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# AN ANALYSIS OF INFORMATIONAL CONTENT IN A DESCRIPTIVE NARRATIVE

# TASK COMPLETED BY PEOPLE WITH APHASIA

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## HONORS PROJECT

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**Introduction**

**<u>Aphasia: Characteristics and treatment</u>**

Speech and language skills are interactive tools used among interlocutors.  These tools are used to express wants, needs, opinions, and ideas.  Without the use of speech and language, people may not have the ability to connect with one another or to communicate with family members, friends, coworkers, and neighbors.  Participating in conversation creates a higher quality of life (Corsten, 2015).  This quality of life can be diminished by the onset of a stroke or traumatic brain injury (TBI).  A stroke or TBI may be the cause of an acquired language disorder.  "Acquired language disorders after stroke are strongly associated with left hemisphere damage" which houses the language portion in the brain (Gajardo-Vidal, 2018).

A type of acquired neurogenic language disorder is aphasia (Corsten, 2015).  This disorder can affect many areas of life including comprehension skills, speech production, and narrative story telling.  Aphasia occurs in about 30% of patients who experience a stroke (Corsten, 2015).  There are two different types of strokes, ischemic and hemorrhagic.  These two types of strokes cause the blood in the brain to either cease to flow (ischemic) or bleed throughout (hemorrhagic) (Hankey, 2016).  Although aphasia can be a result of either ischemic or hemorrhagic strokes, research has shown ischemic stroke recovery occurs earlier and faster than hemorrhagic strokes (Sinanovic, 2011).

There are various types of aphasia each of which is associated with a different constellation of abilities and deficits.  All of the participants within this current study have acquired fluent aphasia.  Fluent aphasia has some difficulties including phonological impairments, and lexical-semantic difficulties (Glosser, 1990).  More specifically, researchers have recognized frustration with coherence and cohesion in conversation and narrative story

telling among people with fluent aphasia (Glosser, 1990).  Cohesion can be described as

determining meaning between events of conversation or narratives (Glosser, 1990).  Fluent

aphasia may have a great negative affect on communication.  This type of aphasia typically does

not affect speech articulation abilities.  Because of this, PWA will have the capability to express

words for a story but may not understand the meaning or connection within the story.

It is important to begin treatment as soon as possible for stroke patients as the greatest

amount of recovery occurs the first three months after the onset of stroke (Sinanovic, 2011).

Various professionals work with patients after a stroke depending on the type and severity of

impairment.  One type of professional that work close with stroke patients who have an acquired

language disorder are Speech-Language Pathologists (SLP).  SLPs treat individuals with speech

and language disorders.  They also work with people who have cognitive impairments such as

memory, problem solving, and deductive reasoning skills.  Treatment strategies can be used for

people with aphasia (PWA) to enhance speech and language skills.  Before treatment can be

implemented, SLPs have to determine goals for the client to work on and modify those goals as

therapy progresses over a period of time.  An example of a long-term goal may be teaching

techniques for improving story telling skills.

**<u>Narrative analysis</u>**

Narrative story telling shapes communication abilities as well as impacts experiences by

expanding upon imagination (Schiffrin, 2010).  Communicators are able understand a story by

using visual analysis and mental imagery.  Both of these components are complicated processes

that include memory, attention, and analytic skills (Commodari, 2019).  These skills are used

when listening and analyzing a story.  In addition to this, communicators telling a story can use

vocabulary, sequencing skills, and memory.  These skills begin to develop at a young age as

narratives help children learn logical, temporal, and causal relationships between events that occur (Duinmeijer, 2012).  Narratives drive skills such as knowledge of the world or using inference or critical thinking to fully understand the message (Duinmeijer, 2012).  Different types of narratives shape one's thinking about expectations and opinions (Schiffrin, 2010).  As noted, there are vast amounts of skills required to create and share a narrative.  When one of these skills is impaired, the narrative may lose its meaning or context.

