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An investigation of the behaviours exhibited by boys (identified as at-risk) while using the computer for creative writing

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**AN INVESTIGATION OF THE BEHAVIOURS EXHIBITED BY
BOYS (IDENTIFIED AS AT-RISK) WHILE USING THE COMPUTER FOR
CREATIVE WRITING**

by

DANIELLE FISHER

B.A. (Ed)

**EDITH COWAN UNIVERSITY
LIBRARY**

**A Thesis Submitted in Partial Fulfilment of the
Requirements for the Award of**

Bachelor of Education with Honours

at the Faculty of Education, Edith Cowan University

Date of Submission: 30th November, 1996

ABSTRACT

This study investigated the types of behaviours which were displayed by boys (whose teachers had identified them as at-risk), using the courseware package *Storybook Weaver Deluxe* for creative writing. Three boys from year six and three boys from year seven, from the same metropolitan government school participated in the study and were observed using the courseware package over a period of six weeks, during a one hour session per week. Video tape recordings and substantially non participant observations were made of the individual participants as they used the courseware package in a whole class situation. Individual interviews were conducted with each participant, with the classroom teacher and with the computing teacher at the conclusion of the six week period. Work samples from before and after the use of the package were collected for analysis. Data was collected to form a case study for each participant, and a cross-case analysis was implemented in order to find common patterns.

It was found that the behaviours exhibited by the participants' whilst using the package could be classified into seven distinct motivational categories, and the feelings expressed in the participant interviews and the teacher interviews could be classified into three distinct categories. Finally, the creative writing behaviours of the participants first story, written before the use of the computer package, and their second story, written with the aid of the computer package, could be classified into six distinct process categories and nine distinct content categories. From these categories a theme of 'empowerment' was established. Findings showed that each participant felt empowered as a result of using the courseware package *Storybook Weaver Deluxe*, and this empowerment provided the motivation for creative writing.

DECLARATION

I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.

Danielle Fisher

November, 1996

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CHAPTER 1

INTRODUCTION

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INTRODUCTION

Statement of the Problem

Most children who are at-risk continually fail when attempting to write creatively. This constant fear of failure builds up anxiety in the children which consequently decreases their learning. According to Westwood (1993), avoidance of the task leads to lack of practice. The lack of practice means that the child does not gain proficiency or confidence, and constant failure results in lowered motivation to learn.

These children need a new, motivating approach to learning the skill of creative writing that will enable them to experience success. It is essential that the anxiety and stress developed in these children is rectified at an early stage, as this problem is not only detrimental to the child but also affects the parents, other children in the class, and the teacher. Additionally, if the problem is rectified at an early stage it will result in lower costs of remediation and tutoring in the future, more learning will take place at the correct time, and the child will incur fewer problems later on in life.

It is important that this research is done in order to give these children the chance to improve their creative writing skills and as a result communicate their thoughts more creatively and effectively. These children are the ones who are suffering, who are falling behind in their creative writing skills due to repeated failure of pedagogic practices. The results of this research will benefit the children, parents, teachers, and other children in the class by identifying and evaluating the positive aspects of this creative writing courseware package. These aspects will enable the laying of groundwork for the identification of an intervention strategy that will decrease anxiety behaviours.

In this study indicators of motivational behaviours are taken to include: task persistence; lack of need for external monitoring; increased personal effort; completion of sub-activities and the main task; risk taking; and social achievement comparisons (Gage & Berliner, 1991).

Increased personal effort is defined as completing self directed activities that were not observed whilst writing with pen and paper. These activities include things such as: using a dictionary to look up words; asking questions about spelling, punctuation, sentence construction, and features of the package; reading and rereading redundant words, sentences, paragraphs, pages, and whole stories; saying words aloud as they are typed in; sounding out words as they are typed in; editing their work using the mouse and the keyboard; editing their pictures; looking up at words after they have typed them in to see if they look right; and adding words, changing words or deleting words to change their sentence construction. Sub-activities are defined as those activities which have been discussed with or directed by the teacher. These include activities involving: punctuation; spelling; sentence construction; picture editing; and story construction. Finally, social achievement comparisons have been defined as those behaviours which involve one participant asking another participant if he can read what he has written; one participant showing another participant his work; one participant looking at another participant's work; or one participant asking another participant questions about his work.

Motivational patterns can also be determined by observing the time on task. This involves an observation of the proportion of computer orientated behaviours that indicate excitement versus those indicating boredom (Bergin, Ford & Hess, 1993). On task behaviours include typing on the keyboard, looking at the computer screen, or looking at or for the teacher.

Bergin, Ford & Hess (1993) state that other motivational behaviours include a "strong interest" category which includes facial expressions or body movements that are indicative of excitement. This behaviour is also exemplified if the student makes an obvious display of positive affect by clapping his hands, squealing with delight, laughing loudly, or moving about vigorously whilst intently staring at the computer screen. Another category of motivation is called ordinary interest. This involves the facial affect to be neutral and on task, or obviously interested. Finally, Bergin, Ford & Hess (1993) describe an additional motivational category called the "strong positive affective" category. This involves the display of excited behaviours such as singing along with the software, pointing at the screen, exclaiming, and any high-amplitude laugh or smile (Bergin, Ford & Hess, 1993).

According to Gage and Berliner (1991), indicators of anxiety behaviours involving aspects of task avoidance include the following: cheating by copying work; truancy; lying; sneaking around; hiding work; not even trying; or low effort. According to Westwood (1993), indicators of anxiety behaviour include a behavioural and emotional reaction to failure. Another category of off-task behaviour is called the "no interest" category. This is identified by a student who could pay attention to the task but indicates a lack of interest through body language involving posture or facial expressions. Bergin, Ford & Hess (1993) describe an additional anxiety category called the "negative affective" category. This involves a student exhibiting a strong display of negative affect by sticking out a tongue, flinging arms, or yelling angrily. It does not include mild frustration or annoyance behaviours. Finally, the last anxiety category is the "off task" category. This involves a student looking around the room, attending to someone else's computer task, or looking at the video camera (Bergin, Ford & Hess, 1993).

Although Gage and Berliner (1991), Westwood (1993), and Bergin, Ford and Hess (1993) have defined anxiety as the above, these definitions seem to be too rigorous for the proposed study. For the purpose of this study, 'anxiety' behaviours will be redefined as those which include, getting out of a seat to deliberately avoid the task; refusing to complete the task; continually fidgeting and annoying other participants; and continually talking and misbehaving. Anxiety will not include those off-task behaviours mentioned above, as behaviours such as looking around the room and looking at other participants' work may be a reflection of the writing process. They could involve composing inside the head, or social achievement comparisons.

Operational Definitions

According to Gage and Berliner (1991) the word 'behaviour' refers to the activity of an organism (p. G-2). The word 'at-risk' refers to students who are perceived as having a short attention span, a low academic interest, and low test scores (Bergin, Ford & Hess, 1993). All the participants in this study have been evaluated by their teachers as being 'at-risk' and have been placed in an Educational Support Unit for the latter part of every school day. According to Gage and Berliner (1991) 'anxiety' refers to a sense of vague or specific fear (p. G-2). Motivation can be defined as the psychological processes that are involved in the direction, vigour, and persistence of behaviour (Ford, 1992). Therefore, motivation can be accounted for by observing what activities children choose, whether they continue with the activity over time, and how vigorously they pursue the activity (Bergin, Ford & Hess, 1993). In this particular study, the visible behaviours being observed will include the child-computer, child-child, and child-teacher interactions.

The word 'courseware' refers to educational computer software. The courseware package *Storybook Weaver Deluxe* will be used by the participants. This package is filled with images of fantasy and folklore as well as modern life. It features more than 1550 images and over 140 interchangeable scenery combinations.

Storybook Weaver Deluxe is a word processing package that gives free rein to children's imaginations as they create a story by weaving a combination of ideas, words, sounds, pictures, and music (Appendix 1).

The expectancy-value theory will be used to delineate the theoretical basis. This theory asserts that the amount and level of effort (a behavioural term often regarded as motivation) that an individual decides to expend to accomplish a task or reach a goal is determined by two key indicators. Firstly, the value that is placed on accomplishing the task, and secondly, the degree to which the individual expects to successfully achieve the task (Steers & Porter, 1987).

Smiley and Deweck (1994) suggest that children with performance goals and a high confidence level may choose challenging tasks when they feel secure in their ability, however these children will also avoid opportunities when they are uncertain of a positive evaluation or a good outcome. Children who have performance goals but have a low confidence level may avoid situations in which new learning is going to occur in order to avoid feelings of inadequacy. As a result of this these children restrict their opportunities to learn new skills. Ames (1990) concludes that, although motivational styles in most children are stable from an early age they can be changed in relation to children who are experiencing school failure through a change in the environment. In particular, a classroom that supports and places an emphasis on the completion of set tasks can result in positive changes in children's learning strategies, self-conceptions of competence and ability, and achievement motivation.

Research Questions

This study investigated the behaviours which boys who are at-risk displayed whilst using *Storybook Weaver Deluxe* for creative writing. The study sought to answer the following research question:

What are the outward manifestations of motivation and anxiety displayed by boys who are at-risk, whilst using *Storybook Weaver Deluxe* for creative writing?

The explicit set of sub-questions relating to the main research question includes the following:

1. What types of behaviours are displayed by boys who are at risk whilst using *Storybook Weaver Deluxe* for creative writing?
2. What writing process and writing content behaviours are displayed in the final work products of boys who are at risk, before and whilst using *Storybook Weaver Deluxe* for creative writing?
3. To what extent did the participants perform the writing task whilst using *Storybook Weaver Deluxe* for creative writing?
4. What feelings were expressed in the interviews by the participants and their teachers after the participants had used *Storybook Weaver Deluxe* for creative writing?

Reasons for Conducting the Study

Children who have been classified as being at-risk find that creative writing is the hardest literacy skill to learn (Vallecorsa, Ledford & Parnell, 1991). Green (1995) states that our society is moving towards a more technologically centred classroom. As a result, we need to evaluate the use of technology in the writing process. Thomas (1996) suggests that further research needs to be done on all facets of the writing process approach involving children with special needs. Howe (1993) suggests that boys are harder to motivate in the area of literacy than girls, that handwriting (printing and then cursive) remains a difficult task for boys through grade six, that creative writing is one of the hardest literacy skills to learn, and that teachers note that creative writing is especially a problem for boys in third grade and continues to be difficult for them. Consequently, this research indicates that there is a need to motivate boys in the area of creative writing.

Boys have a tendency to prefer mathematics and science subjects as opposed to language arts and literacy subjects. The subjects that children find difficult to learn are reflected very clearly in the subjects that they consider to be their favourite and least favourite. According to Howe (1993, p. 334), "As students progress through the elementary school grades, both math and science become increasingly popular with boys." Also according to Howe (1993), children who are at-risk find it hard to think abstractly and often perform activities without thinking about the consequences of the activity. As a result of this, in most cases their language development is retarded. In addition, Howe (1993) suggests that children who are at-risk usually require a high degree of structure when learning due to their insecurities relating to problems at home, academic failure, and peer problems. Using *Storybook Weaver Deluxe* may give these children a chance to take risks and write creatively without using a prescribed structure.

Howe (1993) states that when children are classified as being at-risk it very often produces high degrees of anxiety and frustration for them. This anxiety and frustration results in poor peer and teacher relations. Finally, no research has been done involving boys who are at-risk, creative writing courseware packages, and the motivational and anxiety behaviours displayed by these boys whilst using the package.

