language: analysis of Korean EFL learners' referential strategies in oral narrative discourse". *Journal of Pragmatics* 36(11), 1975-1990.
- Karmiloff-Smith, Annette. 1985. "Language and Cognitive Processes from a Developmental Perspective". *Language and Cognitive Processes* 1(1), 61-85.
- Kelly, Kimberly; Bailey, Alison. 2012. "Becoming independent storytellers: Modeling children's development of narrative macrostructure". *First Language* 33(1), 68-88.
- Labov, William. 1972. *Language in the Inner City: Studies in the Black English Vernacular*. Philadelphia: University of Philadelphia Press.
- Labov, William; Waletzky, Joshua. 1967. "Narrative analysis: oral versions of personal experience". In Helm, June (ed.). *Essays on the Verbal and Visual Arts. Proceedings of the 1966 Annual Spring Meeting of the American Ethnological Society*. Seattle: University of Washington Press, 12-44.
- Lee, EunHee. 2020. *The Logic of Narratives*. Leiden: Brill Rodopi.
- Leitgöb, Heinz; Bacher, Johann; Weber, Christoph. 2015. "Leistungsvergleich der Neuen Mittelschule mit der AHS-Unterstufe und der Hauptschule". In Eder, Ferdinand; Altrichter, Herbert; Hofmann, Franz; Weber, Christoph (eds.). *Evaluation der Neuen Mittelschule (NMS). Befunde aus den Anfangskohorten. Forschungsbericht*. Graz: Leykam, 265-284.

- Lever, Rosemary; Sénéchal, Monique. 2011. "Discussing stories: On how a dialogic reading intervention improves kindergartners' oral narrative construction". *Journal of Experimental Child Psychology* 108 (1), 1-24.
- Lightbrown, Patsy; Spada, Nina. 2013. *How Languages are Learned*. Oxford: Oxford University Press.
- Martin, James; Rose, David. 2008. "Stories". In Martin, James; Rose, David (eds.). *Genre Relations. Mapping Culture*. London: Equinox, 49-98.
- Minami, Masahiko. 2015. "Narrative, Cognition, and Socialization". In De Fina, Anna; Georgakopoulou, Alexandra (eds.). *The Handbook of Narrative Analysis*. Chichester: John Wiley & Sons, 76-96.
- McCabe, Allyssa. 1997. "Developmental and Cross-Cultural Aspects of Children's Narration". In Bamberg, Michael (ed.). *Narrative Development. Six Approaches*. New York: Routledge, 137-174.
- Nemoianu, Anca. 2014. "Time, Tense, and Narrative Style: Linguistic Insights from Contemporary Narrative Discourse". *International Journal of Language and Literature* 2(3), 99-114.
- Ninio, Anat; Snow, Catherine. 1996. *Pragmatic Development*. Boulder: Westview Press.
- Norton, Bonny; Toohey, Kelleen. 2001. "Changing Perspectives on Good Language Learners". *TESOL Quarterly* 35(2), 307-322.
- Nurss, Joanne; Hough, Ruth. 1985. "Young Children's Oral Language: Effects of Task". *A Journal of Educational Research* 78(5), 280-285.
- Ordóñez, Claudia. 2004. "EFL and Native Spanish in Elite Bilingual Schools in Colombia: A First Look at Bilingual Adolescent Frog Stories". *International Journal of Bilingual Education and Bilingualism* 7(4), 449-474.
- Pavlenko, Aneta. 2006. "Narrative Competence in a Second Language". In Byrnes, Heidi; Weger-Guntharp, Heather; Sprang, Katherine (eds.). *Educating for Advanced Foreign Language Capacities. Constructs, Curriculum, Instruction, Assessment*. Washington: Georgetown University Press, 105-117.
- Pesco, Diane; Gagné, Andréanne. 2017. "Scaffolding Narrative Skills: A Meta-Analysis of Instruction in Early Childhood Settings". *Early Education and Development* 28(7), 773-793.
- Peterson, Carole; McCabe, Allyssa. 1983. *Developmental Psycholinguistics: Three Ways of Looking at a Child's Narrative*. New York: Plenum Press.
- Peterson, Carole; Biggs, Marleen. 2001. "'I Was Really, Really, Really Mad!'" Children's Use of Evaluative Devices in Narratives About Emotional Events". *Sex Roles* 45(11), 801-825.
- Petrovic, Angelika; Scecnik, Erich. 2015. "Das Projekt NMS – Implementierung, Modellentwicklung und Umsetzung". In Eder, Ferdinand; Altrichter, Herbert; Hofmann, Franz; Weber, Christoph (eds.). *Evaluation der Neuen Mittelschule (NMS). Befunde aus den Anfangskohorten. Forschungsbericht*. Granz: Leykam, 13-22.
- Quasthoff, Uta. 1980. *Erzählen in Gesprächen: linguistische Untersuchungen zu Strukturen und Funktionen am Beispiel einer Kommunikationsform des Alltags*. Tübingen: Narr.
- Quasthoff, Uta; Stude, Juliane. 2018. "Narrative Interaktion: Entwicklungsaufgabe und Ressource des Erzählerwerbs". *Zeitschrift für Literaturwissenschaften und Linguistik* 48, 249-275.
- Rose, David. 2012. "Genre in the Sydney school". In Gee, James, Handford; Michael (eds.). *The Routledge Handbook of Discourse Analysis*. London: Routledge, 209-225.
- Rumelhart, David. 1975. "Notes on a Schema for Stories". In Bobrow, Daniel; Collins, Allan (eds.). *Representation and Understanding: Studies in Cognitive Science*. New York: Academic Press, 211-236.
- Schick, Adina; Melzi, Gigliana. 2010. "The Development of Children's Oral Narratives Across Contexts". *Early Education and Development* 21(3), 291-317.