There are many frameworks for analyzing the structure of narratives.  Vladimir Propp, writer of *Morphology of Folk Tale*, created 31 functions that categorize the sequencing of a plot.  Within this book, Propp describes the summary of each function, the definition, and common signs to look for within a story (Propp, 1968).  For example, the first function is absentation.  The function of this is a member of the older generation becoming absent whether through death, leaving the home, or going on a journey (Propp, 1968).  These functions will be utilized and identified during this study to understand common function features among PWA.  However, only 16 of Propp's functions are used within the story of Cinderella (Martinsen, 2011).

Another framework for analyzing narratives is that used by SLPs and teachers.  This framework is known as 'story grammar.'  When describing story grammar, SLPs and teachers determine whether or not seven components are present in the plot of a story.  This will allow for the pieces of the story to connect and draw conclusions and meaning.  The components of story grammar include setting/character, the initiating event, the internal response, the internal plan, the attempt/action, direct consequences, and reactions.  These are all typically in chronological order.

**Methods**

**Database**

AphasiaBank is an online database used by aphasia researchers.  The database, includes videos of PWA completing various communication and language tasks such as naming pictures, talking about the stroke that caused their aphasia, and telling a familiar story.  The PWA featured in the database were allocated pseudonyms within this system and vary by age, gender, type of aphasia, socioeconomic background, education, etc.

**Participants**

For this study, I chose to focus on the narratives produced by people with fluent aphasia.  Although people with fluent aphasia have difficulties with language production or comprehension, they typically exhibit satisfactory skills in revealing meanings (Glosser, 1990). This is important for story narrative because the participants use meanings throughout the story to synthesize connections.  If I were to use participants with other types of aphasia, speech may not be cohesive or intelligible.  I randomly selected 10 participants with fluent aphasia from AphasiaBank.

**Narrative recordings and transcripts within AphasiaBank**

The PWA who agreed to allow their recordings to be housed were asked to complete a variety of communication tasks including telling a familiar story.  The 'Cinderella' story was chosen for this collection.  Each PWA was prompted to tell the story according to a uniform procedure.

Once the PWA had told the Cinderella story, the video was transcribed, and the transcriptions were uploaded onto AphasiaBank.  The transcription system used provides information about the utterances produced by PWA while they are engaged in storytelling.

Additionally, the transcripts indicate when the participant produced a nonword, semantic, or

formal error.  A nonword error would be coded when a participant produces a nonsense word

that has similar sounds to the intended/target word.  A semantic error occurs when the target

word and actual word are similar in terms of their meaning.  For example, a participant might

say 'dog' for 'cat.'  A formal error occurs when the target word and actual word are similar in

terms of their sounds.  An example of this is producing 'cap' for 'cat.'  Each of these errors may

occur in people with fluent aphasia but, the target word can be interpreted correctly because

the error has similar sounds or meaning.

I reviewed the Cinderella narratives produced by these 10 PWA and extracted the

relevant transcripts from the database.  These transcripts were then submitted for further in-

depth analysis.

*Figure 1* provides an example of a transcript found in the database.  It shows

participant's CMU01a retelling the story of Cinderella.  Each utterance produced by the PWA is

denoted and proceeded by '*PAR:'.  The facilitator of the session is indicated by '*INV:'.  If an

error was made, the target word is provided as such [:_____].  An example of this can be

found in line 227 when the participant says "sipper" instead of "slipper."  The target word is

provided next to "sipper."