Background to the Study

The software company MECC has produced an interactive, creative writing tool to enhance children's creative writing skills. It adopts a pragmatic approach to literacy learning and involves the use of graphics, sound and text. The specific learning objectives of the package include the following: to use students' inherent creativity to write and illustrate a story; to explore the writing process using a simple word processor and a variety of graphics; to create illustrations that depict the storyline; to write with a purpose; to share writing with an audience; to enhance vocabulary by associating a word with its picture; and to develop story-sequence skills.

A written review of *Storybook Weaver Deluxe* (Appendix 1) assesses the desirable features of the courseware package, and looks at the individual features of the package as indicated by conventional checklists. This review includes an evaluation of *Storybook Weaver Deluxe* in use by a group of children. The current study is based on this review and evaluation of *Storybook Weaver Deluxe*. It aims to look at the behaviours of the children whilst using the package for creative writing, and determine whether the package motivates these children to write creatively, or whether it results in the exhibition of anxiety behaviours.

Identification of the aspects of motivational or anxiety behaviours displayed by boys who are at-risk using this package may lead to work on the larger problem of rectifying the creative writing skills of a significant number of children who are at-risk.

The purpose of the study is to identify the motivational or anxiety behaviours of boys who are at-risk whilst using the creative writing package *Storybook Weaver Deluxe* in order to give these children a chance of learning how to write creatively in a motivating, successful environment. This might ultimately reduce their literacy problems in the present and in the future. It also might enable these children to be more active communicators and participants in our increasingly technologically orientated society.

CHAPTER 2

REVIEW OF LITERATURE

CHAPTER 2

REVIEW OF LITERATURE

Creative writing practices for children who are at-risk

A major advantage of computer programs is that they allow for individualized instruction. Using the computer can give these children a sense of empowerment and as a result change the way that they feel about school and themselves. When pupils use the computer the teacher's role moves towards being a coach. Daiute (1992) asserts that individuals develop ideas to a greater extent and with more linguistic complexity when basing their creative writing on visual prompts as opposed to writing from memory. Current technology can act as a much needed incentive for at-risk children before they become willing participants in literary experiences (Scott, Kahlich & Barker, 1994). Fox (1996) suggests that the problems of failing writers have had little detailed attention in print. Mann (1986) states that the most important aspect of an educational program for children who are at-risk is that it is individualized and involves small group interactions.

Fox (cited in Larsen, 1995) states that the experience of using interactive technology contributes towards the transference of the teacher's control of the children's writing to the children's control of their writing. Using the computer he argues gives children who are at-risk a sense of personal responsibility and control over their learning and very often improves their self-esteem. Such children seem to feel less intimidated by a computer because it has infinite patience. The use of the computer has been shown to increase productivity. Children who are at-risk need extra time in order to succeed and prosper, and computers can provide this, as well as expand their educational focus beyond the basic skills. As a result, using computers boosts their self-image (Poirot & Canales, 1994).

The results from the previous study state that there is a need to conduct research on how a computer courseware package can affect the creative writing behaviours of children who are at-risk. All the above research that has been done in the past to try and correct the creative writing skills of children who are at-risk, has implemented strategies which include things such as, a scaffolding story approach, a checklist of success approach, a web structure approach, a "check-off" system approach, and a revising goal approach.

Steiner and Moher (1994) conducted a study on scaffolding story construction with interactive multimedia. This study looked at computer courseware, creative writing, children in their early childhood, and the generation of complete texts. It involved the use of the software package called *Graphic Story Writer*, which was written to investigate some of the ways in which a computer can aid young children as they explore story construction. The package allows children to actively guide story structure, provides an environment for experimenting with causal effects, and demonstrates the relationship between pictures and texts. The results indicated that the children were extremely eager to explore the opportunities that the *Graphic Story Writer* offered. The results of the study also indicated that *Graphic Story Writer* encouraged the generation of complete texts. However *Graphic Story Writer* is a relatively simple program. Steiner & Moher (1994) highlighted the fact that a computer courseware package can produce positive results in terms of completing the creative writing task for early childhood children, indicating the possibility that a similar computer program could produce positive results with children who are at-risk. Their study did not deal with a more advanced program for creative writing.

Peacock (1996) conducted a small scale research study involving children who are at-risk, using a prescribed checklist of success in order to write creatively. This study showed that individuality was lost, and ownership of the task and of its interpretation was not completely held by the children.

Peacock (1996) also stated that written texts were predictable and convergent, and consequently less creative. All the children were influenced by the restrictive model. The results of this study indicate that there is a need to: 1) develop motivation for children who are at-risk, 2) respond to the individual difficulties of children who are at-risk, 3) give children who are at-risk the opportunities to write creatively, and 4) to show them what counts as success. Peacock's study indicates that this method of instruction reduces individuality and does not allow the child to be in control of the writing process.

Zipprich (1995) conducted a study on teaching children who were at-risk how to use a prestructured Web as a guided planning tool to improve their creative writing. Results indicated that the story web technique had a positive effect on the planning time and increased holistic score behaviours of the children, but it made no difference to the sentence structure and the mechanics of the children's writing. Although the children's holistic score increased and their stories included the components of a narrative, their writing was still of a very poor standard. The content they presented was extremely sparse, and their stories were mostly written as one long paragraph. The results of this study indicate a need for further research to be conducted on correcting the creative writing skills of children who are at-risk. This study indicated that there is a need to improve the quality of children's creative writing and that even with a structured web they are still failing to produce creative, high quality stories.

Martin & Manno (1995) conducted a study on the use of a check-off system to improve the story composition of primary school boys who are at-risk. The study examined how a self-management system would affect the completeness and quality of a story. Two strategies were implemented. The first procedure consisted of a story plan, and the second consisted of a check-off system. The results state that although the children may have had some knowledge of the essential elements of a story, they did not apply that knowledge consistently to their writing.

Secondly, Martin & Manno (1995) state that the children's writing enthusiasm was influenced by their peers; for example, if one child was not in the mood to write, it tended to influence the enthusiasm of another child. Thirdly, one child had a high rate of absenteeism which may have resulted from his anxiety towards the writing experience. Also, most of the children's stories failed to have a plan and simply consisted of a setting and then an ending. Furthermore, children were only able to endure the writing experience for an average time period of 10 minutes. Finally, children showed a wide range of fluency in the phrases they produced and in the words they wrote. The number of words written ranged from 30 to 151. It is possible to infer from this study that further research needs to be conducted with children who are at-risk in relation to story construction, motivation to write for longer periods of time, reducing anxiety towards the creative writing experience, and increasing the number of words written. This study indicates the fact that even though the children had a prescribed "check-off" system they still found it difficult to apply the individual components of the system to their writing.

Graham, Schwartz & MacArthur (1995) conducted a study which examined the effects of a revising goal to 'add information' on the revising behaviour and writing performance of 5th and 6th grade students who are at-risk. A revising goal involves determining what needs to be changed, as well as knowing how to change it.

The results of the previous study indicated that the use of the procedural facilitator to add information did not enhance students' revising behaviour or the quality of their texts. Furthermore, it suggests that further research needs to be done in the area of children who are at-risk editing and improving their text quality. The issue of editing and revising will be investigated in this study in relation to completing the writing task.

Thomas (1996) conducted a study on helping students with learning difficulties develop expressive writing skills. The conclusion of this article states that all facets of the writing process need further investigation in relation to children who are at-risk. In particular, the efficacy of various instructional strategies to supplement and enhance the writing process of these children needs to be further investigated. In addition, ways of implementing existing and developing technologies to support these types of children's efforts need to be investigated. Metacognitive facets of written expression also need to be further examined. These include an understanding of the different creative writing genres, implementing organizational schemes, writing for a particular audience, and evaluating the quality of written products.

These studies, which have investigated various approaches such as, the scaffolding story approach, a checklist of success approach, a prestructured web approach, a check-off system approach, and a revising goal approach, suggest a need to conduct research to find an approach that provides positive results in both the creative writing process skills and the creative writing content skills of children who are at-risk. As a result, there is a need to conduct research which adopts a new approach to teaching creative writing skills to see whether it can produce positive results in both areas of the creative writing process.

The research of the writers referred to suggests that two problems which need to be addressed are firstly correcting creative writing content skills, and secondly, correcting creative writing process skills. This study will investigate whether the computer software package *Storybook Weaver Deluxe*, is an effective approach for teaching children who are at-risk creative writing process skills, and content skills.

It is important to find out how the use of a computer courseware package can affect the creative writing practices of children who are at-risk, in order to see whether it is an effective creative writing teaching strategy. These children are in need of the greatest help, because they are not succeeding and not enjoying the creative writing experience when it is conducted with the more traditional pen and paper methods.

Creative Writing problems of children who are at-risk

Research indicates that children who are at-risk have difficulty in framing genre-specific knowledge, for example knowing how to structure a narrative genre. They also continually fail to include critical information such as how a story ends (Graham & Harris, 1989). To add to this, their planning of stories can be described by the term 'knowledge telling', because they simply convert the story into a question-answer type task, where they tell whatever comes to their mind and then end their story in short choppy phrases. Children who are at-risk have difficulty in monitoring the quality of text and controlling and regulating the writing process (Englert & Raphael, 1988).

According to Fox (1996) most struggling writers have difficulties at three different levels. These are 1) problems with surface features, 2) problems with process, and 3) problems with content. At the first level children who are at-risk have problems with spelling, layout, handwriting, and punctuation. Secondly, struggling writers have a misapprehension about the writing process. They perceive a need to get it right the first time, they have very few if any pre-writing strategies, they think writing is transcription only, they have little sense of audience and purpose, and no sense of their personal 'voice' as writers. Thirdly, their content problems are illustrated by impoverished end products. Their writing is minimal in quantity, muddled in its ideas, repetitive and stereotyped, very slow in production, and frequently unfinished.

In relation to content generation, these children find it extremely difficult to employ strategies for self-directed memory search when determining the content of a story (Graham, Macarthur, Schwartz, & Page-Voth, 1992). Children who are at-risk possess a greater amount of knowledge than is reflected in their final written products. Finally, they have no clear models of good writing, they have no real desire to write, they fail to read their drafts, and do not like making revisions, or redrafts (Graham, 1990).

Fox (1996) states that children who are at-risk in the area of writing show severe problems with spelling and handwriting, from the age of seven onwards. Their work is continually messy, unreadable and fragmented. The look of it is so bad that they often feel ashamed of it together with their teachers. In most cases these children also show symptoms of severe or moderate behaviour problems and, or, learning difficulties. Consequently, writing difficulties are often related to a broader set of problems. Daiute (1992) asserts that children who are at-risk find that the information processing burdens of first creating ideas and then transcribing them into text are extremely difficult.

Real life problems for children who are at-risk

According to Geogh & Weisner (1993) many features lead to pessimistic outcomes for children who grow up and learn in continually failing, stressful situations. It is very unlikely that children will grow out of their discouragement, especially if they have been identified as being at-risk in the early years of their schooling.

Spekman, Goldberg, & Herman (1993) documented major outcomes for children who have been labeled as being at-risk as including increased high school dropout rates, ongoing learning disabilities across their life span, job difficulties, underemployment, ongoing self-esteem and emotional difficulties, prolonged dependence on others, and high rates of dissatisfaction with their lives.

On the other hand, Rutter (1987) states that a child's self-esteem or self-efficacy is not fixed and that changes in one's self can occur as a result of a new experience. The term he has given this is the potential 'turning point' in the child's life.