- Schreiner, Claudia; Breit, Simone. 2013. *Standardüberprüfung 2013. Englisch, 8. Schulstufe. Bundesergebnisbericht*. Salzburg: Bundesinstitut BIFIE.
- Schulorganisationsgesetz (SchOG). 2021. *Bundesgesetz vom 25. Juli 1962 über die Schulorganisation (Schulorganisationsgesetz)*. In: StF: BGBl. Nr. 242/1962 idF BGBl. Nr. 267/1963.
- Statistik Austria. 2016. *Bildung in Zahlen 2014/15: Neue Mittelschule erhöht Chance, eine höhere Schule zu besuchen, aber nur ein Teil der Betroffenen steigt dort auch in die nächste Klasse auf*. http://www.statistik.at/web_de/presse/107557.html (13 Aug.2021).
- Thornbury, Scott. 2005. *How to teach Speaking*. London: Longman.
- Toolan, Michael. 1988. *Narrative: A Critical Linguistic Introduction*. London: Routledge.

14. Appendix

14.1. Abstract English

In Austria, the division of Mittelschule (MS) students into Standard and Standard AHS was only introduced in 2020/21; thus, no research has yet been carried out to compare students of a Mittelschule (MS) to students of an Allgemeinbildende höhere Schule (AHS). The requirements for students who are graded according to Standard AHS are the same as those of lower secondary students attending an AHS. This would mean that these students should have approximately the same competences in English. Still, research that compared AHS and Neue Mittelschule (NMS) (predecessor of MS) showed that AHS students outperformed NMS students in all four skills. This paper aims at finding out whether the narrative competence of AHS students is in fact higher than that of Standard AHS students. Twelve Standard AHS and twelve AHS students were asked to retell the famous wordless picture book by Mercer Mayer (1969) called *Frog, where are you?*. In the analysis the focus of attention was placed on narrative structure and tense. The results reveal that the Standard AHS students outperformed the AHS students in this narrative task. The findings clearly reveal that a large-scale study that compares a lot of MS and AHS students is vital in order to be able to make meaningful statements on the differences in their oral narrative competence.

14.2. Abstract German

In Österreich wurde die Unterteilung der Mittelschule (MS) in Standard und Standard AHS erst im Schuljahr 2020/21 eingeführt. Deshalb gibt es noch keine Studien, die SchülerInnen einer Mittelschule (MS) mit SchülerInnen einer Allgemeinbildenden höheren Schule (AHS) vergleicht. Die Anforderungen und Voraussetzungen in den Hauptfächern für SchülerInnen die nach Standard AHS benotet werden, sind die Gleichen wie die für SchülerInnen der Sekundarstufe I einer AHS. Dies würde bedeuten, dass die Kinder beider Schultypen in etwa die gleichen Kompetenzen in Englisch haben sollten. Dennoch zeigten Untersuchungen, die AHS und Neue Mittelschule (NMS) (Vorgänger von MS) verglichen haben, dass AHS SchülerInnen NMS SchülerInnen in allen vier Fertigungsbereichen übertreffen. Diese Arbeit soll herausfinden, ob die Erzählkompetenz von AHS SchülerInnen tatsächlich höher ist als die von Standard AHS SchülerInnen. Zwölf Standard AHS und zwölf AHS SchülerInnen wurden gebeten, das berühmte Bilderbuch von Mercer Mayer (1969) mit dem Titel *Frog, where are you?* nachzuerzählen. Bei der Analyse wurde das Augenmerk auf Erzählstruktur und Tempus gelegt. Die Ergebnisse zeigen, dass die Standard AHS SchülerInnen die AHS SchülerInnen bei dieser Erzählaufgabe übertrafen. Die Ergebnisse machen deutlich, dass eine umfangreiche Studie, die hunderte von MS und AHS SchülerInnen vergleicht, unabdingbar ist, um aussagekräftige Aussagen zu den Unterschieden in ihrer mündlichen Erzählkompetenz treffen zu können.

