Effect of Dialogic and Traditional Reading Methods on 6-Year-Old's Storytelling and Drawing Skills [*]

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Abstract

The aim of this study was to determine the effect of dialogic and traditional reading methods on the storytelling and drawing skills of six-year-old preschool children. Dialogic and traditional reading methods were applied to two different groups and the application stage occurred over a 12-week period, where 24 picture books were read. Before and after the application period, children's stories and drawings were analyzed. It was revealed in the findings of this study that a statistically significant difference occurred in the storytelling and drawing skills of children in the experimental group (EG) who were read books through the dialogic reading method while no statistically significant difference was determined for the storytelling and drawing skills of the control group (CG) who were read books through the traditional reading method. It is seen that the use of dialogic reading with preschool children leaded to the development of their storytelling and drawing skills and it is predictable that it will ultimately support the long-term development of their language, cognitive and social-emotional skills.

Introduction

Various skills that children possess may provide a window into their overall level of development, and two skills worth investigating in this regard are storytelling and drawing. Storytelling and drawing skills are very important because they are related to language skills, cognitive and social-emotional development. When children create stories, they use expressive language skills and vocabulary to express the order of events and their relationship in time (Akdağ & Erdiller, 2013). Also, their ability to make logical connections between events and the causes for actions is related to their mental skills (Reilly, Losh, Bellugi, & Wulfeck, 2003), while creating a character, depicting them, and generating an internal response to the characters are related to their social and emotional development (Bamberg, 1991).

The ability of children to reflect on the words they know while drawing (Keskin, 2006) shows that there is a direct relationship between language development, vocabulary, and drawing skills (Toomela, 2002). In addition, children's ability to visualize ideas, concepts, and problems is related to

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their higher levels of thinking and cognitive skills as well as the development of their planning and organizational skills (Cherney, Seiwert, Dickey, & Flichtbeil, 2006). In terms of social-emotional development, children's drawings can be related to positive self-concept and self-confidence (Fox & Schirrmacher, 2014), expressing their feelings (Papandreou, 2014) as well as their ability to perceive and evaluate their environment (Dikici, 2006).

Because of the reasons mentioned above, gaining storytelling and drawing skills is considered not only important but also essential to children's overall development. However, through research carried out in Turkey, it has been shown that Turkish children's narrative skills (Yekeler & Cengiz, 2018) and drawing skills (Dağlıoğlu, 2014) have not reached sufficient levels and that they need support in better developing these skills. It is thought that reading picture storybooks to children can be useful in developing not only their storytelling skills (Umek, Fekonja, Kranjc, & Musek, 2003) but also their drawing skills (Pantaleo, 2014). Also, it is necessary to understand that children's reading literacy has not yet developed during their preschool years, so achieving the highest level of benefit from picture books is directly related to the method used by adults when reading the book.

In the distinction made according to the type of adult-child reading interaction, there are two methods often used, which are dialogic reading that involves having interaction between the adult reader and children, and traditional reading without having back and forth interaction between adult-reader and the children. Dialogic reading is a very popular practice with a specific systematic order (What Works Clearinghouse, 2007). In dialogic reading, children are kept active through a variety of structured questions and feedback where the children in effect learn to be the narrator of the story being read (Whitehurst et al., 1988). In the traditional book reading method, which has been considered the most preferred method for reading activities by preschool teachers in Turkey (Ergül, Akoğlu, Sarıca, Tufan, & Karaman, 2015; Işıkoğlu Erdoğan et al., 2016), a book is read aloud by adults while the children listen passively.

Through a literature review conducted for this current study, no previous research that dealt specifically with both storytelling and drawing skills along with their relationship to different reading methods was identified. The existing studies utilized a single reading approach, only focused on the effects of one specific reading methodology just on the students' storytelling skills (Temiz, 2019; Umek et al., 2003; Zevenbergen, Whitehurst, & Zevenbergen, 2003). Therefore, with this study, it was considered important to better understand the effects of different book reading methods on the development of children's storytelling and drawing skills and to determine which method is the best to develop these two skills. To examine the effects of having interaction or not between the reader and children during the reading process, the dialogic reading method and the traditional reading method were chosen for comparison. Accordingly, the aim of this current study was to determine the effects of dialogic and traditional reading methods on the development of storytelling and drawing skills among 6-year-old preschool children.

Storytelling Skills

In the research literature, storytelling is defined as the ability to describe the characters, materials, and events of a story, to arrange the story events in chronological order as well as to establish a relationship between events and results when creating a story (Roth, Speece, Cooper, & De La Paz, 1996). Stadler and Ward (2005) stated that six-year-old children tend to center on a specific topic and the characters' actions are narrated with causal relationships and the events of the story tend to be correctly ordered. According to another approach posited by Applebee (1978), between the ages of five and six-years-old, children's narratives include a subject, scenario, logical connections, problem situation, and solution (as cited in Paul, 2014). McCabe and Rollins (1994) mentioned that six-year-old children tell a well-formed story that guides the listener and explain the who, what and whom as well as creates and solves a problem situation. It is important for children to create a problem situation for their story to be considered valid and this skill appears to develop around the age of 6-years-old. The central motivation of the story for the events that will occur in the story and the behavior of the characters is the problem situation, and an unmotivated narrative is not considered a valid story,

because this central motivation (problem situation) is considered the most fundamental element of the story (Stein & Albro, 1997). Also, according to Piazza (2003), the key component of the story is the plot and the problem situation is a must in order to create a plot. According to Kemper (1984), stories of children up to the age of six are not causative, but children aged 6-years-old or older have causality in their stories. However, due to the developmental characteristics of children in this age group, more abstract concepts such as '*time*' may not be included in their stories (Yekeler & Cengiz, 2018).

Drawing Skills

As a child ages, they go through a maturation process and development of their drawing skills tend to follow this predictable series of growth stages and patterns. V. Lowenfeld (1947), defines developmental stages of drawing in a fashion that is like Piaget's developmental stages based on natural development (as cited in Golomb, 2004). One of Lowenfeld's developmental stages is the "pre-schematic" period between the ages of 4 and 7-years-old (Golomb, 2004). During the pre-schematic period, children usually begin to draw purposeful pictures as well as they know what to draw before drawing them (Yavuzer, 1995). Furthermore, when drawing people, children tend to focus primarily on drawing the head and face and give careful attention to drawing details of the face. Also, important during this period is the improvement in children's drawing development through the placement of objects in space as well as the area on which their drawing/painting is being done is used more consciously. During the development process, following the age of 5-years-old, the surface area within the created forms of drawings is more often colored in, rather than only being lines. In addition, objects were drawn by children during the pre-schematic period generally consist of geometric shapes (Malchiodi, 1998).

