



Observation guide – Joint attention, shared enjoyment

Watch a video of the story. Say 'stop' when you see attention or enjoyment. See what category of attention/enjoyment you see and what prompted it.

Joint attention	Both communication partners are (partially/alternately*) paying attention to each other and to the same subject, object or experience at the same time. <i>* Sequential, successive, shifting of attention between person and shared experience</i>
	Attention = being directed, focused, paying attention, following - recognisable by the direction of gaze, body, actions, etc., with these expressions being labelled as attention by people who know the person well.
Which category of attention do you see?	1 Attention to something else 2 Attention to the same, not concerned with the other (person is in his/her own little world) 3 Attention to the same, (partial/ alternate) engagement with the other, possible action initiatives (focused on the object), no contact initiatives towards the other, focused on self-experience/self-doing 4 Attention to the same, (partial/ alternate) engagement with the other, also contact initiatives towards the other, focusing on functional/instrumental contact, doing together 5 Attention to the same, (partial/ alternate) engagement with the other, also contact initiatives towards the other aimed at sharing/ making contact together
How do you see that?	• Body posture • Mimics • Gaze direction/eye contact/direction of face • Actions (exploring object together, mirroring attitude) • Communication on the same topic/object/experience • Sounds
Observation questions	• What is he/she paying attention to? What is interest in? • How do you encourage attention to something? • How does joint attention arise? What helps in the process? • What could be a next step?



Shared enjoyment	Both communication partners have fun with the same situation, are (partly/alternately*) engaged with the other, are attentive to each other and are focused on sharing/connecting together. <i>*Sequentially, sequentially, shifting attention between person and shared experience</i>
	Enjoyment = a positive emotion, recognisable by a smile, happy facial expression, eyes further open, sounds or movements, with these expressions being labelled as positive by people who know the person well.
Which category of enjoyment do you see?	1 Fun at the same time, both for something else 2 Fun at the same situation, not concerned with the other (<i>person is in his/her own little world</i>) 3 Enjoyment of the same situation, (partial/ alternate) engagement with the other, <i>action initiatives, no contact initiatives, focused on <u>doing it yourself</u></i> 4 Fun at the same situation, (partial/ alternating) engagement with the other, also contact initiatives towards the other, <i>focused on functional/instrumental goal, <u>doing together</u></i> 5 Enjoyment of the same situation, (partial/ alternating) engagement with the other, also contact initiatives towards the other, <i>focused on <u>sharing/contacting together</u></i>
How do you see that?	• Smiling, happy facial expressions • Contact - physical contact, eye contact, holding the same object together • Body posture - turned towards • Sounds • Movements • ...
Observation questions	• What can you tell in this person whether or not there is joint or shared enjoyment? • What makes the person happy/happy? • Is there anything that seems to provoke joint or shared enjoyment? • Do you also have 'jokes' or 'games' together during the story? • What could be a next step?



Strategies during reading aloud / storytelling

What would be helpful for this person?

What are you already doing? What could you do more of?

What did you do but didn't work? What could you do differently?

How do you apply the strategy to this person?

Strategies	Do not	Keep doing it, or do more	Going to try
Focused on sensory experience			
Engage other senses (feel, smell, taste, move, look, hear)			
Fixing tactile marks on the body by highlighting/repeating with touch (BETs)			
Exploring hand-to-hand materials			
Going to discover materials by yourself and inviting the person to do so			
Placing the person's hand on the object			
Focused on processing information			
Adjust tempo - slower or faster			
Give waiting time (... sec.)			
After an intense experience, give some time and space to regulate, before offering the next thing.			
Focused on attention to interaction			
Mirroring body posture/movement			
Confirming utterances of the person by imitating it, repeating it on the body or repeating it hand-over-hand			
Watching/doing something yourself with extra attention			
Repeating your own action			
Making your own expressions bigger			
Moving away or getting closer			
Action-reaction game			
Game on the body			
Elicit contact by waiting, doing something surprising, forgetting something etc.			
Naming what the other does			
Focused on predictability/strain building			
Giving cues that something is about to happen (instigation of a sound, gesture, word, movement, turning the page)			



Strategies	Do not	Keep doing it, or do more	Going to try
Pointing to an object or image			
Making rhythms with material/hands on table or body.			
Build fixed ritual around an object/experience			
Focused on meaning/communication about experience			
Adding supported communication (gesture, image)			
Asking questions about the story/experience			
Assume that expressions have meaning and respond accordingly.			
Own/other strategies			

Appointments for next time	
Observe/ pay attention to	
Quitting	
Continuing to do/ do more	
Try	



Explanation observation guide

The purpose of this observation guide is to identify (joint) attention or (shared) enjoyment and to extend this in the contact between the reader and the person being read to. This usually involves a child, young person or adult for whom communicating is not natural for whatever reason. The reader can be either a parent, relative, volunteer, or a professional from care or education.