| | | | Figure 1 |
|---|---|---|---|

| | | |
|---|---|---|
| 212 | @G: | Cinderella |
| 213 | *PAR: | well ‡ <Cinderella was &-uh a> [//] &-uh Cinderella is a &-um nice |
| 214 | | girl but she worked so hard . |
| 215 | *PAR: | and the &s stepmother is mean for [: to] [* s:r:prep] her . |
| 216 | *PAR: | and anyway <the the> [/] &-um the &s sue [: two] [* p:w] sisters |
| 217 | | wanna go to the ball . |
| 218 | *PAR: | <and and and> [/] &-um and the &-um &s sue [: two] [* p:w] sisters |
| 219 | | went to the ball . |
| 220 | *PAR: | and then I think that Cinderella has a [/] &-um a &-uh +... |
| 221 | *PAR: | I don't know but &-um she &-uh went to the ball . |
| 222 | *PAR: | and &-uh <the the> [/] &-uh the prince has a [/] a glass sipper |
| 223 | | [: slipper] [* p:w] I think . |
| 224 | *PAR: | and then the [/] the &p prince wants to know &ha &h &-uh who fɪps@u |
| 225 | | [: fits] [* p:n] the +//. |
| 226 | *PAR: | no ‡ &f &f &f the &-uh pɪnts@u [: prince] [* p:n] wants to know &f |
| 227 | | &sh &-uh the [//] who the sipper [: slipper] [* p:w] fits . |
| 228 | *PAR: | and <the the> [/] the two sisters wanna go and [/] &s and try on |
| 229 | | the sippers [: slippers] [* p:w] but no &=head:shake . |
| 230 | *PAR: | but <it was Cinderella that> [/] &-uh [x 3] Cinderella [//] it was |
| 231 | | &-uh Cinderella that fits the glass sippers [: slippers] [* p:w] . |
| 232 | *PAR: | and &w &w they [/] &h &h &-uh we had +//. |
| 233 | *PAR: | no . [+ esc] |
| 234 | *PAR: | they live hɛvrɪ@u [: happily] [* n:k] ever after . |
| 235 | *INV: | okay . |
| 236 | *PAR: | &=laughs . [+ exc] |

## Analysis: Propp's framework

My analysis of the narratives was influenced by Propp's approach to classifying the most common elements of fairytales (further information on Propp's system can be found in *Morphology of Folk* Tale).  According to Propp, fairy tales feature 31 elements, each of which fulfills a specific function.  I was able to identify 11 Proppian elements within the traditional Cinderella narrative.  Each of these elements is defined and described below.

- *Absentation* is the loss or departure of a character within the story.  In this case, Cinderella's father passes away.

- *Interdiction* is an emphasis on either continuing or discontinuing an action. Within the story of Cinderella, this element occurs when the stepmother urges Cinderella to clean and be the maid of the house.

- *Trickery* describes an event in which one character deceives another.  In regard to the Cinderella story the villain, the evil stepmother, promises Cinderella if she cleans, she may go to the ball.

- *First Donor Function* occurs when the protagonist is tested and receives help from a magical agent or helper.  In this story, the stepsisters tear Cinderella's dress so she cannot go to the ball.  Cinderella then receives help from the Fairy Godmother who turns the animals into helpers and provides a dress for Cinderella.

- *Departure* occurs when the character embarks on a journey.  In this particular study, we will identify this as Cinderella departing for the ball.

- *Hero is Pursued* would be identified as the hero being pursued by another character.  Within the story of Cinderella, we have identified this as the prince finding the girl who fits the glass slipper.

- *Hero is Recognized* occurs when another character identifies the hero based upon a mark or indicator within the story.  Cinderella is recognized when she tries on the glass slipper and it fits.

- *False Hero Presents Unfounded Claims.*  This step involves another character other than the hero presenting an object in order to win a prize or item.  For our purposes, we have identified this function as the stepsisters trying on the glass slipper.  They assume false identities in order to win the prince's heart.

- *Solution,* according to Propp, would be the hero completing the task or the journey.  In terms of this study, we have identified this task as Cinderella escaping the locked tower with the help of her animal friends.

- *Wedding.* We characterized this function by participants indicating Cinderella and the prince's marriage or using the words "happily ever after."

## Analysis: Story grammar

I also used the story grammar framework to analyze the narratives.

- *Setting and Characters:* Cinderella's role in the house, the absence of her father, and the introduction of the evil stepmother.

- *Initiating Event:*  Several initiating events occur within most narratives.  The daughters being invited to the ball and Cinderella's clothes being torn are both initiating events.

- *Internal Response* occurs in response to the initiating event.  In Cinderella, the internal response occurs with the introduction and help of the Fairy Godmother.