14.3. Transcriptions Standard AHS

MS1

So, there was a little boy, and he had a dog, and they had a frog, and they watched the frog in the night. And then they went sleeping and the dog and the boy slept and during that the frog which was in a glass jumped out of the glass and in the morning the frog was away, and the boy and the dog were looking for it. They were looking out of the window and the dog fell out of the window and broke the glass. The little boy was a bit angry, but the dog was nice to him. They were going into the woods and were looking for some details if they could find the dog somewhere the frog somewhere and the dog jumped in a beehive and the little boy wanted to ask the (.) äh the animal which was in under the ground but it was not that nice and the little the dog was so bees followed the dog and an owl kicked the little boy down and the dog was running away from the bees and the little child was climbing a rock so the child wanted to flee from the oh- owl, but then the male deer wanted- kicked the small child away into a pond and the dog ran into the pond too and they both fell into it. Then the boy saw a tree that was laying in the water, an old old tree, and the little boy said to the dog that he should be quiet because he heard something for example a frog noise and then they were looking over the tree, the fallen tree, and then they found some frogs and the little boy was happy and took the frog home.

MS2

Little Ron found a frog in the forest next to his house and played with him all day long until the night. He put the frog in a glass for hours and stared at it and when he fell asleep late at night the frog climbed out of the glass and disappeared. Next day when Ron was when Ron woke up, he saw that the frog wasn't there anymore. He searched at his small room for it, but he didn't find it. He climbed out of the window and searched there for it (.) In the He went outside to the forest and asked äh a little old underground mouse or mole and while the dog played with a beehive. And minutes later the dog destroyed the beehive, threw it down from the tree where the beehive was on it and while the dog did this the boy searched for the frog and climbed a tree. In the tree there was a tree hole and there lived a owl and yeah. The bees chased the dog, the dog ran off and ran to Ron and yeah. The bees scared Ron and he fell

down the tree. After all the troubles with bees Ron climbed a rock and accidentally got stuck in a stag's horns and was thrown from a cliff by the stag and he landed into a water (leak) [...] and heard a quark of the frogs. The quark came from an old log where where two big frogs stayed or lived. I don't know. And after a while some several little frogs came out and yeah. Ron's little friends the frog was also with them, and Ron took his friend back to home with them and said goodbye to the other frogs.

MS3

The story is about a little boy who got himself a frog. One night the frog escaped out of his glass and when the boy woke up, he was really upset that the frog was missing. So, he decided to search for it. He started by looking in the woods where he found a beehive. The dog his dog tried to attack attacked the beehive and when it fell down the bees attacked the dog. Before that happened, the boy jumped on a tree from which an owl flew out, so eventually the boy fell off. He jumped on a rock to save himself from the owl. There he met a deer. The deer threw him off the rock [...] and he landed in a swamp. Behind a fallen tree he finally found his beloved frog surrounded with a bunch of other frogs. The dog, the boy, and the frog finally went home again.

MS4

Frog, where are you? The boy found a frog in the forest. When he and his dog looked for him in its glass where he was living, they were really surprised to look at. When the boy and his dog slept the frog climbed out of the glass and walked away. When the boy and the dog woke up, they didn't find their frog. They looked They looked for it everywhere, but they didn't found him. And the dog look into the glass and fell off the window. The boy was very angry and started to look for the frog in the forest. On his way he met a lot of animals. In the beginning he found In the beginning he found some bees, and a little animal and [...] bees get off their home and the boy found an owl so they became scared and ran away. Then they both hid behind a stone until the bees and the owl went away. After that climbed up a stone and there was a deer, but they didn't stop him. So, the deer pick them up and let them fall to the ground. After that they stood up and continue with looking for the frog. And after some time, they heard some sounds, so they looked af- they looked [...] the tree (hole) and the boy found the frog with his family so they picked (him) up and go away and they [...]

MS5

So, a little boy called Timmy had become a frog to his birthday by his parents he called the frog Jimmy. At 7 pm he went to bed and the frog lived in a glass. Tommy forgot to close the glass and the frog broke out. The next day when Tommy woke up, he remembered that the frog wasn't there anymore, and he searched the frog in the whole house. The frog and the dog Struppi helped him too and he they look everywhere (.). When they looked in his house, Struppi fell out of the window, but Tommy could. Tommy and Struppi went out in the woods. They searched for Jimmy and when they went out the dog remembered that he was that there was a (swarm) of bees behind him, and he ran away. They also met a deer and a owl. Timmy was riding on the deer, and he fell off in a tank. Tommy heard an (noise) so he looked behind a tree. There he found his frog and noticed that that his frog Jimmy became baby frogs. So, Timmy went home with Ji- without Jimmy the frog.