Reading Aloud to Support Storytelling and Drawing Skills

Reading aloud activities are considered as a common activity that can be done to support children's storytelling and drawing skills. According to Peck (1989), the most effective way to support children's storytelling skills development is to read stories to them. Umek et al. (2003) and Temiz (2019) determined that through read-aloud activities children produce more structured stories, can create problems and possible solutions for their stories. Also, according to Dunst, Simkus, and Hamby (2012), reading activities should involve asking open-ended questions, asking a child to make predictions as well as engaging a child in verbal stimulus to support storytelling skills more effectively.

In addition to storytelling skills, Pantaleo (2014) points out that reading picture books aloud can provide an important link between children and art. The picture book illustrations and interpreting these images can provide children with an awareness of art. This process should ultimately lead to improvements in children's visual expression (Akçay & Okur Akçay, 2017) as well as their visual meaning-building skills (Nas, 2014). In addition, children can explore various artistic techniques through a variety of picture books as well as discover alternative ways to depict an object or situation (Duh, 2016), as a result, they may want to express these forms and methodologies in their own paintings and drawings (Gainer, 1982).

The value of read-aloud activities may vary depending on the existence or level of adult-child interaction that occurs (Zauche, Thul, Mahoney, & Stapel-Wax, 2016). In the following sections, the reading methods of traditional reading and dialogic reading are described in more detail.

Traditional Reading Method

The traditional method of book reading is solely the process of reading to a child, with the adult voicing the text aloud (Şimşek, 2017). Traditional reading is also defined as the direct reading of a story without verbal communication between the adult-reader and the child-listener; where in effect, the adult-reader plays an active role yet the children act only as passive listeners (Zevenbergen & Whitehurst, 2003). Therefore, with the traditional reading method, the expressive language of the child cannot be supported, while their receptive language is supported to some extent (Şimşek, 2017).

Dialogic Reading Method

The method of dialogic reading is a shared book reading technique that involves active interaction between an adult-reader and child-listener during the story reading process (Whitehurst, et al., 1988). In the application of dialogic reading, an adult supports the child, as stated in Vygotsky's Sociocultural Theory (Vygotsky, 1978), in a way that the child actively participates in the reading process. Following the zone of proximal development principle, the skills that the child can demonstrate without adult support are improved when appropriate opportunities and support are provided for the child to utilize the entirety of their potential (Zevenbergen & Whitehurst, 2003). As defined by Whitehurst et al. (1988) the set of questions utilized to prompt children's speech are the CROWD (completion prompt, recall prompt, open-ended prompt, wh-question prompt, distancing prompt) questions. Also, the feedback process is structured according to the responses provided by the children with the PEER (prompt, evaluate, expand, repeat) series (Zevenbergen & Whitehurst, 2003).

Studies focusing on dialogic reading tend to be with preschoolers aged 3 to 5-years-old and focus in particular on the language development and word acquisition of children (Bojczyk, Davis, & Rana, 2016; Brannon & Dauksas, 2014; Hargrave & Senechal, 2000; Mol, Bus, De Jong, & Smeets, 2008; Opel, Ameer, & Aboud, 2009; Wasik & Bond, 2001; Wing-Yin Chow & McBride-Chang, 2003). Also, it is emphasized in different studies that children in this age group can recognize their own and others feelings, develop self-awareness and social awareness, and/or show increases in their empathetic social and emotional development with dialogic reading (Cook, Fettig, Morizio, Brodsky, & Gould, 2018; Celebi Öncü, 2016; Daunic et al., 2013; Fitzgerald, Robillard, & O'Grady, 2018). There are also studies stating that these activities increase children'a mental skills such as multi-faceted thinking, establishing cause and effect relationships, conducting logical connections, or creativity (Dowdall et al., 2017; Er, 2016).

Studies that examine the effect of dialogic reading in 6-year-old children are limited. Okyay and Kandır (2017), Peter (2017), and Saracho (2018) carry out studies with 6-year-olds, state that using dialogic reading activities help children to express themselves, increase their word acquisition, and use more complex language structure and develop comprehension skills. Fettig, Cook, Morizio, Gould, and Brodsky (2018) as well as Halat (2017) conducted studies with 6-year-old children and state that dialogic reading significantly supports children's social-emotional skills such as turn-taking, problem-solving, providing positive peer feedback, sharing, cooperation, and responsibility.

In the study by Gámez, González, and Urbin (2017) with 102 children from the 6-year-old age group, it is stated that shared reading activities develop the storytelling skills of children, especially in the areas of story structure and the number of words used to construct categories within the stories. Lever and Sénéchal (2011) also state that through dialogical reading activities there is an improvement in 6-year-old children's stories, especially in the areas of 'structure' and 'context', and that through dialogic reading children develop more detailed, structured, and emotional stories. In terms of drawing skills, there were no studies that could be identified that dealt directly with dialogic reading and drawing skills.

The Aim of the Study

In this study, it was aimed to examine the effects of having interaction or not between the reader and children during the reading process on children's storytelling and drawing skills. Specifically, the study aimed to determine the effects of dialogic and traditional reading methods on the development of storytelling and drawing skills among 6-year-old preschool children. For this purpose, the following research questions were addressed:

(1) Is there a significant difference in terms of storytelling skills development between the pre-test and post-test scores of children in the Experimental Group who were read books through the dialogic reading method?

(2) Is there a significant difference in terms of drawing skills development between the pre-test and post-test scores of children in the Experimental Group who were read books through the dialogic reading method?

(3) Is there a significant difference in terms of storytelling skill development between the pre-test and post-test scores of the children in the Control Group who were read books through the traditional reading method?

(4) Is there a significant difference in terms of drawing skill development between the pre-test and post-test scores of the children in the Control Group who were read books through the traditional reading method?

(5) Is there a significant difference between the Experimental Group and Control Group in terms of their storytelling skills development?

(6) Is there a significant difference between the Experimental Group and Control Group in terms of their drawing skills development?

Method

A pre-test and post-test, non-equalized with control group design was employed in this current study. In a non-equalized control group research design that utilizes a pre-test and post-test, no attempt is made to equalize the participants within groups, and as a result, the EG and the CG are selected from existing groups through a process of random assignment. Nevertheless, care is taken to ensure that the groups are similar in terms of specific characteristics, and also, the initial behavior levels of the groups were determined through a pre-test process (Fraenkel, Wallen, & Hyun, 2012; Gall, Gall, & Borg, 2003). In the study, an existing pre-school class was selected and the children in the class were assigned to the experimental and control groups by random assignment. While reading books to the experimental group using the dialogic book reading method, the same books were read to the control group using the traditional book reading method. The rubrics formed were applied to both groups as pre-test and post-test.