- *Internal Plan* involves characters' attempts to deal with events in narratives. The internal plan would include the ball and the prince taking action to find the girl who fit the glass slipper.

- *Direct Consequences* occurs as a result of the internal plan.  The villain creates more problems for the hero after a successful attempt at their journey.  In the story of Cinderella, direct consequences would be defined as Cinderella being locked away in a tower and the stepsisters trying to fit into the glass slipper.

- *Final Reaction* would be Cinderella fitting the slipper and the wedding between her and the prince.

**Analysis: Processing narratives**

       I reviewed each of the transcriptions on AphasiaBank and isolated the portions of the

narratives that best aligned with the elements described in the frameworks described above.  In

some instances, a given PWA did not produce all of the elements.  Once I had identified the

Proppian and story grammar elements in each of the narratives, I entered the utterances into a

spreadsheet.  The processed narratives appear in *Figure 2.*

**Figure 2**

### CMU01a

| Age of Participant | Years of Education | Cinderella Steps | Propp's Functions | Story Grammar Component |
|---|---|---|---|---|
| 79.7 | 12 | 1. Cinderella is nice but worked hard | Interdiction | Setting/Character |
| | | 2. Stepmother is mean | Trickery | Setting/Character |
| | | 3. Two sisters wanted to go to the ball | | Initiating Event |
| | | 4. Cinderella went to the ball | Departure | Internal Plan |
| | | 5. Prince has the glass slipper | Hero is Pursued | |
| | | 6. Prince wants to know who it fits | Hero is Pursued | Attempt/Action |
| | | 7. Two sisters want to try on the slipper | Unfounded Claims | Direct Consequences |
| | | 8. Cinderella fit the glass slipper | Hero is Recognized | Reactions |
| | | 9. Happily ever after | The Wedding | Reactions |

### Elman13a

| Age of Participant | Years of Education | Cinderella Steps | Propp's Functions | Story Grammar Component |
|---|---|---|---|---|
| 76.7 | 16 | 1. Cinderella was a maid | Interdiction | Setting/Character |
| | | 2. There was a castle that they went to | Departure | Initiating Event |
| | | 3. The young man at the ball was at the castle | | Setting/Character |
| | | 4. Cinderella met the prince | | Internal Plan |

### Scale32a

| Age of Participant | Years of Education | Cinderella Steps | Propp's Functions | Story Grammar Component |
|---|---|---|---|---|
| 69.4 | 22 | 1. The man and Cinderella let the woman and her family live there | | Setting/Character |
| | | 2. The three daughters take on the whole place | Absentation | Setting/Character |
| | | 3. Cinderella is left in the basement and had to do all the work | Interdiction | Setting/Character |
| | | 4. The matron said there's a ball | | Initiating Event |
| | | 5. The daughters were going but not Cinderella | Trickery | Internal Response |
| | | 6. The 'sorcerer' gave Cinderella a 'wonderful gown' | Receipt of agent | Internal Response |
| | | 7. The prince said this is good | | Internal Plan |
| | | 8. Everything goes poof | | Internal Plan |
| | | 9. They found the slipper | Hero is pursued | Attempt/Action |
| | | 10. It wouldn't fit the 'three' daughters | Unfounded Claims | Direct Consequences |
| | | 11. Cinderella had the right foot | Hero is Recognized | Reactions |
| | | 12. She won | The Wedding | Reactions |

### Fridriksson05a

| Age of Participant | Years of Education | Cinderella Steps | Propp's Functions | Story Grammar Component |
|---|---|---|---|---|
| 58.3 | 12 | 1. Cinderella was a beautiful princess | | Setting/Character |
| | | 2. Her stepsisters made her do work all the time | Interdiction | Setting/Character |
| | | 3. Cinderella tried to go to the ball | Trickery | Initiating Event |
| | | 4. The stepsisters tore her clothes | First Donor Function | |
| | | 5. The fairy godmother came in and fixed her | Receipt of Agent | Internal Response |
| | | 6. She has to be home at midnight | Hero Returns | Internal Response |
| | | 7. She loses her shoe | | Internal Plan |
| | | 8. She had to get out of the room her stepsisters locked her in cause they were trying on the shoe | Unfounded Claims | Direct Consequences |
| | | 9. The mice helped her escape | Solution | Direct Consequences |
| | | 10. Cinderella tried on the shoe and it fit | Hero is Recognized | Reaction |
| | | 11. The prince married her | The Wedding | Reaction |