Steps 1 to 5 as described under attention and enjoyment are a build-up towards joint attention and shared enjoyment. Not all categories need to occur. This depends, among other things, on the developmental age and socio-emotional development of the person being read to.

We recommend that the video analysis with the pre-reader be done by someone trained in a kind of video analysis/video feedback, such as video interaction coaching (VIB), video home training (VHT) or interaction communication image coaching (ICB). This could be, for example, the speech therapist, communication specialist, parent coach or behaviourist.

The modus operandi of the observation guide is:

- a Freeze the video at a moment when you see attention or enjoyment. Choose either (attention or enjoyment).
- b Watch the images carefully and discuss with each other what category of attention or enjoyment you see. Do this several times. This will usually give you insight into which categories of attention and enjoyment are most visible.
- c Review and discuss with each other what strategies the reader/communication partner is already using (using the list) and whether there are any visible reactions to these in the person being read to; does it lead to more attention or enjoyment? Does it lead to more sharing together?
- d So discuss whether this means you can or cannot use the strategy, as well as discuss whether there might be strategies you would like to try.

Repeat the video analysis after a period and see if you see any difference from the first time.

The observation guide was developed for the Share a Story project around Sensory Stories, but can of course be used in other situations as well.

This observation guide is part of the toolkit 'Making and reading aloud sensory stories' (go to www.lerenbijkentalis.nl/zintuigenverhalen_maken and search for 'downloads'). There you will also find a sample video in which this observation guide is used.



Substantiation

This observation guide was created within the Share a Story project, a collaboration between Royal Kentalis and the University of Groningen. The content is based on literature research and focus groups with professionals and a parent. The observation guide was then used within the intervention study on Sensory Stories by 12 communication partners and communication coaches (ranging from a speech therapist, communication expert, remedial educationalist or parent counsellor) within 2 video-feedback sessions and adjusted where necessary.

The operational definitions for joint attention and shared enjoyment as used in this observation guide come from the literature and the focus groups, but as we are still learning within the project, these definitions are also evolving and may be further refined.

(Definition joint attention i.a. based on Hostyn, Neerinx & Maes, 2010; Janssen, Riksen-Walraven, Van Dijk, 2006; Wolthuis, Bol, Minnaert & Janssen, 2019; Bråten & Trevarthen, 2007; Tomasello, 1995).

Definition shared enjoyment i.a. based on Martens, Janssen, Ruijsenaars, Huisman & Riksen-Walraven, 2014; Janssen, Riksen-Walraven, & Van Dijk, 2006; Petry & Maes, 2006)

The categories of joint attention are based on Neerinx, Vos, Van Den Noortgate & Maes (2013) and Neerinx & Maes (2016), where we adjusted the numbering (1-4 instead of 0-3). The distinction between 4 and 5 was added based on the focus groups and the distinction between imperative and declarative communication from the articles by Rødbroe & Souriau (1999), Damen, Janssen, Ruijsenaars & Schuengel (2015, 2017) and Damen, Janssen, Huisman & Schuengel (2014). The categories of shared enjoyment are a variation of this, combined with, among others, the description of emotions and enjoyment from the articles by Martens, Janssen, Ruijsenaars, Huisman & Riksen-Walraven (2014) and Petry & Maes (2006).

The strategies also come partly from the literature (including the aforementioned articles) and partly from the focus groups. For specific substantiation of this observation guide, please refer to the Share a Story study. For more information, visit www.kentalis.nl or send an email to zintuigenverhalen@kentalis.nl for the complete reference list and/or supplementary guide.

The translation of this document has been carried out using AI for efficiency reasons. The content may contain errors or inaccuracies as a result. We apologise for this inconvenience. Please let us know if you find any errors.

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