Participants

This study was carried out with 22 preschool children aged 6-years-old (mean age of 72 months) attending the same class within a public school located in the Usak province of Turkey. In preschool classes within primary schools and/or in independent preschool education institutions, preschool education is provided as either a full day or half-day of instruction in Turkey. The class that was included in this current study was in an independent preschool institution that provides a half-day of education. In addition, the teacher of the class was a female with 12 years of teaching experience and had been teaching the same class for the past two years prior to the study. The class was selected according to the convenience sampling method. In this method, participants are selected based on their being quickly and easily reached (Merriam, 2009). The school chosen in this study was in the city center and the researcher could reach easily to school. It was an important factor for the researchers because the first researcher of the study went to school twice a week for 3 months. Also, another important factor to choose this classroom was the classroom teacher's willingness to attend to study.

The children's average age was 6.2 years old and the participant group included 13 female students and 9 male students. The motivation for selecting one classroom was a result of there being no other classroom fitting the appropriate parameters within the same school as well as in any other public school that had a similar socio-economic level and/or learners that were all within the 6-year-old age bracket. However, it was considered appropriate for the purpose of this study, to include children from both the EG and the CG groups, who were attending the same class and who had the same classroom teacher. In other words, other conditions such as classroom environment and the classroom teacher that might have affected the study results were accounted for and equalized as much as possible. According to Fraenkel et al. (2012), in order to say that the change on a dependent variable is indeed due to an independent variable, in other words, to ensure internal validity, possible factors that threaten the outcomes should be minimized by the researchers.

The children were randomly assigned either group EG or CG with 11 students making up the EG group and 11 students in the CG group. There were 6 girls and 5 boys in the EG, while there were 7

girls and 4 boys in the CG. Also, the groups were similar in terms of their home literacy environments. According to the information received from the children's families, the children in both groups read books an average of 1-2 times a week. There is no significant difference between the education levels of the children's families from the two groups and their economic levels were also similar. While the fathers' tended to work in middle-income jobs, the mothers did not usually work outside of the home. Also, whether or not the EG and CG were similar in terms of their storytelling and drawing skills prior to the outset of the study was determined. Firstly, kurtosis and skewness coefficients were examined and the results can be seen in Table 1.

Table 1. Kurtosis-Skewness Coefficients for Pre-test Scores

Data	Kurtosis	Skewness
Storytelling Skills EG Pre-Test	-,458	1.253
Storytelling Skills CG Pre-Test	1.973	1.923
Drawing Skills EG Pre-Test	.191	-1.227
Drawing Skills CG Pre-Test	.359	-.895

According to Table 1, their kurtosis and skewness coefficients are concentrated within a range of ± 2. According to Bachman (2004), George and Mallery (2016), and Pallant (2001), if kurtosis and skewness coefficients are between +2 and -2, it means that the values show a normal distribution. As a result, the data from this study demonstrates normal distribution, and the analyses were performed through a parametric test, which is an Independent Samples t-Test, and the comparative analysis of this test is provided in Table 2.

Table 2. Comparison of the Pre-tests Scores of EG and CG

	Group	N	$\overline{X}$	S	sd	t	p
Storytelling Skills	EG	11	2.27	3.92	20	0.53	0.60
	CG	11	1.45	3.23			
Drawing Skills	EG	11	21.27	4.54	20	0.46	0.64
	CG	11	20.27	5.49			

As shown in Table 2, in the beginning, the storytelling and drawing skills of experimental group and control group do not exhibit a significant difference (t (20) = 0.53, p>.05; t (20) = 0.29, p>.05). According to Table 2, it can be said that the storytelling and drawing skills of the experiment and control groups were equal prior to the implementation of this study. Also, the same analysis was done with a non-parametric test which is Mann-Whitney U because of the small sample size (n<30), and according to this test result, for storytelling skills, p= 0.69 (p>.05) and for drawing skills, p=0.65 (p>.05). As a result, there is not a significant difference between pre-tests scores of EG and CG in terms of both storytelling and drawing skills for both a parametric and a non-parametric test.

Procedure

In order to conduct a reliable and valid data collection process, a variety of preparation tasks were carried out. Firstly, 24 picture books were determined for use in the reading tasks. While choosing these books, the researchers paid attention to both internal and external features of children's books. For example, a) The text and the picture should be seen clearly by children, b) Font size should be in the range of 14-24 points, c)The cover page should be enriched with visuals, prepared to reflect the content, and the information of the author, illustrator and publisher should be included on the cover, d) The pictures should be aesthetically pleasing, reflect content, contain reality, e) The language used should be parallel with the daily spoken language, the expression should include regular sentences and new words that children do not know the meaning that they can use in daily life, f) It should not have grammar and spelling mistakes, g) It should contain a consistent plot, h) It should include a clear problem situation and conclusion, i) It should have a plot that children can be asked different questions, j) It should allow dialogue and interaction, k) the characters should be created in a way that children can identify with, l) It should cover diverse themes such as peace, friendship, solving problems, and being respectful to individual differences. The books selected were shared with three experts working

full-time in universities in the fields of teaching related to language arts, early childhood education, and children's literature. After gaining the experts' recommendations regarding which books were most appropriate, the researchers shared the finalized list with the classroom teacher. It was important to also gain the teacher's insight on whether they believed these books would capture the children's interest and were appropriate for the children's engagement. The list of the books read to the children is provided in Appendix 1.

After the books were identified, the required permissions were obtained prior to the implementation process. Next, a four-week pilot study was conducted with twelve children (6 five-year-old and 6 six-year-old children) in preparation for the implementation process of the targeted research. Children for the pilot study were selected through the convenience sampling method (Gall et al., 2003). Schools, where the pilot and main study were implemented, were different schools, but they were similar in terms of socio-economic level, located in the same region of the city, and adopted a similar educational approach.

During the pilot study, the researcher read books to the children utilizing both reading methods separately, traditional and dialogical reading. The book reading process was video-recorded, and later the researchers came together to examine each book reading process as well as exchanged ideas regarding the most accurate execution of these applications. Before-and-after the book reading processes were carried out, the children were asked to create and draw a story, and their products were evaluated through prepared rubrics. Later, the rubrics were also evaluated regarding whether they worked effectively for use in assessing children's storytelling and drawing skills. Based on children's performances during the pilot study, the researchers decided to conduct the target study with students who were aged 6-years-old. This decision was made because the six-year-old children appeared more empowered at producing non-stimulus stories and drawing pictures of their stories.