MS6

One day a boy and his dog watched a frog that they thought that they caught in the wild. Over night the frog escaped. The boy and his dog looked in their room. Suddenly the dog fell out of the window and broke the jar the frog had been in. After that they went into the woods. The dog discovered a beehive while the boy looked into a hole. Suddenly a mole came out and scared him. At the same time, the dog shook the tree and the beehive fell down. At that time, the boy looked into a tree hole. Then the dog passes by and an owl while an owl came out of the tree hole. The dog was followed by the angry bees. After that the boy climbed a rock and held onto the head of a deer. The deer hit him into a pond. When the boy and the dog landed there, they sneaked up to a log they found. Behind the log there was sitting a frog with his family. Then they went away and kidnapped one child frog.

MS7

One evening there was a little kid playing with his frog and his dog in his room. It was very late, so the little kid decided to go to bed. In the next morning he got up and was scared because he saw that his frog wasn't in the glass where he were it was the evening before. He started to search in the whole house, but he couldn't find it. He opened the

window and screamed with hope that the frog came back. After. When he didn't saw the dog, he fell out of the window and broke the glass. The little kid was very mad of the dog because it was very important for him. He decided to go in the woods because he thought he could find the kid the frog in the woods. He was very sad- He was very very scared because he saw a group of bees. Luckily, his dog wasn't very scared. (.) He started He started to search for the frog, but he was very unlucky. There was a mole (.) The little kid climbed on the tree because he thought that the frog could be in the tree. There was a hole. But a owl scared him that he fall off the tree. (.) the little kid climbed on the little kid get on a big rock because he thought that he could see more from up there. Then there was a deer who scared him and picked him up on his head. The deer ran to a little cliff where on the ground was a lake (.) The deer threw him off the cliff. And the kid and the frog fell into the little lake. (.) The kid laughed but he heard noises from behind a big branch. He told his dog to be quiet because he wanted to look if there was something behind there (.) He looked and then he saw his frog with another dog with another frog and and their little kids. He took his frog, waved to the frog family, and went home again. He was very happy in the end.

MS8

Ahm One day a little boy set in his room with his with his dog and they watched a frog in a bottle of glass. Then the boy got tired, and he went to bed with his dog. Then in the morning when he woke up, he found out that his ahm frog disappeared and he probably escaped when he slept. (.) Then the boy was ahm really ahm disappointed and he searched every inch of his room and even his dog wanted to help him find the frog and then he ahm got stuck in the glass bottle. Where the dog was in and then both of the looked out of the window, but they couldn't find him, and the dog fell off the window and then the glass bottle broke. The boy was kind of angry because he was scared for his dog but then they moved on and want to find the frog. So, they went up to the woods and saw a group of bees and they went to the bees' home. And in the ground the boy found a little hole. He thought that his frog might have hid in the hole but then ahm he found out that there was only a mole in it. He was really disappointed that then he moved on and looked in a tree ahmmm In the meantime the dog accidentally ahmmm (.) ahmm the the home of the bees (flew) of the tree and the bees started to (.) (noises on the corridor; interlocutor: "just carry on") the bees started to

follow the dog and ahm first the boy looked in the hole in the trees but ahm an owl came out and the boy fell off the tree. But then they went on and started to look again (.) they [...] rocks and screamed so that they could find the frog but they didn't find him and then ahm the deer came and he carried the boy on his head to a cliff (.) And then the deer ahmm pushed the boy and the dog off the cliff but nothing happened to them because they fell into a hole of water (.) Then they were really thankfully they could find a piece of a tree and they could rescue themselves. (.) Then the boy saw something. He saw that he saw his frog, but he saw that he wasn't alone, and another frog was next to him. Then as he climbed ahm off the piece of tree he could see that his fog has a whole family and kids, and he was really happy to find out that his frog didn't run away from him he just wanted to see his family and so then he went home, and he took a baby frog with him, and he was really happy that his frog was happy and had a whole family.

MS9

Ahm a boy named Levis he was in his room playing with his dog named Becky ahm there was playing around the room and in the glass, there was a frog that they had been caching since yesterday. There was looking at it adorable as in at the adorable frosh frog. frog and there was playing and soon it was time to go to bed. At night when there was fast asleep the frog secretly but quietly going out of the window and (finally went) home ahm in the morning when they woke up there was disappointedly looking at the glass and found out that the frog was gone. There was looking around the room and finding for the frog but there was nowhere to be found. There was calling for the frog at the window for it but there was no one sound of him. And as the silly as the dog is he fall out of the window, and he break the glass ahm Levis was mad at him, but he was thankful that the dog wasn't hurt, and they began to go inside the forest and call for the frog again. They go more inside the forest and Becky, but the silly dog he saw the bees and want to play with it and Levis he saw a little hole and he just want to call and look inside it if if there is a frog inside, but there was none. And he even got bite in the nose because of it because there was a hamster. I don't know. Yeah. and then suddenly Becky he began to jump on the tree and then ah the bees' home is fall down on the (floor) and the bees began to fly everywhere. Levis and Becky begin to run as fast as they can and there was a big (rocks) the a Levis was so small he has to climb

on top of it. He saw something like he thought it was just a root and he just grab onto it to keep his balance but then suddenly a deer appeared, and it began to swoop him up and then throw throw him into the river. He fall into the river and thank God it was not that deep so that he could not drown. But then when he sit up, he had heard something behind the wood the tree that was laying there beside him. And before the dog could bark, he Levis (bite him) down and then decide to slip up the tree and look into another side of the tree and behind it there was a small family of the frogs, and it was very adorable and there was like five or six of the children the frog and the the just get the one little frog [...] say bye to the family.