Suggestions for rectifying their problems

A large proportion of children who are at-risk fail to reach their intellectual potential. They are subject to inequities, and discrimination which put them at a high risk of failing. In order to rectify these problems, effective school programs which are different from the traditional-teacher centred, process-orientated, educational models need to be developed in order to meet the needs of children who are at-risk. These programs need to focus on the motivation of these children in the specific learning area with which they are having difficulty. This could be done through the use of technology and through teachers holding high expectations for their students.

The identification of an appropriate instructional strategy that results in increased motivation to learn may result in higher learning achievement (Small & Gluck, 1994). Technology can assist children who are at-risk to become problem solvers, critical thinkers, and motivate them to learn (Poirot & Canales, 1994). Research also states that children learn a greater amount and better when they have access to computer technology in a well designed learning environment, as opposed to classes that only engage in pen and paper learning experiences. (Braun, 1992).

Mann (1986) states that there are four C's that need to be involved in a successful program for children who are at-risk. They include cash, care, computers and coalition. The main reason for the use of computers in the literacy learning of children who are at-risk is to motivate and challenge them in a non-threatening classroom environment. This study was included in order to demonstrate whether the computer was motivating and non-threatening to the children.

Two studies showed how the use of a computer-based instructional approach produced desirable behaviours in children who are at-risk. The first study conducted by Peterson & Williams (1990), provided computer assisted reading instruction to juvenile male delinquents who were at-risk and had a low self-concept. The lessons aimed at teaching phonetic spelling and were constructed around a fable that dramatized the written word. At the conclusion of Peterson & Williams' study the average gain of the 56 students was 1.2 grade levels in reading comprehension and phonics skills. Children also improved their computing skills. Children whose improvements were noticeable also improved in self-esteem.

The second study conducted by Herrell (1994), involved the implementation of a Hmong Adult Literacy Program. The results of this study included increased cooperative learning behaviours, learning through laughter, increased interaction with teachers, reading aloud and speaking while writing, increases literacy usage, and increased motivation. These studies represent points of comparison for the research being undertaken here.

Benefits of using a word processing courseware package

According to the NSW Department of Education (1987) there are other positive behaviours which may be displayed by children who are at-risk when they use a courseware package based on a word processing program. Children who use word processing and related courseware can control the whole writing process, even the publishing; those with poor handwriting skills can produce satisfying results; and they can have greater choice of publishing format. A word processing package has several advantages: the final copy is impressive; revising texts becomes simple; spelling checkers help find spelling errors; and mistakes can become more obvious to the children themselves. It also makes writing and printing easier: there is no need for retyping after editing; filing is space efficient; and multiple copies are available for story sharing.

Additionally, the NSW Department of Education (1987) states that typing can sometimes be quicker than handwriting; drafts are easy to read; and storage and retrieval of files is fast. Writers can incorporate graphics and sound into their work; they tend to write more; their computer awareness develops; and the user's self-esteem is enhanced. Text is easily moved, editing tends to become total rather than superficial, and proof reading skills can be improved. Finally, it is helpful in conferencing; they are encouraged to experiment with words; and children are encouraged to experiment with language.

As a result of the above studies, the researcher can be aware of some of the possible behaviours which may be exhibited by the children whilst using the courseware package *Storybook Weaver Deluxe* for creative writing. The observed behaviours will either be indicators of anxiety or motivation.

Motivational features of computing packages with children who are at-risk

There are many features which can be programmed into computer packages specifically for the purpose of motivation, as it is a key element in the creative writing process. It is essential that we are able to acknowledge the motivational features of previously studied computer programs in order to determine whether those features are present in the computer package *Storybook Weaver Deluxe*, and whether they are contributing factors of motivation.

There are several aspects of motivation, which can be either intrinsic or extrinsic. If a program is predominantly based on extrinsic motivation the impact of the program seems to 'wear off' after a short period of time. If, however, the program is based on intrinsic motivation, the effect seems to be more durable.

According to Wood (1990) there are four categories of motivating features which have been identified as being applicable to children who are at-risk. These include; curiosity, challenge, control, and fantasy. These features also have to be considered in conjunction with methods of input, output, and speed of operation. Wood's work also suggests that intrinsically motivating features can be specifically designed and incorporated into software for children who are at-risk in order to stimulate their curiosity, enhance their control, provide them with a challenge and motivate them to delve into fantasy. These results imply that if the courseware package *Storybook Weaver Deluxe* contained the above design features, the probability of it motivating children who are at-risk to write creatively may be largely increased. Past research has identified a number of specific motivational and anxiety behaviours to look for in relation to the use of computer courseware packages.

Summary

Literature relevant to the research questions for this study deals with the creative writing practices of children who are at-risk, the creative writing problems of these children; the real life problems of these children; suggestions for rectifying their problems; the benefits of a word processing package; and the motivational features of computing programs with children who are at-risk. These all point to a need to examine the motivational behaviours of children who are at-risk whilst using a computer courseware package for creative writing.

CHAPTER 3

METHOD

CHAPTER 3

METHOD

Introduction

This study involved the observation, over a six week period, of six boys whilst using the courseware package, *Storybook Weaver Deluxe* for creative writing. A phenomenographical approach towards data collection and analysis was implemented, and the behaviours were described in a narrative form, in the order in which they occurred. Composite case studies were the major methods of data collection, however informal teacher interviews were also involved. Non-participant observation was the primary method of observation for a substantial part of the study; however, involvement did occur on an ad-hoc basis when responding to the requests of individual participants. The classroom teacher and the computing teacher were present at every lesson and were also involved on an ad-hoc basis.

The six participants had all been evaluated by their teachers, classified as being at-risk, and placed in an Educational Support Unit for the afternoon sessions of every school day. No girls were part of the Education Support Unit class so they were not available to participate in the study. There were three boys in year six and three boys in year seven. All the boys come from the same metropolitan government school, had little previous experience with the computer, and had a below average writing ability according to their education support teacher. The group of participants involved a typical mix of males, and so this study constituted naturalistic research.

The courseware package was developed by MECC in 1994, and involves a combination of word processing, graphics, and sound features. It is filled with images of fantasy, folklore, mythical lands, and modern life. It features more than 1550 images and over 140 interchangeable scenery combinations.

Users have access to 37 colours, 99 sound effects, 56 page borders, and 60 songs. It gives free rein to children's imaginations as they weave their pictures, sounds, music, ideas, and words together in order to create a storybook. The hardware that was used involved a network of 486 IBM computers with a CD-ROM drive. The computers contained Microsoft Windows version 6, and had a windows-compatible mouse, sound card, and colour printer. A full review and evaluation of this courseware is in Appendix 1.

The study was conducted in accordance with the ethical guidelines of Edith Cowan University which are outlined in Appendix 2. Permission for the subjects to participate was obtained from the school principal, the parents of the participants and the classroom teacher. In order to ensure anonymity, pseudonyms were used for the names of the participants, class teacher and the school. Participant safety was ensured as all participants had easy access to each other and the classroom teacher if they felt threatened in any way. Guarantees of confidentiality and privacy were given

General Principles of Data Collection and Analysis

Marton (1981) identifies a style of research called phenomenography. The phenomenographical approach is directed at research which involves description, analysis, and understanding of an experience. It is research that accesses the world through experience, and is directed towards an experiential description. That means what is experienced cannot be removed from the experience. Phenomena are aspects of reality, and are experienced in a limited number of qualitatively different ways, and therefore concepts can be developed as a result of the common behaviours experienced by the children. Phenomenography is substance-oriented. It investigates how the children perceive, experience and conceptualise the creative writing experience.

According to Marton (1981) it also includes what is thought of the experience that was lived, as well as, aspects of what is culturally learned. It also deals with how individuals develop ways of relating themselves to the world around them. As well as adopting the above methodology, a composite case study approach relating to qualitative analysis was adopted for the purpose of classifying the qualitative data for content analysis in order to find patterns within particular or across cases.

A typical case study analysis begins with individual case studies, and then develops into a cross-case pattern analysis of the individual cases (Patton, 1990). In the current study each case analysis included individual observations from video recordings supplemented by non-participant observations, individual informal interviews, and individual work samples.

Data triangulation and saturation methods were adopted in order to validate the study. The categories that were established from the observations of an individual case were applied repeatedly to that of other cases, in order to modify them if necessary. Three methods of data collection were involved in the data triangulation. Firstly, teacher interviews were conducted in order to obtain their perceptions of the participants' behaviours. Secondly, the students explained through individual interviews how the package influenced their behaviours. Thirdly, the researcher collected data from written work samples, through video recordings, and through non-participant observation. Data collected from the video recordings and non-participant observations were used to answer the main research question and the first and third sub-questions. Data collected from the work samples were used to answer the main research question, and the second sub-question, and data collected from the teacher and child interviews were used to answer the main research question and the fourth sub-question.

The Implementations of Data Collection and Analysis

Initially, a thirty minute writing session was conducted with all six children involving the use of traditional pen and paper methods to write a story. All the children wrote their stories individually in the same classroom at the same time. They were all given a list of story starters to assist them in the creation of their stories; however, they were also given the option of writing a story about anything that was of interest to them. At the end of the session the researcher collected the stories for analysis. These creative writing work products formed the base line of the children's creative writing process skills and content skills which were discussed and analysed in relation to their final work products, created whilst using the courseware package *Storybook Weaver Deluxe*.

Although all six boys were placed in the computer room together, each participant worked on *Storybook Weaver Deluxe* individually. One participant was observed per session. Each session involved a video camera being placed on top of the participant's computer screen and recording his interactions with the computer keyboard and mouse, with his peers, and with his teachers. The video camera was focused in the same position for the duration of one hour and did not record what was on the computer monitor. In order to supplement the observations captured on the video, all the significant behaviours displayed by the participant whilst using the computer package were noted.

The final work products of the participants were collected in order to provide data that represented their creative writing behaviours. Children's writing was analysed in two ways: firstly, their creative writing process skills were analysed according to the *First Steps Writing Continuum* (1994), early writing phase indicators; and secondly, their creative writing content was analysed according to the components of a narrative table consisting of creative writing criteria (Wolf & Gearhart, 1994).

In addition, informal interviews were conducted with each participant in order to collect data of the participants' perceptions of their behaviours. Finally, informal interviews with the class teacher and the computing teacher were conducted in order to collect data on their perceptions of the participants' behaviours.

Limitations

The results obtained from the current study may be limited in terms of their external validity due to the influence of the following conditions and factors. Firstly, the study investigated the individual interactions of year six and seven boys who are at-risk, whilst using *Storybook Weaver Deluxe* for creative writing. As a result, it is not possible to generalize the results to individuals who are in other grades, and who are not boys at-risk. Secondly, the sample population consisted of a small number of individuals (six), and different outcomes or categories may have been observed if a greater number of individuals had participated in the study. This limitation occurred due to the availability of children to the researcher, and consequently limited the scope of the study. Thirdly, there may have been a Hawthorn type effect, where participants may have behaved differently knowing that they were being observed. However, an attempt was made to alleviate the effects of this by getting the participants to use a courseware package in a familiar environment. The fourth limitation relates to the quality and design of the courseware package used in this study. As a result of only one courseware package being implemented in the study, the results cannot be generalized to other creative writing courseware packages. This package was used out of context and was not integrated into the participants' normal learning program.