### Williamson18a

| Age of Participant | Years of Education | Cinderella Steps | Propp's Functions | Story Grammar Component |
|---|---|---|---|---|
| 60.3 | 12 | 1. Cinderella grew up with her dad, "mother in law" and two daughters | Absentation | Setting/Character |
| | | 2. The children were rude and Cinderella took care of everything | Interdiction | Setting/Character |
| | | 3. Someone had a wand | Receipt of Agent | Internal Response |
| | | 4. She created Cinderella a new dress | Receipt of Agent | Internal Response |
| | | 5. Turned the rats into fake people | | Internal Response |
| | | 6. Cinderella drove to the 'white house' | Departure | Initiating Event |
| | | 7. Cinderella was dancing but ran away cause it was time to close | Hero Returns | Internal Plan |
| | | 8. Cinderella lost her shoe | | Internal Plan |
| | | 9. Man went to find Cinderella | Hero is Pursued | Attempt/Action |
| | | 10. Happily ever after | The Wedding | Reaction |

### Whiteside05a

| Age of Participant | Years of Education | Cinderella Steps | Propp's Functions | Story Grammar Component |
|---|---|---|---|---|
| 30.9 | 16 | 1. Man was a widow and got engaged to a mean woman with two kids | Absentation | Setting/Character |
| | | 2. Dad died | | Setting/Character |
| | | 3. Mom made Cinderella a 'slave' 'maid' | Interdiction | Setting/Character |
| | | 4. Years later the prince needs to marry someone so he brings all the single women together | | Initiating Event |
| | | 5. Cinderella tries to go but gets her dress ruined | First Donor Function | Initiating Event |
| | | 6. Cinderella was sad but the fairy godmother came with a pretty dress and carriage but she has to be hon | Receipt of Agent | Internal Response |
| | | 7. Cinderella went but had to go so the slipper was left behind | Departure - Hero Returns | Internal Plan |
| | | 8. They're trying to figure out who the slipper fits | Hero is Pursued | Attempt/Action |
| | | 9. Cinderella was 'grounded' but the rats got the key | Solution | |
| | | 10. She tried on the slipper and it fit | Hero is Recognized | Reaction |
| | | 11. Happily ever after | The Wedding | Reaction |

### Star03a

| Age of Participant | Years of Education | Cinderella Steps | Propp's Functions | Story Grammar Component |
|---|---|---|---|---|
| 85.7 | 17 | 1. Cinderella was the maid of the house | Interdiction | Setting/Character |
| | | 2. There was a stepmother and two sisters who were 'angry' at Cinderella | | Setting/Character |
| | | 3. Cinderella was a big deal with the prince | | Internal Plan |
| | | 4. The prince had them at the table and Cinderella had to tell him something | | |

| | | Williamson05a | | |
|---|---|---|---|---|
| **Age of Participant** | **Years of Education** | **Cinderella Steps** | **Propp's Functions** | **Story Grammar Component** |
| 74.6 | 12 | 1.  The two stepdaughters were arguing about who's going to the ball | Trickery | Initiating Event |
| | | 2.  The fairy godmother is a good fairy | Receipt of Agent | Internal Response |
| | | 3.  The other girls look nice but tear Cinderella's clothes apart | First Donor Function | Initiating Event |
| | | 4.  The fairy comes in | Receipt of Agent | Internal Response |
| | | 5.  Cinderella goes to the ball but has to be back by midnight | Departure | |
| | | 6.  She dances with the prince | | Internal Plan |
| | | 7.  Midnight comes and she has to leave | Hero Returns | |
| | | 8.  She runs out and left her slipper | | Internal Plan |
| | | 9.  They are trying to find who the slipper fits | Hero is Pursued | Attempt/Action |
| | | 10. The other sisters tried it on and it didn't fit | Unfounded Claims | Direct Consequences |
| | | 11. It fits Cinderella | Hero is Recognized | Reactions |
| | | 12. They get married | | Reactions |
| | | 13. Happily ever after | The Wedding | Reactions |