Following the pilot study, the researcher was introduced to the class where the research would take place and through her active presence in the classroom, the children became familiarized with the researcher over a 2-week period. After the researcher/children adaptation process was complete, in order to have the children work independently and not be disrupted by their peers, the children were studied on an individual basis in a separate room. During this one-on-one meeting process, the researcher asked each child to create a story and then draw a picture of the story they had created. To carry out the story illustration task, each child was provided a blank piece of A4 sized paper (but if they requested, they were provided more paper) and a variety of colored crayons. The children thought about the story they would create and how they would draw a picture of it. Children were not limited to a certain time limit, so each child could start the drawing process at his or her own pace. Each participating child drew their story on the paper that they had been provided. While each child was carrying out the creative process, the researcher at no time interrupted the child during their consideration about the story and/or the drawing and telling their stories. But if at any time the child asked a question, it was answered by the researcher without manipulating the child's story and/or ideas. Following the story creation and illustration process, the researcher asked each child to review the drawing they had created and then tell the story about what was portrayed in their illustration. As part of the data collection process, the story that was provided by each child was recorded via a voice recorder.

After the pre-tests were collected, the book reading process was carried out over a 12-week period with two books being read per week for a total of 24 picture books read. To carry out the reading process to the students, the researcher read the picture books to the EG through the dialogic reading method and for the CG, the traditional reading method was used for the book reading process. Before reading with the dialogic reading method, the researchers came together and determined the questions to be asked and target words from each book. While reading, attention was paid to the CROWD and PEER strategies, and each stage of dialogic reading was followed carefully. As applied in the pilot study, in the main study these processes were video recorded, and the researchers exchanged ideas on how the application was best carried out. There was no preparation for a traditional book reading and the book was read without interacting with the participating children. However, the reading process was also video recorded, and the researchers exchanged ideas about this application as well. After the

completion of the picture book reading activities, the researcher again interviewed each child individually and asked them for a second time to create a story as well as draw a picture representing the story they had created.

Measuring Instruments

Two differing analytical rubrics (i.e., graded scoring keys) were developed to evaluate the storytelling and drawing skills of children. During the preparation of the rubrics for this study, the steps set forth in Goodrich (2001) were followed regarding rubric formation.

Storytelling Skills Assessment Rubric: In order to assess the children's storytelling skills, the researchers created a Storytelling Skills Assessment Rubric. The story structure developed by Longacre (1976) (as cited in Coşkun, 2005), Problem-Solution Model proposed by Hoey (1983), and the Story Grammar Theory developed by Stein and Glen (Stein & Albro, 1997) were examined. Based on these theories, the elements of the story as well as five relevant criteria (problem situation, character development, plot, place-time and internal response) were determined to be included in the measurement tool. In the Storytelling Skills Assessment Rubric, the highest and lowest performance levels were determined, and each criterion was scored between levels of 0 to 3. For the Storytelling Skills Assessment Rubric, the lowest total score that could be obtained was a 0, and the highest score possible was a 15. The Storytelling Skills Assessment Rubric is provided in Appendix 2.

Drawing Skills Assessment Rubric: In order to assess the children's drawing skills, the researchers developed a Drawing Skills Assessment Rubric. Before the rubric was created, the artistic elements of the children's drawings and the drawing skills expected from the six-year-old children were determined by reviewing the related literature. This literature review focused on the existing rubrics of the drawing skill. This current study drew heavily from the following rubrics: Clark's Drawing Abilities Test (Clark, 1993), the Rubric for Assessing Drawing Responses (DeFauw, 2016), the Visual Text Rubric (Sundeen, O'Neil, & Fanselow, 2017) as well as the Drawing Abilities Test (Popov, 2018). Then, the common criteria to evaluate children's drawings were determined. The criteria considered were shape-form, line, color, pattern, use of figures in space, and narration-storytelling. The highest and lowest levels of performance were determined and in doing so each criterion was scored between 1 and 5. The lowest total score that could be obtained on the Drawing Skills Assessment Rubric was 5, while the highest possible score was 30. The Drawing Skills Assessment Rubric is provided in Appendix 3.

Validity and Reliability Analyses of the Measurement Tools

In regard to the internal validity analysis for each of the two rubrics utilized in this study, expert opinions were obtained from six specialists (two experts each from the fields of measurement and evaluation, early childhood education, and literacy), and rubrics were made available for pilot study as well in line with expert opinions. As a result, two rubrics used were also evaluated through the pilot testing process prior to the study implementation. During the pilot study, a total of 24 illustrations and stories were evaluated through the rubrics. At the end of these evaluations, some changes were made in both rubrics prior to use in the target study process.

In addition, to ensure reliability in the pilot study, two scorers (one is an expert in narration skills, one is an expert in drawing skills) other than the researcher scored the 24 illustrations and stories obtained from the children. Prior to scoring, other raters were informed about the rubric, and raters were trained regarding this process. After scoring, all the drawings and stories were evaluated together, and it was recognized that the parts where there was disagreement could be discussed and a common point of the agreement reached. Also, the inter-rater reliability was verified using Pearson Correlation Analysis (Fraenkel et al., 2012). The results from the pilot study analysis revealed that the correlation coefficient for the children's storytelling skills scores was .99, and the correlation coefficient for the children's drawing skills scores was .97. The same evaluators evaluated 44 drawings and stories in the current target study. Even though the number of disagreement points was low, discussions were also conducted regarding any point of disagreement. As in the pilot study, the correlation between raters was also evaluated using Pearson Correlation Analysis in the target study. The correlation coefficient for the children's storytelling skills scores was 1.0, and the correlation coefficient for the children's drawing skills scores was .98, which affirmed that the measurement tools were considered reliable.

Analyses

The statistical analysis for this study was carried out through the SPSS program. In order to determine the parametric or non-parametric tests to be used for the data analysis, it was determined if the data exhibited a normal distribution, and to do so the kurtosis and skewness coefficients values were calculated (see Table 3).

Table 3. Kurtosis-Skewness Coefficients for Post-test Scores

Data	Kurtosis	Skewness
Storytelling Skills EG Post-Test	-,985	-,597
Storytelling Skills CG Post-Test	-1428	,364
Drawing Skills EG Post-Test	568	-1,302
Drawing Skills CG Post-Test	-,214	,565

As can be recognized from the results presented in Table 3, the kurtosis and skewness coefficients are concentrated within a range of ± 2 (Pallant, 2001). As a result, the data from this study demonstrates normal distribution, and the analyses were performed through parametric tests. A Dependent Samples t-Test was utilized to determine whether there was a significant difference between the pre-test and post-test scores in terms of their storytelling skills development for the EG group and the same parametric test was utilized for the CG group. Also, for drawing skills, the same test was utilized for both groups to compare their pre-test and post test scores within the same group. The Dependent Samples t-Test was preferred because the data set exhibited normal distribution; as a result, the measurements were aimed to determine whether two matched, or non-independent samples' performances differed at different times or under differing conditions and this test is also used for pre-post comparisons (Fraenkel et al., 2012). In addition, the Independent Samples t-Test was carried out to determine whether a significant difference existed between post-test scores for groups EG and CG in terms of the development of their storytelling skills. Also, the same test was utilized for their drawing skills to compare two groups' post-test scores. This test is used to determine the difference between the means of two independent samples (Fraenkel et al., 2012). In addition, the same analysis was done by using non-parametric tests because of the small sample size (n<30).