CHAPTER 4

RESULTS

CHAPTER 4

RESULTS

Introduction

There were six participants in this study. The results from each participant will be discussed in turn under the following three categories: the interactive behaviours displayed by the child whilst using *Storybook Weaver Deluxe* for creative writing; the individual child interviews conducted with the researcher; and the child's creative writing products produced before using the computer package and whilst using the computer package. The writing products produced before using the computer package will be referred to as the first story and the writing produced whilst using the computer package will be referred to as the second story. The first story was used as a baseline in order to observe the stories that the children could produce without any aids. The second story was used to observe the stories that the children could produce with the aid of *Storybook Weaver Deluxe* and their teachers. Samples of the children's writing can be seen in Appendix 4. All the categories identified in the results have previously been defined in the literature review Chapter 2.

The behaviours which participants could exhibit whilst using *Storybook Weaver Deluxe* involve the following motivational categories: on task behaviours; positive affective behaviours; increased personal effort behaviours; completion of sub-activity behaviours; strong interest behaviours; social achievement comparison behaviours; and risk taking behaviours. Each participant displayed the above behaviours to varying degrees. All participants displayed on task behaviours, positive affective behaviours, increased personal effort behaviours, and completion of sub-activity behaviours. Five of the six boys, Allan, Brian, Darren, Brett, and Marty, displayed strong interest behaviours.

All participants displayed social achievement comparison behaviours, and two of the six boys, Darren and Allan, displayed risk taking behaviours. No anxiety behaviours were displayed by any of the participants whilst using *Storybook Weaver Deluxe* for creative writing.

The feelings expressed by the participants during the interview could be analysed in terms of three categories, these being enjoyment; control and increased self-concept. All of the participants demonstrated these feelings to some degree. The participants' creative writing samples could be classified under six distinct process categories, and nine distinct content categories. The writing process categories have been applied from the *First Steps Writing Developmental Continuum*, from the early writing phase indicators. The writing content categories have been applied from a checklist devised by Wolf and Gearhart (1994). All participants displayed these categories in their first story and their second story to different extents. The writing process categories are: content and organisation; word usage; editing; language conventions; affective behaviours; and use of illustrations. The writing content categories are: genre; theme; characters; setting; plot; point of view; tone; illustration; and number of words. These results are seen in Appendix 3.

Finally, feelings expressed by the teachers, based on their observations of the participants whilst using *Storybook Weaver Deluxe*, could be classified into three categories, these being enjoyment; control and increased personal effort. Both the computing teacher and the classroom teacher expressed these feelings in different ways.

Participant 1- John

John is in year seven and is twelve years old. (See Appendix 4.)

Observation of John

John exhibited a large number of on task behaviours. He was continually looking up at the screen to see what he had written, consistently using the keyboard to type his story, and using the mouse to create new pictures.

He also demonstrated positive affective behaviours a small amount of the time by pointing at the screen, firstly when replying to a question asked by one of his peers, and secondly when replying to a question asked by the teacher. For example, John points to the screen and says to the teacher, "I've all ready got him up there." He displayed this behaviour again as he exclaimed, "Hu! that's the '\$' sign." He also exemplified this behaviour when he smiled, firstly when he was creating his cover page, secondly when he used the mouse to create his picture, thirdly when he rushed to the printer to wait eagerly for his work, fourthly when he watched his work come out of the printer, and lastly, when he walked out of the room holding his work up high.

John also displayed many behaviours which were definite examples of an increase in his personal effort, for example, he continually looked up to read or reread a word, sentence or paragraph that he had written by moving his eyes from side to side as he focused on the computer screen, or by reading his work out aloud. He consistently attempted to edit his work after reading it aloud by using the delete key and the mouse to change the spelling of a word, the order of the words in the sentence, or some aspect of his picture. He would also edit his work by first sounding out the word as he typed it, and then changed it using the delete key by sounding it out again. He would then look up to see if the word looked right. He also used his personal dictionary five times to look up words that he could not spell, and he asked the teacher numerous questions in an attempt to improve his writing. These questions included the following: "How do you get the people in the cars again?", "How do you get the dollar sign up?", "Can I make him smaller?", "How do you spell 'one'?", " How do you spell 'money'?", "How do you spell 'saw'?"

John also completed a number of sub-activities related to the creative writing process including things such as correcting the spelling of many words when the teacher sounded them out for him. For example, John put up his hand and asked the teacher how to spell the word money. As the teacher spelled it, John typed in the word correctly. He also corrected a word when reminded by the teacher of a spelling rule, or corrected the spelling of a word after he had looked it up in his personal dictionary. This behaviour was also exemplified when the teacher saw a word that was spelt incorrectly and she asked the child to change it, for example, the teacher saw that the word 'buy' was spelt incorrectly and she asked the child to change the spelling of it. He did so willingly as she spelt the correct spelling out aloud using the letter names. This behaviour was also displayed as he endeavoured to correct errors in the construction of his picture as the teacher guided him in the right direction. For example, the teacher said, "He's a bit too big because his head is bigger than the roof, so shrink him a bit." John nodded his head and made the change on his own. He also corrected his sentence structure with teacher assistance.

Finally, John completed a number of social achievement comparison behaviours which include: turning around to see what other children around him were doing, and looking to the side to see what his friend was doing. In summary, John displayed definite motivational behaviours whilst using *Storybook Weaver Deluxe*.

John's Interview

Throughout the interview John continually expressed his enjoyment of the package, for example, "It was fun and we got time off um work," "You didn't have to do work and um, and you got to um play more," "Cause you don't have to do your pictures last and they help you to write." These comments were supported by John's display of positive affective behaviours, including things such as smiling, pointing at the screen, and exclaiming.

He also continuously expressed his control of the package, for example, "Um, easier writing.", "Because it's easier.", and "Made it better, it's easier." These comments were again supported when John expressed his control, through displaying on task behaviours such as using the keyboard and the mouse to write and edit his story, as well as, edit his picture. They were also supported by his increase in personal effort behaviours, such as editing work after reading it aloud, rereading his work, and asking relevant questions that did involve things such as, "What do I have to do?", or "What do I have to write?" These were again supported when John completed sub-activities, such as typing spelling corrections, or sentence construction corrections without help from the teacher.

Finally, an increase in his self-concept was expressed through one comment which was, "Cause, um cause it will look neater and be better." This comment was supported when John displayed positive, affective behaviours, such as smiling, rushing to the printer to see how his work would look. These comments were supported by the positive affective behaviours which John displayed whilst using the package.

John's Creative Writing

The content and organisation of John's first story involved a simple recount of an event, and a simple time order to sequence it. (See Appendix 3.) In this story he also attempted to create a context for the reader, for example he started his story like this, "A space-ship tuck thum up to potoe and left tham are by mustak..." He also wrote in a style that resembled oral language, as his whole story resembled one long sentence that had been broken up with incorrect punctuation marks and had no real structure, for example, "A space-ship tuck thum up to potoe and left thum are by mustak, wifh food and water for a week, them the space-ship came back for them and took tham home." His one sentence story was joined with three 'and's', and little elaboration was included.

His second story contained a partial organisational framework, as it had a definite beginning, middle and end. He also used time order to sequence and organise his writing, for example he used words such as, "On the way home...", "... on the way to the hospitl...", "I woke up and found myself...", and "I went home to my family..." He began to use some narrative structure and 'book' language, for example, he used phrases such as, "One winters day...", and "I woke up and found myself in the hospitl..." He began to use written language structures, by writing complete sentences with punctuation, for example, "One winters day I went to the shops to buy some vegetables but I saw some basketball cards in the shops." He also included some dialogue, for example, "Where were you!", and some simple sentences were joined using 'and', for example, "The aid car was on the way to the crash and it was on the way to the hospitl and on the way to the hospitl I nell died...." Some elaboration was also used, for example, "Where were you!", and repetition was evident in his writing as he used the phrase, " ...to the hospitl." three times in one sentence. He also displayed a variety in sentence length, for example, "So I stopped the car and got out from the car and walked in to the shop and asked the shopkeeper how much are the cards?", and "And I didn't have the money."

The words John used in his first story involved a transference of words encountered in talk, for example, the word 'wifh'. In his second story he tended to write more words that were personally significant, such as, 'money', 'basketball cards', 'car', and 'Corvette'. His editing skills in the first story were minimal as he only crossed out two words and made a correction to one word. His second story involved the use of many editing skills as he deleted and added many words to clarify meaning. This was evident when he used his personal dictionary to look up and change words, when he used the mouse and delete key to edit and change words, and when he asked the teacher questions to edit his work. He also began to proofread for spelling errors, and he added information on request.

The use of language conventions in John's first story was minimal. His whole story contained one full stop and one capital letter. It was written in the third person, a consistent tense was maintained, and the title was given to him together with a story starter. His second story contained significantly more language conventions, consisting of ten full stops, one question mark, and twelve capital letters.

John also showed evidence of understanding language conventions in his second story through the use of capital letters for names, (for example, 'Corvette'), the use of question marks, (for example, "... how much are the cards?"), the use of exclamation marks, (for example, "Where were you!"), and the use of apostrophes for contractions, (for example, 'didn't', and 'don't'). Furthermore, his second story was written in the first person. It involved the use of appropriate subject/verb agreements, (for example, 'I /saw', 'I/crashed', and 'I/woke up'), and appropriate noun/pronoun agreements, (for example, 'aid car/it'). He usually maintained a consistent tense, and he wrote the title, "Car," that reflected the content of his story.

When John wrote his first story he had great difficulty with the writing process which involved attending to spelling errors, handwriting, composing, and punctuating simultaneously. His writing was extremely hard to read and understand. On the other hand, the behaviours which he displayed whilst writing his second story showed no signs of difficulty, as he persevered to complete the writing task, he resented interruption, and he had a preoccupation with a desire to get everything right.

In John's first story he illustrated his work after writing and his simple illustration reflected the content of his simple story. In his second story, he illustrated before he wrote and his complex illustrations directed his writing content to a much greater extent. The illustrations also motivated him to write and greatly enhanced his sequencing.

The improvement of John's creative writing process skills in his second story, compared to his first story, were supported by his increased personal effort behaviours and his completion of sub-activity behaviours, which he displayed whilst using the package. They were also supported by the control comments he expressed in the interview.

The content of John's first story involved a science fiction genre and the content of his second story involved a problem realism genre. His first story had no definite theme and his second story had a moralistic theme, this being 'drive carefully and don't speed'. The first story had no stated characters, and the second story contained major and minor characters, the boy being the major character, and the shopkeeper, Corvette driver, aid car driver, nurse, and family members being the minor characters. There were no special features present in his first story, whereas his second story contained an emotional element involving a car accident.

There was no description of a setting in his first story, whereas his second story contained a description of time, ('One winters day'), place, ('On the highway'), situation, ('A car accident'), and mood, ('emotional'). His first story had an extremely simple plot consisting of one action involving a space-ship taking people to Pluto and home again. His second story had a detailed plot involving a problem (the car accident), emotional response (the aid car people coming to the accident to help him), action (him being taken to the hospital), suspense (waiting to see if he recovers), outcome (he recovers), and conclusion (an article is published on the front page of the newspaper).

John's first story had no identifiable tone whereas his second story had an angry tone because the accident could have been avoided if the boy did not race on the highway. The simple illustration of his first story enhanced the meaning to a small extent, whereas the complex illustrations of his second story directed the meaning to a large extent.

Finally, John's first story consisted of 33 words and his second story consisted of 214 words. This indicates a 548% increase in the quantity of his writing, which means he wrote almost five and a half times as much in his second story than he did in his first. This increase in the quantity of his second story is supported by his increased personal effort behaviors, his on-task behaviours, and completion of sub-activity behaviours he displayed whilst using the package, as well as by, the enjoyment and increase in self-concept feelings he expressed in the interview. Finally, John spent ten minutes writing his first story and three hours writing his second story.