MS10

The story basically starts with a little boy and his dog watching a frog in his glass container in his bedroom. Ahm and its at night I'm pretty sure he is already in his pyjamas. Ahm the next thing you can see is that he is going to sleep, and the frog climbs out of the glass container. He's fleeing. Ahm. And in the morning the little boy wakes up and he sees that the frog is not there anymore, and he is quite confused. So, the next thing he does is he gets dressed, opens his window and he it looks like he kind of screams ah he calls the frog to like I don't know magically return ahm the next thing that happens is the dog falls out of the window ahm and so the boy gets out too. He looks quite grumpy at the dog ahm the next thing they decide to do is just stand in a field and ahm look for the frog. You can see a few birds or bees flying in the background ahm they go I think it's a forest they go into a forest ahm they find a beehive. The dog angers the bees while the boy digs a hole. Out of the hole then there comes kind of I don't know what it is it looks a bit like a rat rat. Comes out of the hole and bites him into his nose. The dog angered the bees ahm that much that they chase him. They have enough of him. Ahm the boy decides to climb a tree and he looks in like a little hole in the tree. Ahm but what he didn't know is that there was an owl in that specific hole. Ahm and he falls down due to the owl kind of pushing him down. Ahm. the dog ahm gets chased by the bees still. Ahm and the boy decides to hide behind a stone in the hope of not getting chased by the owl or attacked ahm he then decides to go ah to climb on the stone and there is like a deer behind the stone and the deer kicks him up and kind of just runs away with him and the deer then also drops the boy from his head, and they fall down into a little lake into some water. Ahm. They

then find a log like in the water and the boy suddenly hears the frog, so he decides to look behind the log and he sees two frogs. One of them is the one that got away and then there are also a few baby frogs and in the next picture it also looks like he tries to show the frog something like the sky. And yeah, in the last picture you can see the boy sitting on a log.

MS11

So, the dog and the boy were playing with the frog ahm and when they went to sleep the frog escaped and, in the morning, they found out and started to search for him in the boy's room and they also looked out the window and then the dog fell out the window with the glass of the frog on his head. Ahm so, the boy got angry then they started to look for the frog and they saw bees and while the boy was looking into a hole in the ground the dog started to play with the bees and the boy found a angry hamster in that hole and the dog threw the bees home off the tree. So the bees got angry and during that the boy climbed a tree to search for the frog and he saw an owl in there tree and the bees started to hunt the dog then the b- boy ahm climbed a stone searched for the frog and he fell on a deer's head and the deer ran away with the boy on his on its head and threw him off a small cliff and the boy and his dog ahm fell into a water and then they had the idea to look behind a tree for the frog and they found his frog with a family and then I think he took home a frog.

MS12

So there once was a boy that had a frog in a jar, and he was very happy with is frog and his dog. Then he went asleep with his dog and the frog wanted to see the world, so he escaped the jar. Then the boy woke up, saw that the frog was gone, and he started crying and was very sad because he loved the frog a lot and missed him already. He looked everywhere in the house, inside of shoes, in his jar, under his bed. He looked everywhere for the frog, but he just couldn't find him. Then he crawled outside his window to see if the frog was anywhere near, but he couldn't find him anywhere there either. So, the dog jumped out of the window and the boy got angry at the dog because he didn't want the dog to be away either too then they went into the forest and called the frog again, but the frog didn't answer, and they couldn't find him anywhere. They walked past a lot of birds and a beehive, but the frog wasn't anywhere to be seen. The

boy found a mole hole and crawled inside of it but there was only a mole coming out of it and screaming at him for not calling into his home because he wanted to sleep. Meanwhile the dog barked at the beehive what made the bees [...] the bees started to chase the boy and the dog. The boy escaped on a tree and looked inside a hole he found in the tree but there was an owl that got angry at the boy and scared him so much that the boy fell down. The bees followed the dog because he barked at them before (.) And the owl followed the boy to a stone where the boy called the frog again, but he couldn't find him. Then there was a deer that picked up the frog and carried him to the end of a cliff (.) the boy fell into a river with his dog, but he was happy that he had his dog again. The dog started to bark but the boy told him to be quiet because he heard something. then he looked behind a tree and found a frog happily with his family. The little boy was very happy for the frog because he had a family. The boy took one of the frog's children home to have a second pet again. And the boy and the dog were very happy, and the frogs were happy too.