Results

The results are provided in two sections in relation to the research questions. In the first section, the development of the two groups in the area of storytelling and drawing skills according to the pre-test and post-test results is provided (the results of the analysis of pre-test post-test comparison results for both groups). In the second section, comparisons between the two groups regarding each measure is provided.

Section 1: Pre-Test Post-Test Comparison Results for Both Groups

Research Question 1: Change in the Storytelling Skills of the Group Who Were Read Books through the Dialogic Reading Method: The following provides results from the analysis regarding possible significant differences between the pre-test and post-test scores related to the storytelling skills from Experimental Group (see Table 4).

Table 4. Analysis Results of the Storytelling Skills of the EG

Storytelling Skills	N	$\overline{X}$	S	sd	t	p
Pre-test	11	2.27	3.92	10	-9.06	.000
Post-test	11	12.27	2.10			

Table 4 revealed that there was a statistically significant difference found between the pre-test and post-test scores of children from the EG related to the storytelling skills (t (10) = - 9.06, p <.05). Also, the same analysis was done with a non-parametric test which is the Wilcoxon test and according to this test result, for EG's pre-test and post-test in terms of their storytelling skills, p= .003(p <.05). As a result,

there is a significant difference between the pre-test and post-test scores of children from the EG in terms of their storytelling skills for both a parametric and a non-parametric test. In order to see the differences in children's stories from pre-test to post-test please view Pre-test story 1 and Post-test story 2 which provide examples created by a child from EG.

Research Question 2: Change in the Drawing Skills of the Group Who were Read Books through the Dialogic Reading Method: Presented in the following are the results from the analysis conducted to reveal possible significant differences between the pre-test and post-test scores in relation to the drawing skills development of the EG (see Table 5).

Table 5. Analysis Results of the Drawing Skills of the EG

Drawing Skills	N	$\overline{X}$	S	sd	t	p
Pre-test	11	21.27	4.54	10	-2.75	.020
Post-test	11	24.81	3.42			

Table 5 demonstrated that there was a statistically significant difference between the pre-test and post-test scores of the EG in terms of their drawing skills (t (10) = - 2.75, p<.05). Also, the same analysis was done with a non-parametric test which is the Wilcoxon test and according to this test result, for EG's pre-test and post-test in terms of their drawing skills, p= .007 (p <.05). As a result, there is a significant difference between the pre-test and post-test scores of children from the EG in terms of their drawing skills for both a parametric and a non-parametric test. In order to see the differences in children's drawings from pre-test to post-test please view Figure 1 and Figure 2 which provide examples created by a child from EG.

Story and Drawing Example from EG for the First and Second Results of the Study
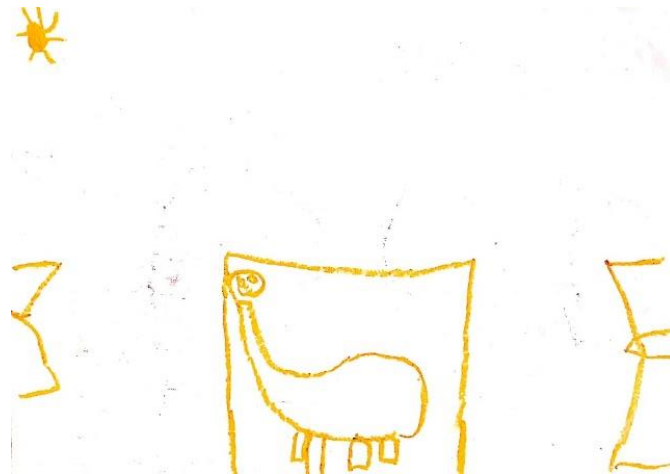
Figure 1. Pre-test drawing by Child 1 from EG

Pre-test story 1: *"I do a puppet show here. So, my mom and dad are laughing. So, my parents like it because they laugh a lot. That is why they are happy. That's all".*

Figure 2. Post-test drawing by Child 1 from EG

Post-test story 2: *"Now this is a lion, this is a tiger. Men forgot to build the tiger's cage. Then this is an elephant, this is a gorilla, this is a baby tiger, and this one is a giraffe. Now to save his tiger cub and his friends, this tiger said, 'Dear friends, I have to try to get that man's key to saving you.' Then we went before the full evening. The man had gone somewhere. He forgot to take his key (with him). The tiger came quickly and tried the door of his friends but could not open any of them. Then he said, 'Dear friends, I'm going to the forest to find something to open the door of your cage.' Then the tiger went to the forest. The man had come back in the meantime. He looked and saw the key in the zoo. 'Who brought this?', he asked. Then he realized the tiger had escaped. He followed the tiger's tracks. But he checked the weather before following his track to see if it was raining. He took his umbrella. Then he traced the tiger to the forest. The tiger jumping to the top of the tree caused the leaves of the tree to fall. The man looked at the top of the tree and saw the tiger. Then he took the tiger to the zoo. Then he made him a cage. The tiger said, 'Friends, I couldn't find a way to save you, I'm so sorry.' That is all"*.

Research Question 3: Change in the Storytelling Skills of the Group Who were Read Books through the Traditional Reading Method: The analysis results regarding whether any significant difference occurred between the pre-test and post-test scores in terms of their storytelling skills development for the CG group (see Table 6).

Table 6. Analysis Results of the Storytelling Skills of the CG

Storytelling Skills	N	$\overline{X}$	S	sd	t	p
Pre-test	11	1.45	3.23	10	-1.50	.164
Post-test	11	4.09	4.27			

It was revealed in the analysis of the storytelling skills for CG that there was no statistically significant difference found between the pre-test and post-test scores of the CG children (t (10) = - 1.50, p>.05). Also, the same analysis was done with a non-parametric test which is the Wilcoxon test and according to this test result, for CG's pre-test and post-test in terms of their storytelling skills, p= .176(p>.05). As a result, there is not a significant difference between the pre-test and post-test scores of children from the CG in terms of their storytelling skills for both a parametric and a non-parametric test. In order to see differences in children's stories from pre-test to post-test please view Pre-test story 3 and Post-test story 4 which provide examples created by a child from CG.