Participant 2- Allan

Allan is in year six and is eleven years old. (See Appendix 4.)

Observation of Allan

Allan exhibited a large number of on-task behaviours. He was continually looking up at the screen to see what he had written, consistently using the keyboard to type his story, and using the mouse to create new and exciting pictures. He also demonstrated positive, affective behaviours a small amount of the time by speaking to himself about the story and the characters whilst creating his picture with a smile on his face. For example, he says, "Yes, I need you because you are the wife, and I need you, yip, you cause you're the husband, and where is the little boy, oh I've got to go to kids to get him, um, um, yip, got you, you're gonna be saved, naa maybe eaten by the shark, ha, ha, ha!"

He also smiled on a number of occasions whilst typing his story, he smiled when the teacher came to his computer and read his story out aloud, and when he saw his work coming out of the printer. He also exemplified this behaviour by exclaiming out aloud to the teacher that he had finished his story, and by exclaiming to his friend sitting next to him about a character in his story saying, "Hey, Tom, watch this shark. I can make it go so big!"

Allan also displayed a large number of behaviours which were definite e
increase in his personal effort; for example, he continually looked up to read or re
a word, sentence, or paragraph that he had written by moving his lips and focusing his
eyes on the screen. He consistently attempted to edit his work after reading it aloud by
using the delete key and the mouse to change the spelling of a word, the order of the
words in a sentence, or some aspect of his picture. He would also continually edit his
picture in-between typing his story; he used his personal dictionary four times to look
up words that he could not spell; he read a whole page of writing out aloud when he
saw the teacher coming; he continually said words out aloud as he typed them into the
computer; and he asked the teacher a number of questions in an attempt to improve his
writing, for example, "Do you know if there's another beach background that I can use
to add onto my story?", "Can you read the last page I wrote?", "How do you spell
'father'?", "How do you spell 'honeymoon'?", and "How do you spell 'tomorrow'?" .

Allan completed a number of sub-activities relating to the writing process including:
correcting the spelling of many words as the teacher spelt the correct spelling out aloud
using the letter names, making sentence construction corrections when being instructed
to by the teacher, and discussing what was going to happen next in the story with the
teacher. For example, the teacher and the child discussed what would happen to the
married couple after the wedding. The child then completed the next sub-activity which
involved typing in what had been discussed. Finally, the child completed another sub-
activity which involved looking back at previous pictures for sequencing and
maintaining the same characters throughout the story; for example he spent time
looking for an under-water background that would have continuity from his previous
picture.

Allan also displayed strong interest behaviours some of the time. This included things such as Allan running up to the teacher to show her his work, running to the printer to find out what his story would look like once it had been printed, and asking the teacher excitedly if he could take a copy of his work home to show his mother and father. Allan also displayed a few risk-taking behaviours, involving playing around with the characters in his picture and taking the risk of losing them. For example Allan said, "Ooops, ah, I can get you back again no worries!"

Finally, Allan displayed social achievement comparison behaviours which include: turning around to see what children around him were doing, and looking to the side to see what his friend was doing. In summary, Allan displayed definite motivational behaviours whilst using the courseware package *Storybook Weaver Deluxe*.

Allan's Interview

Throughout the interview Allan continually expressed his enjoyment of the package. For example: "As I said, cause of it's nice pictures and you can do your own backgrounds, you can make your stories out of pictures. If I had to do my project on *Storybook Weaver*, I'd like to do it on the computer better than reading my own handwriting," and "I would like to do *Storybook Weaver* today," and "Quite good because on the computer writing it out on the computer instead of handwriting it is real good." These comments were supported when Allan displayed strong interest behaviours, and positive affective behaviours, including things such as smiling, and exclaiming.

He also continuously expressed his control of the package, for example, "Uh, it's excellent you make up your own pictures, you can get them off the computer, and you can get things off the story or off the picture to make the story up. Like get all like the sharks and everything in there so you can make anything you want."

He also said, "Because it's got backgrounds and everything which made me feel good so I didn't have to draw and like be um on like sad on myself that I can't draw which on *Storybook Weaver* you can go to backgrounds and sharks and whatever you want to go to, any animals, any people, whatever you want." These comments were again supported when Allan completed at risk activities, and sub-activities, such as typing in spelling corrections, or sentence construction corrections without help from the teacher.

Allan also expressed an increase in his self-concept through a number of comments such as, "I feel like I can do stories now, as I said before I'm quite good at making stories, like from the first time till this time I, it feels like this time is better, better than the one I did last time. I had more pages, more exciting things," and " Well I done good with starting sentences off. I done my full stops and capital letters and made it make sense a lot." He further exemplified this by saying, " I reckon my writing, since last time my writing, or my stories have come better and better each time we had it, um the very first time we had it, um since then I think I've made good stories," and " Oh I'd never be able to write um five pages of work which I can with *Storybook Weaver*, um you can have um half a page of um of a picture and half a page of just writing, it's good. *Storybook Weaver* is quite good if I had to do a big story about a ten page story I'd rather do it on the *Storybook Weaver* than do it in my own handwriting." These comments were supported by the positive affective behaviours and strong interest behaviours which he displayed whilst using the package.

Allan's Creative Writing

The content and organisation of Allan's first story involved a simple recount of a boy catching a fish, and a simple time order to sequence it. (See Appendix 3.) In this story he also attempted to create a context for the reader, for example after the story starter he wrote, "I ran home and told my Dad..."

Allan also wrote in a style that resembled oral language, as his whole story resembled one long sentence, for example, " One day my friend and I went fishing for the day and I caught a talking fish I ran home and told my Dad and I lookt up on it in a book the fish sed helo wat is ya name Mark of cource" His one sentence story was joined with four 'and's', and no elaboration was included. His second story contained a partial organisational framework, as it had a definite beginning, middle and end. He also used time order to sequence and organise his writing, for example he used words such as, "Yesterday when my family went to the beach.", "They got married after two weeks.", "After the marriage...", "Then they fell in love...", "The next day...", and "They went to the beach about 12 o'clock in the afternoon." He began to use some narrative structure and 'book' language; for example, he used phrases such as, "They were very happy to gether," "They were tired at the end of the day," and, "Tommy was lucky because his dad just got him on time." He began to use written language structures by writing complete sentences with punctuation, for example, "My brother went swimming and saw a fin." He also included some dialogue, for example, "Oh no get out son!" Some simple sentences were joined using 'and', for example, "My brother found a lady that he liked and the lady liked him."

Allan also included some elaboration in this story, for example, "Oh no get out son!", and little repetition was evident in his writing. He also displayed a variety in sentence length, for example, "He looked down and saw a shark he swam so fast that you could not see him," and "He was safe."

The words Allan used in his first story involved a transference of words encountered in talk, for example, the word 'ya'. In his second story he tended to write more words that were personally significant, such as, "swimming", "shark", "blood", "marriage", and "Hawaii". His editing skills in the first story were minimal as he only corrected one word by writing a capital 'd' on top of a lower case 'd' on the word Dad.

Allan's second story involved the use of many editing skills as he deleted and added many words to clarify meaning. This was evident when he used his personal dictionary to look up and change words, when he used the mouse and delete key to edit and change words, and when he asked the teacher questions to edit his work. He also began to proofread for spelling errors, and he added information on request.

The use of language conventions in Allan's first story was minimal. His whole story had no full stops and two capital letters. It was written in the first person, a consistent tense was maintained, and the title was given to him together with a story starter. His second story contained significantly more language conventions, consisting of twenty nine full stops, one exclamation mark, and thirty two capital letters.

Allan also showed evidence of more language conventions in his second story through the use of capital letters for names, (for example, 'Tommy', and 'Hawaii'), the use of exclamation marks, (for example, "Oh no get out son!"), and the use of apostrophes, (for example, "o'clock", and "Tommy's"). His second story was written in the first person. It involved the use of appropriate subject/verb agreements, for example, 'they/went', 'he/thought', and, 'they/had a kid', and appropriate noun/pronoun agreements, for example, 'the married couple/ they'. He maintained a consistent tense, and he wrote the title, "Going To The Beach," which reflected the content of his story.

When Allan wrote his first story he was uneasy with the writing process because of the difficulty of the task, which involved attending to spelling errors, handwriting, composing, and punctuating simultaneously. His writing was extremely hard to read and understand. On the other hand, the behaviours which he displayed whilst writing his second story showed no signs of difficulty, as he persevered to complete the writing task, he resented interruption, and he was preoccupied with getting everything right.

In Allan's first story he illustrated his work after writing and his simple illustration reflected the content of his simple story. In his second story, he illustrated before he wrote and his complex illustrations reflected his writing content to a much greater extent. The illustrations also motivated him to write and greatly enhanced his sequencing. The improvement of Allan's creative writing process skills in his second story compared to his first story were supported by his increased personal effort behaviours and his completion of sub-activity behaviours, which he displayed whilst using the package. They were also supported by the control comments he expressed in the interview.

The content of Allan's first story involved a fantasy genre and the content of his second story involved a problem realism genre. His first story had no definite theme due to the brevity of it, whereas his second story had a moralistic theme, this being 'never go swimming alone'. His first story contained major and minor characters, involving the boy as the main character, and his friend, the fish, and his dad being the minor characters. The second story also contained major and minor characters, the boy's brother being the major character, and his family, the shark, the lady, and Tommy, being the minor characters. There were no special features present in his first story whereas his second story contained two emotional elements involving a shark attack and a marriage.

There was a simple description of a setting in his first story which, was provided by the researcher as a story starter, whereas his second story contained a description of time, (for example, 'yesterday'), place, (for example, 'in the ocean'), situation, (for example, 'a shark attack'), and mood, (for example, 'emotional'). His first story had an extremely simple plot consisting of three actions involving a boy going fishing, catching a fish, and the fish talking to him.

Allan's second story had a detailed plot involving a problem (the shark attack), emotional response (his family coming to help him), action (him being taken to the hospital), suspense (waiting to see if he recovers), outcome (he recovers and falls in love), and conclusion (he has a son who was nearly eaten by a shark on their honeymoon).

Allan's first story had no identifiable tone whereas his second story had an affectionate tone because the man fell in love in the hospital whilst recovering from a shark attack. The simple illustration of his first story enhanced the meaning to a small extent, whereas the complex illustrations of his second story enhanced the meaning to a large extent.

Finally, Allan's first story consisted of 27 words excluding the story starter, and his second story consisted of 257 words. This indicates a 852% increase in the quantity of his writing, which means he wrote just over eight and a half times as much in his second story. This increase in the quantity of his second story is supported by his increased personal effort behaviors, his on task behaviours, and completion of sub-activity behaviours he displayed whilst using the package, as well as by, the enjoyment and increase in self-concept feelings he expressed in the interview. Finally, Allan spent eight minutes writing his first story and four hours writing his second story.

Participant 3- Brian

Brian is in year seven and is twelve years old. (See Appendix 4.)

Observation of Brian

Brian exhibited a large number of on task behaviours. He was continually looking up at the screen to see what he had written, consistently using the keyboard to type his story, and using the mouse to create new and exciting pictures.

He also demonstrated positive affective behaviours a small amount of the time when he smiled; for example, when he showed another child the objects that he had placed in his picture, when his friend read his story aloud, smiling and saying, "Cool!" as he created a picture, when saying, "Thanks matey," when his friend congratulated him for writing such a good story, whilst creating a picture, when his work came out of the computer, and when he walked out of the room holding a copy of his work. This behaviour was also exemplified when Brian exclaimed to the teacher that he had finished his story.