14.4. Transcriptions AHS

AHS1

One night a dog and a kid watched the frog in the jar which they really liked. After about five minutes after watching the frog, they went to bed. (.) ähm. Then the then the frog jumped out of the jar. Suddenly the dog woke the kid up and ähhh to to their surprise the frog was gone. Äh they were really scared and äh and started looking äh for it straight away. (.) äh the kid checked everywhere, under the bed, in the shoes and even the dog helped him and looked in the jar which wasn't really helpful. After after th- that they went to the window and looked outside (.) äh suddenly the dog fell out of the window, which äh which really scared the kid (.). He then picked him up and was angry at him. After that they went to the woods, where they saw a lot of bees. Then they went to the nest. At the nest the kid looked in a hole which a mole made. The dog äh looked at the beehive. (.) ähh suddenly ähh a mole went äh got out of the ähh ähh hole and äh bite nah and attacked him. The dog then äh knocked the beehive on the floor. (.) Then the kid went in the ähh in a tree where he found äh an owl. The dog was then chased by the bees and the owl. They both went to (.) they both went to a to a big rock where they found a moose (.) ähh the moose then chased the dog and the kid off

the cliff into a and they both fell into a lake. (.) the kid was ähh alright and the dog also. But then they heard a strange noise behind the log. They ce- carefully approached the log and äh found äh found their frog with ähhh a couple other frogs. They were really happy to see them and they ähh they took they took their frog and ähh and said goodbye to the a- to the rest.

AHS2

One night a kid and a dog ähm captured a frog and (.) later the kid go asleep and the dog and a frog run away. In the morning äh the kid s:aw that the frog captured äh run away. Hmm they searched the frog and the dog fall down the window. Ähh the dog barked at the swarm of bees and followed them to their nest. The kid looked into a hole and got hit from a hamster. (.) The nest fall down and the dog (.) ähh run away. The kid climbs on a tree and there was a (.) owl and (.) s- (.) and throw him down (.). He climbed on a rock and fall on a big animal. The dog and the kid run away and fall into a lake and and the (.) there they found the frogs.

AHS3

Hmm a little boy and his dog were looking at a were were looking peacefully at a at a frog. In the middle of the night the dog the frog tried to escape and escaped also escaped. On the next day they both ähm noticed that that the frog was gone. They searched everywhere even outside but they can't find it. (.) They searched outside for a while and then saw a saw BEES. They followed they followed them into a beehive. Dog barked happily at the beehive and suddenly it fell down. (.) Meanwhile in the meanwhile the boy searched on a tree in a he searched on a tree. Suddenly a owl fly out of the hole in the tree and scared him and he fell on the ground. (.) The bees were chasing the dog and it and was running away. The boy the boy and the ähm the boy was searching on a rock and were looking for the fr- and were looking for was looking for the frog while was standing on a rock. And then suddenly a deer charged at him and the dog and pushed them off a cliff and they landed in a lake. Then the boy saw the boy saw a chopped tree laying on the ground. And told the dog to be quiet because there they saw a happily a happy looking frog family. (.) Then the boy went back to his with the dog went back to his house.

AHS4

One day or no one night there was a boy and a dog in their room with a frog in a glass and the boy goes to sleep with the dog and the frog climbs out of the glass and escapes. Ahm then in the morning the boy and the dog wonder where the frog has gone so they go and look in the room for the frog ahm but they don't find the frog in the room, so they look out of the window and the dog falls out of falls down. Oh Gott Ahm (.) ahm then the boy saves the dog cause there are glass splitters on the floor ahm and then the boy and the dog ahm call for the frog and they find a beehive and a hole in the ground and the dog is (.) trying to (.) do something with the beehive and then the bees ahm attack him because the beehive fell down. Ahm. (.) then the boy climbs in a tree and a owl owl comes out and the bees ahm go and follow the dog or fly and is following the dog ahm. Then the owl ahm (.) ahm scares the boy away and the boy climbs on a big stone and then a reindeer ahm or the boy is on the head of the reindeer. (.) ahm and the reindeer goes to a cliff and throws them down and they land in a sea or pond and then they hear something in the tree and then they listen and (.) they find ahm two frogs and then their family comes out and then they find their frog from before and say goodbye to the frog family.

AHS5

Ahm a boy found a frog and this day (.) watched and he watched it on a in the evening before he go to sleep. Ahm, he went (.) to his bed to go sleep and the frog climbed out of glass ahm and in the morning he (.) can't find his frog so (.) they (.) are searching for him or he is or sh- ahhh.(.) they searching for him. They can't find it, so they look out of the window, but the dog fell out of it (.) ähm the dog went out of his house to ahm to pick his dog up and they go out to search ah anyways. They find ah (.) Ich weiß nicht wie das heißt. And went to it to saw what's in there (.) There was a (.) hole with an animal (.) yeah. They were looking into a into a tree but there was only a (.) oil? (.) They (.) searched more and more but they can't find him and climbed rocks and anything but there was only a (.) Reh? . Äh. The fell in leak (.) on the way to find his frog but ahm (.) they can't find it. (.) So there was a tree (.) and behind the tree were his frog with his family and after they find his frog they left at home. Yeah.