Research Question 4: Change in the Drawing Skills of the Group Who were Read Books through the Traditional Reading Method: The following are results from the analysis aimed at determining if any significant difference occurred between pre-test and post-test scores in terms of drawing skill development for the CG group (see Table 7).

Table 7. Analysis Results of the Drawing Skills of the CG

Drawing Skills	N	$\overline{\text{X}}$	S	sd	t	p
Pre-Test	11	20.27	5.49	10	-.134	.089
Post-Test	11	20.45	4.9			

It was shown in the analysis that no statistically significant difference existed between the pre-test and post-test scores of the children from CG (t (10) = -, 134, p>.05). Also, the same analysis was done with a non-parametric test which is the Wilcoxon test and according to this test result, for CG's pre-test and post-test in terms of their drawing skills, p= .952 (p>.05). As a result, there is not a significant difference between the pre-test and post-test scores of children from the CG in terms of their drawing skills for both a parametric and a non-parametric test. In order to see the differences in children's drawings from pre-test to post-test please view Figure 3 and Figure 4 which provide examples created by a child from EG.

Story and drawing example of the CG group related to the third and fourth results of the research
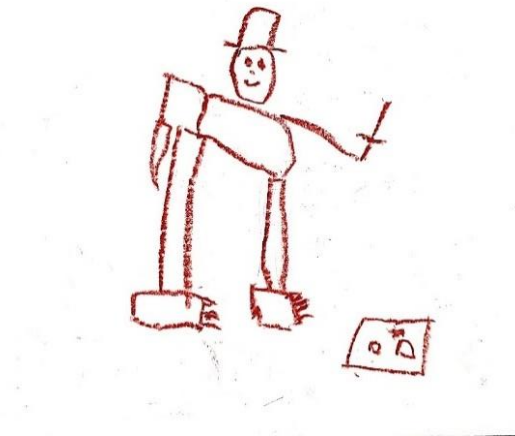
Figure 3. Pre-test drawing by Child 1 from CG

Pre-test story 3: *"Some giants tear down the villages of the bad people. The cave of the giants is nearby. The bad (people) were stealing from the village of the good (people). And the giants destroyed their villages".*

Figure 4. Post-test drawing by Child 1 from CG

Post-test story 4: *"A tractor gets on the road with a crate of carrots in the back. Two hours later, it arrives in Uşak. After that, the tractor driver gave carrots to the humans and rabbits. That's all".*

Section 2: The Comparisons between the Two Groups on Each Measure

Research question 5: Comparison of the post-test scores for EG and CG in terms of their storytelling skills: In the following, illustrated in Table 8 are the research findings regarding whether any significant difference occurred between post-test scores for the EG and CG groups in terms of their storytelling skills development.

Table 8. Comparison of EG and CG in terms of Their Storytelling Skills

Storytelling Skills		N	$\overline{X}$	S	sd	t	p
Post Test	EG	11	12.27	2.10	20	5.69	.000
	CG	11	4.09	4.27			

It was revealed in the analysis results that, the difference in their post-test scores did reveal a statistically significant difference in terms of their storytelling skills (t (20) = 5.69, p<.05). Also, the same analysis was done with a non-parametric test which is the Mann-Whitney U test and according to this test result, for storytelling skills, p= .000 (p<.05). As a result, there is a significant difference between post-test scores of EG and CG in terms of their storytelling skills for both a parametric and a non-parametric test.

The differences between the pre-test and post-test storytelling skills average scores between groups EG and CG are provided in the following five categories (see Table 9).

Table 9. Pre-Test and Post-Test Storytelling Skills Mean Scores for EG and CG By Category

Storytelling Skills		Problem situation $\overline{X}$	Character development $\overline{X}$	Plot $\overline{X}$	Place-time $\overline{X}$	Internal response $\overline{X}$
EG	Pre-Test Mean	0.72	0.63	0.72	0.18	0
	Post-Test Mean	3	2.09	3	1.09	1.45
	Difference Between Means	2.28	1.46	2.28	0.91	1.45
CG	Pre-Test Mean	0.45	0.36	0.45	0.18	0
	Post-Test Mean	0.9	1.27	1.27	0.45	0.18
	Difference Between Means	0.45	0.91	0.82	0.27	0.18

It was revealed in the analysis results that there was a significant increase in the scores for each category related to the storytelling skills of children from EG. When we examine the same table for CG, a slight increase can be recognized in the score of each category for storytelling skills. As a result, it was clear that the use of the traditional reading approach was inadequate for developing the children's story element production and did not fully support any element category independently.

Research question 6: Comparison of the post-test scores for EG and CG in terms of their drawing skills: The results of the analysis regarding whether a significant difference occurred between post-test scores for EG and CG in terms of the development of their drawing skills are provided in the following (see Table 10).

Table 10. Comparison of EG and CG in terms of Their Drawing Skills

Drawing Skills		N	$\overline{X}$	S	sd	t	p
Post Test	EG	11	24.81	3.42	20	2.41	0.02
	CG	11	20.45	4.9			

As shown in Table 10, for the post-test scores a statistically significant difference between the EG and CG was identified in terms of their drawing skills (t (20) = 2.41, p<.05). Also, the same analysis was done with a non-parametric test which is the Mann-Whitney U test and according to this test result, for drawing skills, p= .023 (p<.05). As a result, there is a significant difference between post-test scores of EG and CG in terms of their drawing skills for both a parametric and a non-parametric test.

The comparison of EG and CG regarding differences in the average scores of the pre-test and post-test for their category of drawing skills are provided in the following (see Table 11). As illustrated in Table 11, there was an increase exhibited in the scores for each category related to the drawing skills of EG. When the average scores for CG are examined, a clear improvement can be observed in some drawing skills categories, for example, in the use of figures in space as well as the use of color, revealed the highest level of change.

Table 11. Pre-Test and Post-Test Drawing Skills Mean Scores for EG and CG by Category

Drawing Skills		Shape/form $\overline{X}$	Line $\overline{X}$	Colour $\overline{X}$	Pattern $\overline{X}$	Use of figures in space $\overline{X}$	Narration/ storytelling $\overline{X}$
	Pre-Test Mean	3.36	3.63	3.54	3	3.72	4
EG	Post-Test Mean	3.72	4.09	3.9	3.54	4.63	4.9
	Difference Between Means	0.36	0.46	0.36	0.54	0.91	0.9
	Pre-Test Mean	3.45	3.27	3.18	2.63	3.45	4.27
CG	Post-Test Mean	3.18	2.81	3.63	2.81	4	4.09
	Difference Between Means	-0.27	-0.46	0.45	0.18	0.55	-0.18

Discussion

The aim of this study was to investigate the effect of two different book-reading methodologies on the development of storytelling and drawing skills among 6-year-old preschool children. As indicated by the results, while the dialogic reading method was found to be an effective approach for the improvement of the children's storytelling and drawing skills, the traditional reading method was found to be an ineffective approach for supporting these skills.