| | | Thompson13a | | |
|---|---|---|---|---|
| **Age of Participant** | **Years of Education** | **Cinderella Steps** | **Propp's Functions** | **Story Grammar Component** |
| 64.7 | 22 | 1.  Cinderella is the maid | Interdiction | Setting/Character |
| | | 2.  The woman is very unattractive, but Cinderella is attractive | | Setting/Character |
| | | 3.  Cinderella 'longs to be a top-ranking aristocrat' | | |
| | | 4.  Cinderella worships the two girls, but they treat her bad | | |
| | | 5.  Cinderella has a dream that she longs to have their lifestyle | | |
| | | 6.  She pretends to be one of the daughters but their shoes do not fit her | | |
| | | 7.  They are too big for Cinderella | | |
| | | 8.  She is dressing and pretending to be the girls | | |
| | | 9.  (mentions the man but then mentions the little animals, is unsure how they relate to the story) | | |
| | | 10. The man is an aristocrat and notices she has fine clothes on | | |
| | | 11. The shoes do not fit her though | | |
| | | 12. He knows she is not the desired one, but she is attractive | Hero is Recognized | |
| | | 13. He falls in love with her | | |
| | | 14. Cinderella is finally accepted | | Reaction |

| | | Alder21a | | |
|---|---|---|---|---|
| **Age of Participant** | **Years of Education** | **Cinderella Steps** | **Propp's Functions** | **Story Grammar Component** |
| 36 | 16 | 1.  Cinderella had sisters and a mom that were cruel | | Setting/Character |
| | | 2.  Cinderella is very sweet but has to work | Interdiction | Setting/Character |
| | | 3.  They open up the letter to go to the castle | Trickery | Initiating Event |
| | | 4.  Cinderella wanted to go | | |
| | | 5.  She is getting dressed and the sisters and mom tore her clothes apart | First Donor Function | Initiating Event |
| | | 6.  The animals get switched into something else | Receipt of Agent | Internal Response |
| | | 7.  There is a carriage and Cinderella looks beautiful | Receipt of Agent | Internal Response |
| | | 8.  She goes to the ball and dances with the prince | Departure | Internal Plan |
| | | 9.  It is 12:30 so she has to say goodbye | | |
| | | 10. She is running away and the glass slipper comes off | | Internal Plan |
| | | 11. Cinderella is 'plain' the next day | Hero Returns | |
| | | 12. The man brings the shoes but they do not fit the sisters | Hero is Pursued - Unfounded Claims | Attempt/Action - Direct Consequence |
| | | 13. Cinderella comes in and the shoe fits | Hero is Recognized | Reaction |
| | | 14. They get married | The Wedding | Reaction |

## Results

The main question of this research is, which elements of a widely known story do PWA include when they are asked to produce a narrative?  To answer this question, I used two frameworks to analyze narratives produced by 10 people with fluent aphasia.  Results based on the application of each of the frameworks are provided below.

*Figure 3* represents the data derived from applying Propp's framework to the narratives. As can be seen, the interdiction element was included by 9 out of 10 participants, with 9 participants indicating that Cinderella was a maid who completed domestic chores.