AHS 6

At night the boy and his dog (.) ahm the boy looked at his frog in the glass and when the boy was sleeping the dog jumped out the glass and, in the morning, when the boy didn't see the frog, he wanted to find it. So, he (.) ahm he looked out the window (.) and his dog fall out the window and (.) They go looked (.) ahm they went out the house and looked ahm (.) in the forest? ahm they followed the bee to a honeycup and there the boy ahm saw a hole on the ground, but it wasn't his frog (.) ahm. When the boy was (.) looked in a tree his dog were followed by the bees and in the tree, there was a owl and then (.) he run ou- he (.) he was (.) he looked on (.) a rock and there was (.) ahm a (.) there was a rein ahm (.) then the boy and his dog ahm falled in the river and finally he ahm (.) he fall in the river then he heard a voice and finally he found his frog and his frog had a family. Then he took (.) ahm one kid from the frog and went away.

AHS7

Okay so one day at night ahm a little dog and a boy ahm sat in their room and were watching a were looking at a frog in a glass. After they were asleep the frog went out of the glass and was just gone. Ahm (.) In the morning, (.) ahm when they both woke up, they looked at the glass and the frog was gone. Ahm (.) ahh (.) the boy took his ahm (.) t-shirt and (.) took it on and while he (.) while he did that his dog put his head in the glass and his head stuck in it. Ahm then they both went to the window and screamed (.) where and screamed that the frog should came come back. Ahm (.) But (.) ahmm then the dog fell out of the window. (.) After the little boy sa- saw that his dog felled out of the window he also get out of the window and they went into the park and screamed and looked for their frog. They went into the forest and were both looking for the frog ahm (.). The dog was looking by the tree and the little boy was looking on the ground. Ah but then the little boy was like attacked by a mouse and ahm the dog woke the dog (.) made the bees angry. (.) After that the boy looked into the looked by the tree and but he didn't know that in that tree ahm lived a (.) a bird and he fell down from the tree cause the bird fl- flied out of it. And the dog was attacked by the by the bees, and it was running away (.) and as the little boy was standing on a rock and was screaming like "Where are you, frog?" he (.) he felled on a reindeer and stucked in his like ears. (.) The reindeer was also a little bit scared, so he ran away to

the top of the mountain and (.) and throw the boy down of the mountain. They both fall into a river and (.) and the dog landed on his head on the boy's head. And then the little boy said that the dog should be quiet cause I think he heard something (.) and yes, he really heard something. He looked behind the (.) broken tree and saw the frog's the frog with his big family he took his own frog with him back home and said goodbye to the big frog family.

AHS8

Okay, one evening the boy his dog were watching a fr- a frog were watching their frog [...]. And (.) but they were so tired they have slept they have slept on the bed leaving the jar open so th- so that the frog can escape. So, the frog took his chance his only chance and esc- and had escaped to the window. In the morning the dog and his the kid and his dog woke up but the- and saw that the frog had escaped. "Oh no!" the boy shouted "froggy is missing". Ahm the little kid and the dog (.) have (.) the little boy and his dog (.) looked for the frog in the room every- looked for the frog everywhere but they didn't find them. The dog got stuck in the jar the frog had been. The little dog ah was also looking for the frog and had and was and had stuck his head in the jar. Ahm (.) then the little boy had an idea to look for him outside. And so, he shouted to the window "Froggy froggy, where are you?" and also the dog jumped on the window to on the fence to see where the frog was but suddenly, he ah (.) fell down and broke the jar. The little boy got a little bit angry at his dog, so the dog tried to ah the little boy the dog tried to calm him down by licking him. As the little boy calmed a little bit down, they went looked for the frog outside. When they saw (.) Then they saw then they saw a tree with a lot of bees on it and the bee's home. So, they went near the tree and (.) and shouted "Frog, Frog, where are you?" and the little kid shouted "Frog, Frog where are you?" but they didn't found him. Äh instead, they found an angry hamster who had bitten the kid and ran away. The dog was asking the bees ah by (.) the the dog was asking the bees where the frog had be- ah if they had see- if they had seen the frog. And and clumsy as it is as he is he accidentally let the bees house drop or he dropped, and the bees flew out of th- flew out of his home angrily of course (.) angrily of course and tried to ah sting him. While that little boy was looking for the frog in another tree a big tree a big one and saw a hole in the tree and shouted for the frog but instead of the frog an owl, he found an ow- an angry owl sh- ahm (.) who pushed him down the