Brian also displayed many behaviours which were definite examples of an increase in his personal effort, for example, he continually looked up to read or reread a word, sentence, or paragraph that he had written by moving his lips and focusing his eyes on the screen. He consistently attempted to edit his work after reading it aloud by using the delete key and the mouse to change the spelling of a word, the order of the words in a sentence, or some aspect of his picture. He would also continually edit his picture in-between typing his story; he re-read pages of his story; he used his personal dictionary twice to look up words that he could not spell; he lifted his head to read a whole page from beginning to end; he continually sounded words out as he typed them into the computer; and he asked the teacher a number of questions in an attempt to improve his writing; for example, "Can you read the last page I wrote?", "How do you spell the word 'fantastic'?", "How do you spell 'your'?", and "How do you spell 'Dallas Cowboys'?"

Brian also completed many sub-activities relating to the writing process, including things such as, correcting the spelling of many words as the teacher spelt the correct spelling out aloud using the letter names, trying to sound out words when instructed by the teacher, and making sentence construction corrections when being instructed to by the teacher.

Brian also completed another sub-activity which involved looking back at previous pictures for sequencing and maintaining the same characters throughout the story. For example he spent time making sure that the Dallas Cowboy characters were the same in every picture he had created. He also displayed strong interest behaviours some of the time. This included, running to the printer to find out what his story would look like once it had been printed, and saying, "Cool!" and "Wicked!" when he found characters and objects that he liked. He also displayed a small amount of social achievement comparison behaviours, when he nudged the boy sitting next to him to ask him if he could read what he had written, when he asked another boy whose story came out of the printer before his if he could read his story, when he said, "Cool, I like your story, It's really scary," when he shook his friend's hand for writing a good story, when he turned around to see what the children around him were doing, and when he looked to the side to see what his friend was doing. In summary, Brian displayed definite motivational behaviours whilst using *Storybook Weaver Deluxe*.

Brian's Interview

Throughout the interview Brian continually expressed his enjoyment of the package, for example, "It was good fun doing it," "Fairly happy," " Um, better than um writing out with a piece of paper and using a pencil and pen," "Well um, I enjoyed it," and "I'd like to do it on *Storybook Weaver* whenever I can." These comments were supported when Brian displayed strong interest behaviours, and positive, affective behaviours, including things such as smiling, and exclaiming. He continuously expressed his control of the package, for example, "Well, um I don't really like doing it on paper, it's easier on the computer," "Well um, the computers got all um things you need and it's harder to get things if you don't know," and "Well if you lose it you've got it saved on the computer." These were again supported when Brian completed sub-activities, such as typing in spelling corrections, or sentence construction corrections without help from the teacher.

Finally, an increase in his self-concept was expressed constantly through a number of comments such as, "Um, cause it will probably be neater writing and a much better um story," "Um, well we got to learn a lot of things on the computer like um how to solve problems and we learn um new spelling words," and " You can write better stories on, um using the computer, because um the pictures help you. You get um, ideas from your pictures." These comments were supported positive affective behaviours, and social achievement comparison behaviours displayed by Brian whilst using the package.

Brian's Creative Writing

The content and organisation of Brian's first story involved a simple recount of a boy going into a doorway, flying like superman and giving everyone power. (See Appendix 3.) In this story he also attempted to create a context for the reader by rewriting the story starter that he was given, for example, "It really was a doorway into another world." He also wrote in a style that resembled oral language. Some of his sentences flowed into one another, for example, "They didn't have cars it was really nice in hear." Some of his simple sentences were joined by 'and', for example, "I went in the door and I was flying like superman and as fast as him," and no elaboration was included. His second story contained a partial organisational framework, as it had a definite beginning, middle and end.

Brian used time order to sequence and organise his writing, for example he used words such as, "One late night...", "Then we got better...", "It was dark when we...", "Then he ran across the park...", "It was 7:00 in the morning...", and "Then he started running..." He began to use some narrative structure and 'book' language, for example, he used phrases such as, "One late night the usa football team were training...", "The team started chasing the man.", "We started looking for him but we couldn't see him.", and "The police put him away for three years."

Brian began to use written language structures by writing complete sentences with punctuation; for example, "They were going down the highway and saw him going the wrong way." He also included some dialogue; for example, "Why are you running in the shop boys?", "Because we are going to get this man that has the football we were training with", and "There he is boys lets get him." Some simple sentences were joined using 'and'; for example, "He went to the Royal Show and was hiding behind something," and, "Then we got better and went out chasing him in town." Some elaboration was also used; for example, "We got the things back and got \$1000 each." Little repetition was evident in his writing. He also displayed a variety in sentence length, for example, "They where going down the highway and saw him going the wrong way," and "We were at the running track."

The words Brian used in his first story involved a transference of words encountered in talk, for example, the word 'It was good thew the door.' He failed to edit any of the words in his first story. In his second story he tended to write more words that were personally significant, such as, "football", "gridball", "cowboy", "team", "bullets", "police" and "Royal show". His second story involved the use of many editing skills as he deleted and added many words to clarify meaning. This was evident when he used his personal dictionary to look up and change words, when he used the mouse and delete key to edit and change words, and when he asked the teacher questions to edit his work. He also began to proofread for spelling errors, and he added information on request.

The use of language conventions in Brian's first story was minimal. His whole story had seven full stops and six capital letters. It was written in the first person, a consistent tense was maintained, and the title was given to him together with a story starter. His second story contained significantly more language conventions, consisting of thirty three full stops, one question mark, and forty four capital letters.

Brian also showed evidence of language conventions in his second story through the use of capital letters for names, for example, "Dallas Cowboys", and "Royal Show", the use of question marks, for example, "Why are you running in the shop boys?", and the use of apostrophes for contractions, for example, "couldn't". His second story did not maintain a consistent tense and started off in the third person and then went into the first person. It involved the use of appropriate subject/verb agreements, for example, 'he/went', 'he/hopped', and 'he/ran', and appropriate noun/pronoun agreements, for example, 'team/they', and 'cowboy/him'. Finally, he wrote the title, "USA Gridiron," which reflected the content of his story.

When Brian wrote his first story he was uneasy with the writing process because of the difficulty of the task, which involved inattending to spelling errors, handwriting, composing, and punctuating simultaneously. His writing was extremely hard to read and understand. On the other hand, the behaviours which he displayed whilst writing his second story showed no signs of difficulty, as he persevered to complete the writing task, he resented interruption, and he was preoccupied with getting everything right.

In Brian's first story he illustrated his work after writing and his simple illustration failed to reflect the content of his simple story. In his second story, he illustrated before he wrote and his complex illustrations reflected his writing content to a much greater extent. The illustrations also motivated him to write and greatly enhanced his sequencing.

The improvement of Brian's creative writing process skills in his second story compared to his first story were supported by his increased personal effort behaviours and his completion of sub-activity behaviours, which he displayed whilst using the package. They were also supported by the control comments he expressed in the interview.

The content of Brian's first story involved a fantasy genre and the content of his second story involved a problem-realism genre. His first story had no definite theme due to the brevity of it, and his second story had a moralistic theme, being 'if you steal you will always be caught'. His first story contained major and minor characters, involving the boy as the main character, and the people on the other side of the doorway being the minor characters. The second story also contained major and minor characters, the football team being the major characters, and the cowboy, fox, taxi driver, and police being the minor characters. There were no special features present in his first story, and his second story contained two emotional elements involving the team members being shot, and the cowboy being caught and locked up.

There was a simple description of a setting in his first story, which was provided by the researcher as a story starter, and his second story contained a description of time, (for example, 'One late night'), place, (for example, 'on the football field'), situation, (for example, 'a gridball being stolen by a cowboy'), and mood, for example, ('angry'). His first story had an extremely simple plot consisting of two actions involving a boy flying through a doorway and giving everyone there the power to fly.

His second story had a detailed plot involving a problem (a gridball being stolen by a cowboy), emotional response (the team chases after the cowboy), action (the team members get shot), suspense (waiting to see if they recover), outcome (they recover and start chasing the cowboy again), and conclusion (they catch the cowboy, receive a reward, and then the cowboy goes to jail).

Brian's first story had no identifiable tone and his second story had an angry tone because the football team had their gridball stolen. The simple illustration of his first story failed to enhance the meaning of his text, whereas the complex illustrations of his second story enhanced the meaning to a large extent.

Brian's first story consisted of 66 words excluding the story starter, and his second story consisted of 322 words. This indicates a 388% increase in the quantity of his writing, which means he wrote almost four times as much in his second story than he did in his first. This increase in the quantity of his second story is supported by his increased personal effort behaviours, his on task behaviours, and completion of sub-activity behaviours he displayed whilst using the package, as well as, by the enjoyment and increase in self-concept feelings he expressed in the interview. Finally, Brian spent eleven minutes writing his first story and four hours writing his second story.

Participant 4- Darren

Darren is in year six and is eleven years old. (See Appendix 4.)

Observation of Darren

Darren exhibited a large number of on-task behaviours. He was continually looking up at the screen to see what he had written, consistently using the keyboard to type his story, and using the mouse to create new and exciting pictures. He also demonstrated positive affective behaviours a small amount of the time by nodding his head to the music whilst creating a picture, by talking to himself whilst selecting appropriate backgrounds and objects, for example, "Yip, I like you, I don't like you, yip you can go in it." He also exemplified this behaviour by pointing to an object on the screen when discussing what was going to happen next in his story, with the teacher. He also demonstrated positive affective behaviours by smiling, firstly when he was creating a picture, secondly when he was telling the teacher what was going to happen next in his story, thirdly when his friend congratulated him for writing such a good story, and fourthly when he watched his work come out of the printer, and lastly, when he walked out of the room holding his work up high. This behaviour was also exemplified when Darren exclaimed, firstly to his friend when he said, "Look what I did!", and secondly when he said "Wicked!" to his friend after he had seen a picture of his work.

Darren displayed many behaviours which were definite examples of an increase in his personal effort. For example, he continually looked up to read or reread over a word, sentence or paragraph that he had written by moving his eyes from side to side as he focused on the computer screen, or by reading his work out aloud. He consistently attempted to edit his work after reading it aloud by using the delete key and the mouse to change the spelling of a word, the order of the words in the sentence, or some aspect of his picture. He would also edit his work by first sounding out the word as he typed it, and then changing it using the delete key, by sounding it out again. He would then look up to see if the word looked right. He also spoke to himself about his work, for example, "I don't like this page," and then he deleted the whole picture and created it again, he also put up his hand to call the teacher and while he was waiting for her he read through his work again and made some changes. He attempted to sound out the exact spelling of words as he typed them, for example, he sounded out the word 'spider', 'body', and, 'pig'. He also asked the teacher numerous questions in an attempt to improve his writing. These questions included the following: "Can I put on the headphones to listen to the music when I write?", "Can you read my work?", "How do you spell 'scary'?", "How do you spell 'animals'?", and "How do you spell 'decided'?"

Darren also completed a number of sub-activities relating to the creative writing process including things such as, correcting the spelling of many words when the teacher sounded them out for him. For example, Darren put up his hand and asked the teacher how to spell the word "scary". As the teacher sounded out the spelling of this word Darren typed the word correctly.

Darren also discussed with the teacher what would happen next in his story, and he read a page of writing out aloud when he saw the teacher coming towards him. This behaviour was also exemplified when the teacher saw a word that was spelt incorrectly and she asked the child to change it, for example, the teacher saw that the word 'night' was spelt incorrectly and she asked the child to change the spelling.