**Figure 3**

## Propp's Functions
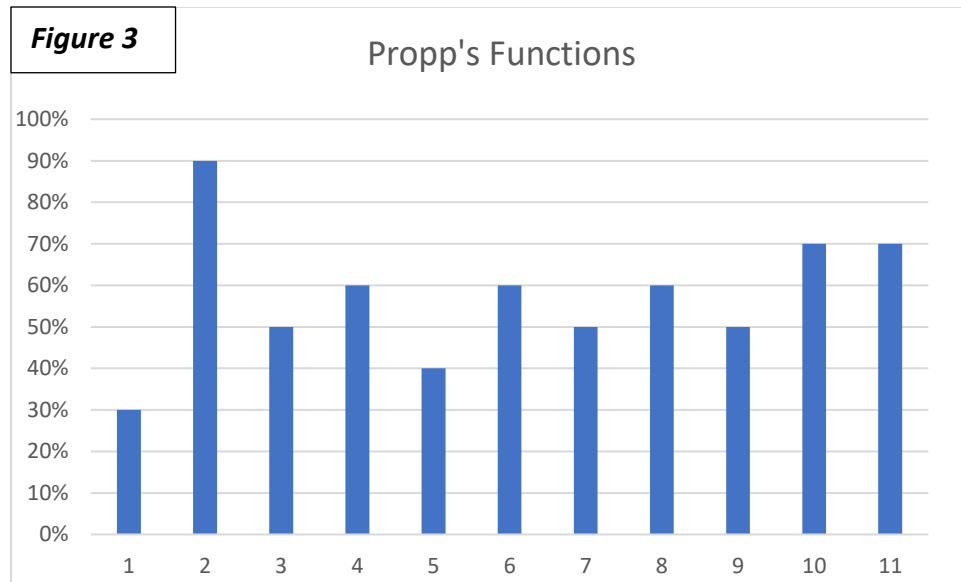
**Key**
1 = Absentation
2 = Interdiction
3 = Trickery
4 = Departure
5 = First Donor Function
6 = Receipt of Agent
7 = Hero Returns
8 = Hero is Pursued
9= Unfounded Claims
10 = Hero is Recognized
11 = The Wedding

**Figure 4**

## Story Grammar Components
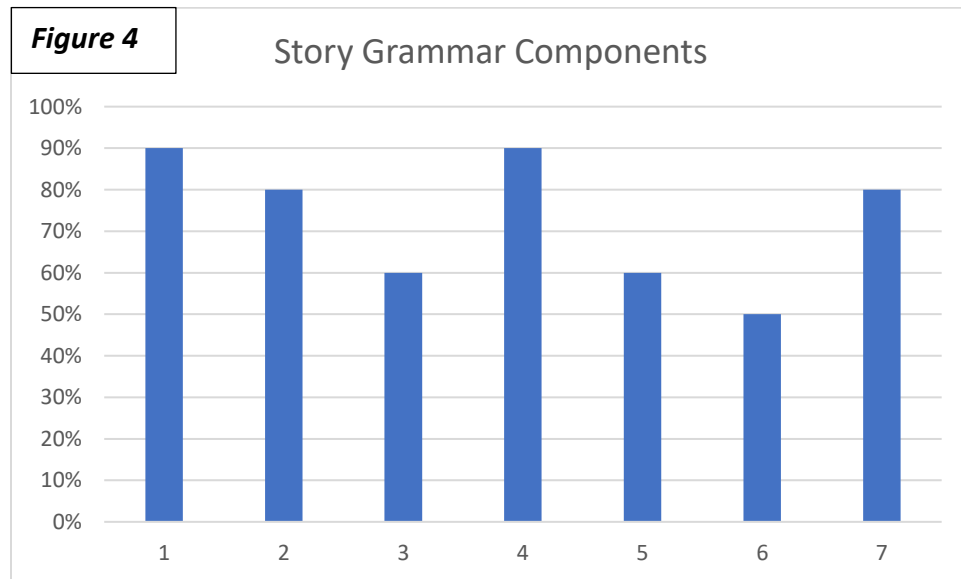
**Key**
1 = Setting/Character
2 = Initiating Event
3 = Internal Response
4 = Internal Plan
5 = Attempt/Action
6 = Direct Consequences
7 = Reactions

The story elements for both the functions and components are in chronological order of the story.  If we were drawing conclusions upon these 10 individuals and the elements they have included, we could say that the most memorable part of the story of Cinderella is that she is a maid.  When we compare this to the story component in *Figure 4,* setting/character was also included for 9 out of 10 participants.  The interdiction function of the story relates to the setting/character because Cinderella being a maid describes the character of Cinderella at the

beginning of the story and establishes the setting of the story.  Additionally, the participant who

did not include a function of interdiction is the same participant who did not include the

setting/character component.  Perhaps these two elements connect with one another in terms of

storytelling.