tree. While that while that the saw a (.) a swarm of bee passing by chasing his little dog but the owl (.) but the little boy hadn't noticed it and because he was chased by the owl. He climbed the a big rock and shouted for his for the frog and then suddenly a (.) but suddenly a mysterious animal had picked him up and pushed him down to the lake. His dog has pushed him and his little dog down the lake. (.) The little boy shouted for help but nobody heard (.) The little boy and his boy fell down fell down in a lake and had found a (.) and hear- and suddenly he heard a sound. He said to his dog to be quiet so he can hear better. He looked over and saw a (.) a tree that had felled down and was a piece of th- a a piece of tree that had felled down and no he said to his dog to shut up to be quiet so he can hear better. Then (.) he looked over to and saw two frog parents with their kids. The boy and the dog took one of their kids (.) The boy found out that the frog he had locked up was a a father a father frog of seven frogs (.) no eight frogs se- nine frogs. So, the little kid didn't want to take the father away, so he took one baby one baby frog and said bye to the family. The family watched him go. The End.

AHS9

It was night-time and the boy, and his dog are looking at a frog in a glass bottle and after after a time the boy and his dog fell asleep and (.) the frog wak- walked out the glass bottle. At the morning the boy and his dog (.) realized that the frog isn't in the bottle and th- then they are searching for the frog in their whole room, but they didn't found him. (.) Then the boy (.) looked out the window (.) then the dog fell off the window and the boy looks very confused. (.) The glass bottle the glass bottle broke at the floor and the boy looked angry at at his dog. The boy they are still searching for the frog and on this picture, we are seeing a forest with a beehive. (.) The dog was starring at the beehive and the kid the boy was looking in a hole. (.) And out of the hole there came a little (.) rat hamster out and the dog suddenly ah the beehive fell down the floor and a lot of bees came out. (.) The boy climbed on a tree and suddenly a owl came out and the boy fell off. The dog was running away from the from th- a lot of bees and and the next picture the boy (.) the owl was following the boy and the boy was very confused and he climbed on a tree. But suddenly the the boy (.) was standing on the (.) cattle cattle. The the cattle was going near on the edge and pushed them off the edge. The boy and the dog was falling into a river and suddenly the boy hear a frog

noise and the boy was telling to his dog that he has to be quiet. (.) They climbed over the tree stem and they're they're seeing there are [...] of two frogs and a lot of baby frogs so they realized they had a family. Then the boy took his frog and went home.

AHS10

Ahh a little boy has got two pets a dog and a frog. Ah but during the night the frog jumped out of his glass and in the morning he disappeared. So, the little boy put on his clothes and shoes and was going to look ah was going to looking for the frog. (.) Ahm he was going in a forest but unluckily the dog ahm has found a bee nest and he has make it to fall on the ah on the floor so the bees was attacking him and his ahh and the little boy. Ahm (.) The little boy fell off a huge tree (.) and bees was attacking him. Ahm he was climbing up a huge rock and on the top on a (.) he was climbing on a huge rock but unluckily he stepped on a reindeer's head and the reindeer got ahm got scared so he pushed him and his dog ah in a small lake. Ah nearby a dead tree when the boy was looking behind the dead tree, he found a huge frog family frog family and his dog and so he took his frog and went home.

AHS11

A boy ah set with his dog in his room and watched a frog ahh a frog how he sa- sit in a bottle and then they went sleep the dog and the boy and then the frog came out and then the boy and the dog found out that the frog wasn't there. Then the boy ah put his clothes on and opened the window and looked for the frog and the dog felled off the window. And then the boy caught the dog and then they went together to search the frog then they saw a wasp wasps and they followed them to their nest. Then the dog played with them and then the nest felled off the tree. And then they the- the boy searched in a tree hole for the frog but then a owl came out and the dog ah run away from a wasp and the boy run away from the owl. And then he climbed at the top of a rock and then a big animal with then a big animal ah caught the dog with [...] mouth [...] and then the boy run away fell off a cliff and then they fe- they both felled in a sea the dog and the boy. Then the boy heard the frog and find (.) find him but not him alone because the frog was with his wife and his kids and then the boy ahh took a kid from the family and went in go away went away.

AHS12

A boy was playing with his frog and dog in his playroom ah [...] in the in the night the frog was going out [...] of the frog glass and the boy and the dog noticed that. They was looking everywhere and go out look out of the window and ah go out. (.) They're looking everywhere for the frog and go and go to the forest next to the house. When the dog was finding ah bee nest and (.) was finding a bee nest and screamed the bee nest because and it. Darf I nuamoi darf I nuamoi den Satz von vorne?. They was looking for the frog and saw next to the forest a tree with a nest. (.) The dog was looking for the dog was looking for the nest and [...] and the nest fall down the tree. They're running away and climb on [...] and climb on a tree ah the boy was running away and climb on a tree and fall fall down the tree because a owl punch him down. Dog was running away the dog was running away the dog was running away, and the boy was running away too. He climbed on a rock and go and and go on a deer and ride the deer to a cliff and fall down the cliff with his dog. They're landing in the water and hear a noise ah behind th- behind the cut- cutted tree. They they look look for the tree and saw the frog with his family they take the frog and go home.