Darren did so willingly as she sounded out the correct spelling. This behaviour was also displayed as he endeavoured to change the construction of his picture with assistance from the teacher; for example, the teacher said, "Maybe it's a bit light, try and make it darker." Darren nodded his head and made the change on his own by using the mouse to move the lighting icon. He also corrected his sentence structure as a result of teacher assistance.

Darren also displayed a small number of social achievement comparison behaviours, for example he turned around to the boy sitting next to him and he asked him if he could read what he had written so far. He then told the boy that he would have made the man die because he was so bad. The boy said, "Yeah, thanks!", and then he turned back to his computer to carry on writing. He also displayed one risk taking behaviour, as he asked the teacher if he could read his whole story to the rest of the class. Darren also displayed a few strong interest behaviours, for example, he laughed when the teacher read through his last page of writing aloud, and he ran to the printer to see how his work would come out printed. Finally, Darren also displayed some social achievement comparison behaviours including turning around to see what other children around him were doing, and looking to the side to see what his friend was doing. In summary, Darren displayed definite motivational behaviours whilst using *Storybook Weaver Deluxe*.

Darren's Interview

Throughout the interview Darren continually expressed his enjoyment of the package; for example, "Fun.", "It was good.", "Excited.", "It was fun.", and "Because it's more fun than pen and paper, cause when you're writing it makes your hand sore." The previous comments were supported by Darren's display of social achievement comparison behaviours, risk taking behaviours, and positive affective behaviours, including things such as smiling, pointing at the screen, and exclaiming.

Darren also continuously expressed his control of the package, for example, "You get to change the colours of a car," and "You can get backgrounds, you can get objects and get people, you get animals." These comments were supported when Darren expressed his control, through displaying on task behaviours such as using the keyboard and the mouse to write and end edit his story, as well as edit his picture. They were also supported by his increase in personal effort behaviours, such as editing work after reading it aloud, rereading his work, and asking relevant questions that did involve things such as, "What do I have to do?", or "What do I have to write?" These were again supported when Darren's completed sub-activities, such as typing in spelling corrections, or sentence construction corrections without help from the teacher.

Finally, an increase in his self-concept was expressed through comments such as, "It made it better," "I learnt how to spell," "I learnt to um make stories," and "Cause you can't um when you draw you can't draw properly in pen and paper." This comment was supported when Darren displayed positive affective behaviours, such as smiling, rushing up to the printer to see how his work would look printed, and asking to read his story to the whole class.

Darren's Creative Writing

The content and organisation of Darren's first story involved a simple recount of an event, and a simple time order to sequence it. (See Appendix 3.) In this story he also attempted to create a context for the reader, for example he started his story by rewriting the story starter that the researcher gave him. He wrote his first story in a style that resembled oral language, as his whole story resembled one long sentence, for example, "The snow was blowing all around. They could hardly see the road when up ahead they saw wat could it really be a road they saw a ship a head of them they goot out of the car and hopt in the ship they sald a way to chine and lived hapiley evr after." His one sentence story was joined by five 'they's', and little elaboration was included.

Darren's second story contained a partial organisational framework, as it had a definite beginning, middle and end. He also used time order to sequence and organise his writing, for example he used words such as, "One scary night...", "One night...", "The next morning...", and "After that..." He began to use some narrative structure and 'book' language, for example, he used phrases such as, "They got very scared...", "..., a man came along and saved them..." and, "We better go home and go to sleep."

He began to use written language structures, by writing complete sentences with punctuation, for example, "They started ripping the graves up and they found a dead body." He also included some dialogue, for example, "We better go home and go to sleep," and some simple sentences were joined using 'and', for example, "The black car flipped and the purple car was wrecked." He also displayed a variety in sentence lengths, for example, "One night the raven and the wild pig were hiding in a cave when they heard a horrible noise," and "They were red, orange, blue and yellow."

The words Darren used in his first story involved a transference of words encountered in talk, for example, the words 'evr after'. In his second story he tended to write more words that were personally significant, such as, 'scary', 'graves', 'dead body', and 'fire works'. Darren failed to edit any of the words in his first story, whereas his second story involved the use of many editing skills as he deleted and added words to clarify meaning. This was evident, when he used the mouse and delete key to edit and change words, and when he asked the teacher questions to edit his work. He also began to proofread for spelling errors, and he added information on request.

The use of language conventions in Darren's first story was minimal. His whole story contained one full stop and two capital letters. It was written in the third person, a consistent tense was maintained, and the title was given to him together with a story starter. His second story contained significantly more language conventions, consisting of nineteen full stops, and twenty capital letters.

Darren also used appropriate apostrophes for contractions, for example, "couldn't". His second story was written in the third person, it involved the use of appropriate subject/verb agreements, for example, 'they/decided', and, 'black car/flipped', and appropriate noun/pronoun agreements, for example, 'raven, beast, wild pig, spider/they', and 'ghost/it'. He maintained a consistent tense, and he wrote the title, "Spooks," which reflected the content of his story.

When Darren wrote his first story he had great difficulty with the writing process which involved attending to spelling errors, handwriting, composing, and punctuating simultaneously. His writing was extremely hard to read and understand. On the other hand, the behaviours which he displayed whilst writing his second story showed no signs of difficulty, as he persevered to complete the writing task, he resented interruption, and he was preoccupied with getting everything right.

In Darren's first story he illustrated his work after writing and his simple illustration reflected the content of his story to a small degree. In his second story, he illustrated before he wrote and his complex illustrations reflected his writing content to a much greater extent. The illustrations also motivated him to write and greatly enhanced his sequencing. The improvement of Darren's creative writing process skills in his second story compared to his first story were supported by his increased personal effort behaviours and his completion of sub-activity behaviours, which he displayed whilst using the package. They were also supported by the control comments he expressed in the interview.

The content of Darren's first story involved a fantasy genre and the content of his second story resembled a fable genre. His first story had no definite theme, and his second story had a universal theme this being, 'don't vandalize sacred burial grounds'.

Darren's first story had no stated characters, and the second story contained major and minor characters, the raven, wild pig, beast and spider being the major characters, and the ghost, and man being the minor characters. There was no description of a setting in his first story, whereas his second story contained a description of time, (for example, 'One scary night'), place, (for example, 'a grave yard'), situation, (for example, 'the raven, beast and spider started ripping the graves up'), and mood, (for example, 'scary'). His first story had an extremely simple plot consisting of one action involving a ship taking some people to China. His second story had a detailed plot involving a problem (the beast, wild pig, raven and spider ripping up the graves and finding a dead body), emotional response (they became scared and went to sleep in a cave), action (a ghost came to haunt them and makes the pig faint), suspense (waiting for the wild pig to recover), outcome (the pig recovers and the next morning a man comes to save them), and conclusion (the man takes them to see the fire-works and the racing cars, and then they all go home to sleep).

Darren's first story had no identifiable tone whereas his second story had an angry tone because the raven, wild pig, beast, and spider were ripping up graves. The simple illustration of his first story enhanced the meaning to a small extent, whereas the complex illustrations of his second story enhanced the meaning to a large extent. Finally, Darren's first story consisted of 33 words and his second story consisted of 202 words. This indicates a 512% increase in the quantity of his writing, which means he wrote just over five times as much in his second story than he did in his first.

The increase in the quantity of his second story is supported by his increased personal effort behaviors, his on task behaviours, and completion of sub-activity behaviours he displayed whilst using the package, as well as by, the enjoyment and increase in self-concept feelings he expressed in the interview. Finally, Darren spent nine minutes writing his first story and four hours writing his second story.

Participant 5- Brett

Brett is in year six and is eleven years old. (See Appendix 4.)

Observation of Brett

Brett exhibited a large number of on task behaviours. He was continually looking up at the screen to see what he had written, consistently using the keyboard to type his story, and using the mouse to create new and exciting pictures. He also demonstrated positive, affective behaviours a small amount of the time by smiling, firstly just before he was about to use the package, secondly when other children said, "Wicked, Brett,", and "Yeah, wicked Brett," after they had read his story, and thirdly when he saw his work coming out of the printer. He also exemplified this behaviour when he exclaimed to the teacher, "Finished!" after having typed the last sentence.

Brett displayed many behaviours which were definite examples of an increase in his personal effort, for example, he continually looked up to read or reread over a word, sentence or paragraph that he had written by moving his eyes from side to side as he focused on the computer screen, or by reading his work out aloud. He consistently attempted to edit his work after reading it aloud by using the delete key and the mouse to change the spelling of a word, the order of the words in the sentence, or some aspect of his picture. He would also edit his work by looking up after every one or two words to see if the words looked right. He spoke to himself about his work, for example, "What, how come there's a gap there?" and then he called the teacher to help him correct the problem. In addition, he attempted to sound out the exact spelling of words as he typed them, for example, he sounded out the words 'come', and 'mum'. He also asked the teacher numerous questions in an attempt to improve his writing. These questions included the following: "Can I put on the headphones to listen to the music when I write?", "Can you read my work?", "Can I read my last sentence to you?"

Other questions he asked included, "Can you get rid of the picture because I just want to write without the picture, just writing?", "How do you spell 'forest'?", "How do you spell 'your'?", "How do you spell 'years'?", "How do you spell 'what'?", "How do you spell 'any'?", and "How do you spell 'safe'?"

Brett also completed many sub-activities relating to the creative writing process including, correcting the spelling of many words when the teacher sounded them out for him. For example, Brett put up his hand and asked the teacher how to spell the word 'forest', as the teacher spelt the correct spelling out aloud using the letter names, Brett typed in the word correctly. He also discussed punctuation with the teacher, for example, the teacher asked the child if one of his sentences was a question. The child said, "Oops," and changed the full stop to a question mark. They also discussed how to use inverted commas when someone is talking in the story. He also completed sub activities by displaying behaviours such as changing words when directed to do so by the teacher, for example, the teacher saw a word that was spelt incorrectly and she asked the child to change it. The teacher saw that the word 'you' needed to be changed to 'your' so she asked the child what he needed to add to 'you' to spell 'your', the child said, 'r' and then made the correction willingly. This behaviour was also displayed as he endeavoured to change the construction of his picture. He also corrected his sentence structure with teacher assistance.

Brett displayed a few strong interest behaviours, for example, when he vigorously rubbed his hands together firstly when he was reading over his work, and secondly when he was waiting for his work to come out of the printer. Brett also displayed strong interest behaviours when he skipped to the printer to see how his work would come out printed, and when he asked the teacher excitedly if he could take a copy of his work home.

Finally, Brett displayed a few social achievement comparison behaviours including: turning around to see what other children around him were doing, and looking to the side to see what his friend was doing. In summary, Brett displayed definite motivational behaviours whilst using *Storybook Weaver Deluxe*.

Brett's Interview

Throughout the interview Brett continually expressed his enjoyment of the package, for example, "Fun.", "Cool, happy.", "I like writing now.", "Cool characters.", "It was good.", "It was better.", and "Like space bar and all that and delete it all and all that and more fun things." These comments were supported by Brett's display of positive affective behaviours, including things such as smiling, and exclaiming. He also continuously expressed his control of the package, for example, "It's better, it's easier.", and "The computers better." These comments were supported when Brett expressed his control, through displaying on task behaviours such as using the keyboard and the mouse to write and end edit his story, as well as, edit his picture. They were also supported by his increase in personal effort behaviours, such as editing work after reading it aloud, rereading over his work, and asking relevant questions that did involve things such as, "What do I have to do?", or "What do I have to write?"