The next two functions that were included among 7 out of 10 participants are the hero

being recognized and the wedding.  For the purposes of this study, we indicated that the wedding

function was used if the participant included the words, "happily ever after."  These two

functions are the last two within the story of Cinderella and would be the end or conclusion of

the story.  If we were comparing Propp's functions to story grammar components, then the

reactions component would be the second most used among the participants.  The internal plan

was included for 9 out of 10 participants which would be the most used along with the

setting/character.  The reaction was used after these two components 7 out of 10 times.  The

reactions include when Cinderella tries on the slipper and the wedding.  Again, these match the

same functions that Propp lays out.

If there was a trend line for the story grammar components, the three most used

components were found at the beginning, middle, and end of the story.  Students learn story

structure and narrative story telling skills at a young age.  Narratives can be defined with specific

elements including an introduction, setting, episodes, and solution (Duinmeijer, 2012).  These

plot developments are clearly indicated by the 10 participants within this study.  Although the

participants may not have included every story element, grouping these individuals together

shows main plot points are important and are most commonly remembered.  It cannot be

determined as to why these participants included some aspects and not others.

**Discussion**

It is noted that not every step described by the participant can be labeled by a function or component.  One of the most interesting cases of this within this particular study was participant Thompson13a.  This participant had the highest number of completed years of education tied with Scale32a.  However, the storyline used does not necessarily follow the story of Cinderella indicating that Propp's functions and story grammar components could not be identified for most of the steps.  In addition to this, this participant in particular used the highest level of vocabulary referencing Cinderella as a "top ranking aristocrat."  This individual is a great example of how fluent aphasia affects cohesion and lexical-semantic skills.  This skill focuses on the how morphemes can be meaningful and relate to other morphemes to understand a sentence or concept (Lieber, 2004).  Cohesion and aligning the events to one another is very important to note with this particular individual.  Although Thompson13a did not include elements of the story of Cinderella such as going to the ball, all of the parts of the story coordinate with one another.  Even if this was not the story of Cinderella, the participant still told a story.  I could not assign functions and components to this story properly because it is inconclusive as to what story line this participant is following.  The beginning, middle, and end as well as character and setting is not clear for the story Thompson13a has told.  However, all of the events being told within the story relate to one another.

Another point to note with Thompson13a is the high level of education.  Since this individual uses higher level of vocabulary, it may be possible that this vocabulary usage is linked to the level of education.  Although conclusions cannot be drawn from this, this particular individual introduces new questions that may be researched in the future.

If events within a story can relate to one another, SLPs can use that as motivation to include story functions and components during treatment. Comprising a structure for a client to follow along with as they tell stories may improve narrative story telling skills. Based upon the participants in this study, plot structure (beginning, middle, end) is already implemented consciously because 7 out of 10 of the participants included the setting/character, internal plan, and reaction components. For the purpose of this study, it can be concluded that these components are the beginning, middle, and end of the story. First, allowing clients to tell a story without assistance from the SLP will show the level of storytelling skills. Then, SLPs can determine how functions and components can be applied to the skills of the client. The application of these functions and components can teach clients techniques for future story telling use. The client can process each story component before a story is being told. The goal of this is to reinforce a PWA's skills for them to successfully communicate with others.

## Conclusions

It has been determined that narrative tasks are a useful tool for understanding language disorders and future performance for communication (Duinmeijer, 2012). Language and communication skills can be negatively influenced by the onset of aphasia. SLPs as well as the client's and their family and friends determine goals to increase communication skills. By providing techniques and tools for narrating a story, clients may be able to improve language.

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