During the dialogic reading, the children are directly involved in the reading process, and as a result, can exhibit great improvement, especially in their storytelling skills. It is evident that the dialogic reading process supports children's creation of lengthier stories that include a higher number of events. In this process, children have an opportunity to develop skills in logical connection building, prediction making, causal relationship forming, and analytical thinking. Findings in this study regarding the effects of dialogic reading on children`s storytelling skills are like those found in Gámez et al. (2017), Lever and Sénéchal (2011), and Umek et al. (2003). However, with the traditional method of reading, children are passive listeners and do not become directly involved in the story. This method improves the listening skills of children but is insufficient to lead to multi-faceted achievement gains (Fox & Horacek, 2008). In other studies, comparing the dialogic and traditional reading methods, in terms of supporting language skills, the dialogic reading approach was found to be more effective (Şimşek, 2017).

It has been shown in past research that the use of the dialogic reading method does support the development of children's language development (Okyay & Kandır, 2017; Peter, 2017; Saracho, 2018), cognitive skills (Dowdall et al., 2017; Er, 2016) and children's social-emotional skills (Fettig et al., 2018). For the categories of 'problem situation' and 'plot', children's ability to tell a higher number of events with more variety is directly related to their vocabulary and expressive language development (Kang, Kim, & Pan, 2009) and their ability to form a plot with causal, structured and logical connections organized around various themes is related to their cognitive development (Reilly et al., 2003). Also, regarding the categories 'character development' and 'internal response', children's creation of an original character in their stories, their ability to describe the characters as well as create an internal response to the characters is an indicator of the children's social and emotional development (Bamberg, 1991). It is predictable that probable development in the language, cognitive and social-emotional areas after the use of dialogic reading should in effect lead to the development of children's storytelling skills. On the other hand, the category that is seen the least amount of development by the children was 'place-time'. In a previous study conducted with preschool children, Yekeler and Cengiz (2018) determined

that children mentioned the time category the fewest number of times in the stories they had created, which was explained as children still being in a developmental period where concrete procedures were the norm, and as a result, they experienced difficulty in providing abstract concepts, such as, the concept of time. Similarly, the fact that children showed the least amount of development in the time category of the present study can be explained as being associated with their developmental characteristics.

When focusing on the area of drawing skills development, it is recognizable that dialogic reading is a more appropriate and useful methodology for supporting children's drawing skills. In the dialogic reading process, children have the opportunity to observe the pictures and talk about them. In this way, they gain awareness and sensitivity towards art and can learn about new art styles (Duh, 2016). Children who see many different ways to draw an object or event thanks to picture storybooks (Gainer, 1982) may also be oriented towards drawing in different ways. There are also studies showing that children's visual expression skills can be supported by story cards (Akçay & Okur Akçay, 2017). In addition, it is known that drawing skills are related to many different areas, such as cognitive, social-emotional, and language skills. Since this method directly supports the development areas mentioned, the development of illustration skills can also be explained by the predictable development in other areas. For example, the differentiation of children's drawings from simple to complex is directly proportional to their cognitive maturation, which shows that cognitive and drawing skills development are related (Cherney et al., 2006). The ability of children to recognize and express their own feelings and feelings of others (Papandreou, 2014), as well as their ability to perceive and evaluate their environment better (Dikici, 2006), are all related to their social-emotional development. Also, another reason why children's drawings are enriched may be that they reflect the new words they have acquired into their drawings (Keskin, 2006). However, it has been determined the traditional reading method does not have a significant impact on children's drawing skills.. The fact that children saw only the pictures without making comments and examinations about the pictures was not effective in improving their drawing skills. According to Duh (2016), facilitative opportunities need to be created as a way for children to observe and internalize different images as well as to reflect upon them discussing their feelings and thoughts with their teachers and peers.

Related to drawing skills, the most improvement was observed in 'use of figures in space' category for both the EG and CG groups, yet the children from the EG exhibited a much higher level of improvement in their drawing skills. This category was related to children's perception of the place-ground relationship and for this reason, the highest increases in this category may have occurred because the development of this skill normally takes place in the maturation process at the ages of 5 to 6-years-old. Öztaş (2007) states that children's progress in placing objects in space is made primarily around the age of 6-years-old. Another category in which the most improvement was observed, the narration-storytelling category, revealed that children, who were read to dialogically were able to represent their thoughts in their drawings more easily. It is important to be able to transfer what they think to paper to use pictures as a means of expression (Fox & Schirrmacher, 2014).

Limitations and Suggestions

The main limitation in the current study was the number of participants. Including a higher number of children in the study group can enrich the data set and ultimately increase the level of representativeness. Also, the storytelling and drawing skills of the children were evaluated through a single story and picture so the children's storytelling and drawing skills were not evaluated on enough occasions or through a sufficient variety of activities and products. Children's storytelling and drawing skills can be evaluated through a variety of other methods such as having them draw about a given subject or telling a story by using a picture book that doesn't include any text.

In terms of practitioners, it is recommended that teachers carry out book reading activities within the framework of dialogic book reading, and teachers who do not feel competent in this regard receive the necessary training. As the effectiveness of the method is also proven through this current study, it is recommended to use this method within the home environment, to read the books in the

frame of dialogic reading to the children, and if necessary, the teachers should direct the families regarding this issue.

Conclusion

It was revealed that the use of the dialogic reading method lead to improvements in the drawing and storytelling skills of the participating children but the use of the traditional reading method was insufficient in this regard. Since this study dealt with the storytelling and drawing skills of children together with two different book reading methods, it is thought that the study brings novelty to the literature and contributes to the practice.

Declaration of Conflicting Interest

The authors declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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Appendix 1. Books read in practice

The title of the book	Author (Translator if available)	Publisher
Babaannem Kime Benziyor? (Who Does My Grandma Look Like?)	Feridun Oral	Yapı Kredi Publications (YKY)
Guguklu Saatin Küçük Kuşu (Little Bird of Cuckoo Clock)	Feridun Oral	Yapı Kredi Publications (YKY)
Bu Kış Kimse Üşümeyecek (Nobody Will Be Cold This Winter)	Feridun Oral	Yapı Kredi Publications (YKY)
Kırmızı Kanatlı Baykuş (Red Winged Owl)	Feridun Oral	Yapı Kredi Publications (YKY)
Yavru Ahtapot Olmak Çok Zor (Being a Baby Octopus is Very Difficult)	Sara Şahinkanat-Feridun Oral	Yapı Kredi Publications (YKY)
Ayça'nın Yeni Evi (Anna and Her New Home)	Yin Chien Translator: Çiğdem Kaplangı	Yapı Kredi Publications (YKY)
Dişi Düşen Ejderha (Dragon with Falling Teeth)	Sima Özkan Yıldırım-Emel Tüfekçioğlu Ata	Beta Kids Publications
Köprüyü Geçerken Dev ile Ayının Öyküsü (Die Brücke)	Heinz Janisch- Helga Bansch Translator: Serhat Yalçın	Yapı Kredi Publications (YKY)
Hiç Hata Yapmayan Kız (The Girl Who Never Made Mistakes)	Mark Pett ve Gary Rubinstein Translator: Meltem Özdemir	1001 Çiçek Publications
Kültürlü Kurt (A Cultivated Wolf)	Becky Bloom Çeviren: Hande Kaynak	TUBITAK Publications
Utku'nun Kalemi (Utku's Pencil)	Filiz Özdem- Ayşın Delibaş Eroğlu	Yapı Kredi Publications (YKY)
Bekçi Amos'un Hastalandığı Gün (A Sick Day for Amos McGee)	Philip C. Stead-Erin E. Stead Translator: Esin Uslu	Yapı Kredi Publications (YKY)
Koca Roni (Ernest)	Catherine Rayner Translator: Ali Berktay	İş Bankası Kültür Publication
Kafası Karışık Bukalemun (The Mixed-Up Chameleon)	Eric Carle Translator: Nil Gün	Kuraldışı Çocuk Publication
Gökyüzü Ne Kadar Yüksek? (How High Is the Sky?)	Anna Milbourne-Serena Riglietti Translator: Aslı Zülal	TUBITAK Publications
Bir Milyon Ne Kadar Büyük? (How Big is a Million?)	Anna Milbourne-Serena Riglietti Translator: Meltem Yenal Coşkun	TUBITAK Publications
Çiftlik Öyküleri: Kahraman İtfaiyeciler (Usborne Farmyard Tales - Barn on Fire)	Heather Amery ve Stephen Cartwright Translator: Sevgi Atlıhan	İş Bankası Kültür Publication
Çiftlik Öyküleri: Traktör Macerası (Usborne Farmyard Tales - Tractor in Trouble)	Heather Amery ve Stephen Cartwright Translator: Sevgi Atlıhan	İş Bankası Kültür Publication
Çiftlik Öyküleri: Huysuz Keçi (Usborne Farmyard Tales - The Grumpy Goat)	Heather Amery ve Stephen Cartwright Translator: Sevgi Atlıhan	İş Bankası Kültür Publication
Rüzgârın Üzerindeki Şehir (The City Above the Wind)	Behiç Ak	Can Çocuk Publication
Atık mı Hiç Dert Değil! (Pollution? Pas de problème!)	David Morichon Translator: Pınar Dündar	TUBITAK Publications
Minik Tohum (The Tiny Seed)	Eric Carle Translator: Coşkun Şenkaya	Kuraldışı Publications
Annemin Çantası (Mom's Bag)	Sara Şahinkanat	Yapı Kredi Publications (YKY)
Pezzettino	Leo Lionni Translator: Kemal Atakay	Yapı Kredi Publications (YKY)

Appendix 2. Storytelling Skills Assessment Rubric

Storytelling Skills Assessment Rubric

	0	1	2	3
Problem Situation	There is no problem situation given in the story. *	There is a problem situation given but it cannot be resolved/concluded.	There are multiple problem situations, but none of them can be resolved/concluded or there are problems that cannot be resolved/concluded.	There are one or more problem situations and all of the problems or the individual problem can be resolved/concluded.
Character Development	There is no character in the story.	There is one character and it is not described.	There is more than one character, but the characters are not described.	There are one or more characters, and at least one of the characters is described by one or more of the features such as 1) physical appearance, 2) dialogue, 3) motivation, or 4) behavior.
Plot	There is no event in the story.	There are one or more events, but the events are not interconnected.	There are two or three events and the events are interconnected.	There are four or more events and the events are interconnected.
Place-Time	No place or time is given in the story.	Only place or time is given once but the other is not included at all.	Only place or time is given more than once but the other is not included at all.	Both place and time are included once or more than once throughout the story.
Internal Response	No feelings or thoughts of the character are given in the story.	Only the character's emotions or thoughts are given once but the other is not included at all.	Only the character's emotions or thoughts are given more than once but the other is not included at all.	Both the character's emotions and thoughts are included once or more than once throughout the story.

* Stories that score 0 in this category are not included in the scoring and get 0 points from the rubric. (Piazza, 2003; Stein & Albro, 1977).

Appendix 3. Drawing skills assessment rubric

Drawing Skills Assessment Rubric

	1	2	3	4	5
Shape-Form	All of the drawings have uncertain, unidentified, and incomprehensible geometric shapes.	Few of the drawings have clear, defined, and understandable geometric shapes.	Almost half of the drawings have clear, defined, and understandable geometric shapes.	The majority of the drawings have clear, defined, and understandable geometric shapes.	All of the drawings have clear, defined, and understandable geometric shapes.
Line	All of the lines are uniform, plain and monotonous.	Few of the lines differed in length, thickness, horizontal or vertical forms.	Almost half of the lines differed in length, thickness, horizontal or vertical forms.	The majority of the lines differed in length, thickness, horizontal or vertical forms.	All of the lines differed in length, thickness, horizontal or vertical forms
Color	None of the figures in the drawings are colored.	Few of the figures in the drawings are colored.	Almost half of the figures in the drawings are colored.	The majority of the figures in the drawings are colored.	All of the figures in the drawings are colored.
Pattern	The use of colors, shapes, and/or lines in the drawings are not fluent and rhythmic.	The use of colors, shapes, and/or lines in the drawings are less fluent and rhythmic.	The use of colors, shapes, and/or lines in the drawings are averagely fluent and rhythmic.	The use of colors, shapes, and/or lines in the drawings are mostly fluid and rhythmic.	The use of colors, shapes, and/or lines in the drawings are completely fluid and rhythmic.
Use of Figures in Space	The figures in the drawings float on the page.	Few of the figures in the drawings (other than the background) are grounded.	Almost half of the figures in the drawings (other than the background) are grounded.	The majority of the figures in the drawings (other than the background) are grounded.	All of the figures in the drawings (other than the background) are grounded.
Narration-Storytelling	The drawings and the story are not related to each other.	The drawings and the story are a little bit related to each other.	The drawings and the story are on average related to each other.	The drawings and the story are mostly related to each other.	The drawings and the story are completely related to each other.