Finally, an increase in his self-concept was expressed through comments such as, "Cause I've never done such good stories before.", "Storybook Weaver, it's more messy on pen, paper.", and "Cause I like to write em, like before I couldn't write so well as I do now so I like to write now cause I can like do better stories."

The previous comments were supported when Brett displayed positive affective behaviours, such as smiling, rushing up to the printer to see how his work will look printed, and asking to take his work home.

Brett's Creative Writing

The content and organisation of Brett's first story involved a simple recount of an event, and a simple time order to sequence it. (See Appendix 3.) In this story he attempted to create a context for the reader by rewriting the story starter that the researcher gave him.

He also wrote his first story in a style that resembled oral language, as his whole story resembled one long sentence, which was incorrectly punctuated. For example, "It all started when a hurricane blew our boat onto a deserted Island Some one saved them. and Thay never whent back on a boat." His second story contained a partial organisational framework, as it had a definite beginning, middle and end. He also used time order to sequence and organise his writing, for example he used words such as, "Last monday...", and "It was nearly 3.00..."

Brett began to use some narrative structure and 'book' language, for example, he used phrases such as, "Mum said unpack the car girls...", "It was nearly 3.00 Melissa said, lets go inside.", "We better go home because mum will be worried sick about us." and, "It's safe now you are with me." He also began to use written language structures, by writing complete sentences with punctuation, for example, "Last monday we moved in the forest and we saw a creepy beggar walking beside the water talking to himself." He also included some dialogue, for example, "I want some food I won't hurt you.", "Get out of our house!", "I don't no.", and "We better go home because mum will be worried sick about us." He also joined some simple sentences using 'and', for example, "Melanie and Melissa went home and the beggar was there."

Brett also displayed a variety in sentence length, for example, "Last monday we moved in the forest and we saw a creepy beggar walking beside the water talking to himself.", and "It's safe now you are with me." In Brett's second story he tended to write more words that were personally significant, such as, 'forest', 'creepy', 'beggar', and 'lion'.

Brett failed to edit any of the words in his first story, whereas his second story involved the use of many editing skills as he deleted and added words to clarify meaning. This was evident, when he used the mouse and delete key to edit and change words, and when he asked the teacher questions to edit his work. He also began to proofread for spelling errors, and he added information on request.

The use of language conventions in Brett's first story were minimal. His whole story contained one full stop and six capital letters. It was written in the third person, a consistent tense was maintained, and the title was given to him together with a story starter. His second story contained significantly more language conventions, consisting of nineteen full stops, thirty two capital letters, one exclamation mark, and one question mark. He also used appropriate apostrophes for contractions, for example, 'won't', 'hasn't', and 'It's'. His second story was written in the first person, it involved the use of appropriate subject/verb agreements, for example, 'beggar/walking', and, 'man/said', and appropriate noun/pronoun agreements, for example, 'Mrs. Cox and the beggar/they'. He usually maintained a consistent tense, and he wrote the title, "Creepy beggar," which reflected the content of his story.

When Brett wrote his first story he had great difficulty with the writing process because which involved attending to spelling errors, handwriting, composing, and punctuating simultaneously. His writing was extremely hard to read and understand. On the other hand, the behaviours which he displayed whilst writing his second story showed no signs of difficulty, as he persevered to complete the writing task, and he was preoccupied with getting everything right. In Brett's first story he illustrated his work after writing and his simple illustration reflected the content of his story to a small degree. In his second story, he illustrated before he wrote and his complex illustrations reflected his writing content to a much greater extent. These illustrations motivated him to write and greatly enhanced his sequencing.

The improvement of Brett's creative writing process skills in his second story compared to his first story were supported by his increased personal effort behaviours and his completion of sub-activity behaviours, which he displayed whilst using the package. They were also supported by the control comments he expressed in the interview.

The content of Brett's first story involved a fantasy genre and the content of his second story involved a problem realism genre. His first story had no definite theme due to the length of it, and his second story had a universal theme, being 'don't judge people by the way they look'. The first story had no stated characters, whereas the second story contained major and minor characters, with Melanie, Melissa and the creepy beggar being the major characters, and the mother, and the lion being the minor characters.

There was no description of a setting in his first story besides the story starter, whereas his second story contained a description of time, for example, 'Last monday', place, for example, 'the forest', situation, for example, 'there was a creepy beggar', and mood, for example, 'mysterious'. His first story had an extremely simple plot consisting of one action involving a hurricane blowing a boat onto an island and then the people on the boat being saved. His second story had a detailed plot involving a problem (seeing something in the forest near to where they lived), emotional response (going to see the creepy beggar in the forest), action (trying to get rid of the creepy beggar), suspense (will the creepy beggar harm them), outcome (becoming friends with the creepy beggar), and conclusion (introducing the creepy beggar to his mother and letting him sleep over).

Brett's first story had no identifiable tone whereas his second story had an emotional tone because the girls helped a beggar by giving him food and a place to stay. The simple illustration of his first story enhanced the meaning to a small extent, whereas the complex illustrations of his second story enhanced the meaning to a large extent.

Finally, Brett's first story consisted of 12 words and his second story consisted of 213 words. This indicates a 1657% increase in the quantity of his writing, which means he wrote just over sixteen and a half times as much in his second story than he did in his first.

This increase in the quantity of his second story is supported by his increased personal effort behaviors, his on task behaviours, and completion of sub-activity behaviours he displayed whilst using the package, as well as, by the enjoyment and increase in self-concept feelings he expressed in the interview. Finally, Brett spent ten minutes writing his first story and four hours writing his second story.

Participant 6- Marty

Marty is in year seven and is twelve years old. (See Appendix 4.)

Observation of Marty

Marty exhibited a large number of on task behaviours. He was continually looking up at the screen to see what he had written, consistently using the keyboard to type his story, and using the mouse to create new and exciting pictures. He also demonstrated positive, affective behaviours a small amount of the time by smiling, firstly when he went over to the printer to see how his work would come out, and secondly when he held his work in his hands after it had come out of the printer. This behaviour was also exemplified, firstly when Marty pointed at a character on the screen and exclaimed, "Cool!", and secondly when Marty said, "Ah, wicked," as he edited his picture.

Marty also displayed a large number of behaviours which were definite examples of an increase in his personal effort, for example, he continually looked up to read or reread over a word, sentence or paragraph that he had written by moving his eyes from side to side as he focused on the computer screen, or by reading his work out aloud.

Marty consistently attempted to edit his work after reading it aloud by using the delete key and the mouse to change the spelling of a word, the order of the words in the sentence, or some aspects of his picture. He used the mouse to add a word to his sentence after reading it aloud. He sounded out the correct spelling of the words 'hospital', 'member', and 'into' as he typed them in. He said a few words aloud as he typed them into the computer, for example, "The gang member shot me because..." He used the dictionary to look up the words 'night' and 'friend'. He would then look up to see if the word looked right after typing it in. He also asked the teacher numerous questions in an attempt to improve his writing. These questions included the following: "Can you read my work?", "How do you spell 'around'?", "How do you spell 'again'?", and "How do you spell 'ha, ha'?"

Marty completed a number of sub-activities relating to the creative writing process including things such as, correcting the spelling of many words when the teacher spelt the correct spelling out aloud using the letter names. For example, Marty put up his hand and asked the teacher how to spell the word 'again', as the teacher spelt it out aloud, Marty typed in the word correctly. He also discussed with the teacher what would happen next in his story, and then typed it in after she had left. This behaviour was also exemplified when the teacher saw a word that was spelt incorrectly and she asked the child to change it, for example, the teacher saw that the word 'walking' was spelt incorrectly and she asked the child to change the spelling. He did so willingly as she sounded out the correct spelling. He also corrected his sentence structure as a result of teacher assistance. Marty also displayed one social achievement comparison behaviour, for example he walked out of the classroom showing one of his classmates a car that he had put in his story.

Finally, Marty displayed a small amount of strong interest behaviours, for example, his eyes were opened wide and he rubbed his hands together vigorously as his work was coming out of the printer, he laughed when he saw one of the objects on the screen saying, "Is that a car?", he turned around to see what other children around him were doing, and he looked to the side to see what his friend was doing. Marty displayed definite motivational behaviours whilst using *Storybook Weaver Deluxe*.

Marty's Interview

Throughout the interview Marty continually expressed his enjoyment of the package, for example, "It makes you feel that you wanna finish the whole thing in one day.", and "Happy, I don't really like to write with the pen and paper but I like the Storybook Weaver because like when you write you can like picture it in your mind and then you can um do it on the computer and then like you don't forget the picture that was like in your head cause its on the computer so you can see it and then write a story that makes sense." These comments were supported by Marty's display of social achievement comparison behaviours, and positive affective behaviours, including things such as smiling, pointing at the screen, and exclaiming. He also continuously expressed his control of the package, for example, "You can write your own stories, and you get to correct um your own background.", "Um like say if you go onto a picture or something and um you it tells you the names and that and then you can like write on it and when you write your story you can figure out the story better and stuff because of the pictures and objects and things on it.", "Cause you like, say if you're reading a story in that way you have to put it in your own words, but with this *Storybook Weaver Deluxe* you just put your own words in what you wanna and just don't have to look at a book or anything." These comments were supported when Marty expressed his control, through displaying on task behaviours such as using the keyboard and the mouse to write and edit his story, as well as, edit his picture. They were also supported by his increase in personal effort behaviours, such as editing work after reading it aloud, and rereading over his work.

The previous comments were supported when Marty completed sub-activities, such as typing in spelling corrections, or sentence construction corrections without help from the teacher.

Finally, an increase in his self-concept was expressed through comments such as, "Cause um all your backgrounds they look, it looks really creative.", "Cause it helps you to learn.", "Made it better.", and "Cause um, they don't muddle anything you wrote, it's just like straight on the paper, and they can just read it from the straight of paper. Say if you read it on the pen and paper like, you just like have to correct it before you can read it." These comments were supported when Marty displayed positive affective behaviours such as smiling, and social achievement comparison behaviours such as showing his work to a friend in the class.

Marty's Creative Writing

The content and organisation of Marty's first story involved a simple recount of an event, and a simple time order to sequence it. (See Appendix 3.) In this story he did not attempted to create a context for the reader, and he wrote in a style that resembled oral language, as his whole story resembled one long sentence which was incorrectly punctuated, for example, "The boat sanck and the people sanck to. the island was about to blow up. the island was all gon 35 people died. the boat was not to be see." His one sentence story included little elaboration. His second story contained a partial organisational framework, as it had a definite beginning, middle and end. Marty also used time order to sequence and organise his writing, for example he used words such as, "One day in America...", and "One night..." He began to use some narrative structure and 'book' language, for example, he used phrases such as, "One of the gang members shot me in the leg.", "Some of my friends called the aid van to come to help me." and, "And I died!"

He also began to use more written language structures, by writing complete sentences with punctuation, for example, "A gang member had a knife and a bow and arrow." He also included some dialogue, for example, "One of the gang said ha ha you got shot in the leg at the night club.", and some simple sentences were joined using 'and', for example, "One night I went to the Royal Show by my self and I was walking around the Royal Show until I saw the gang again. He also shows a variety in sentence length, for example, "The gang member shot me because I was fighting with his friend.", and "The gang member shot me in the leg..."

The words Marty used in his first story involved a transference of words encountered in talk, for example, the word 'see' instead of the word 'seen'. In his second story he tended to write more words that were personally significant, such as, 'gang', 'shot', 'Royal Show', and 'jail'. He failed to edit any of the words in his first story, whereas his second story involved the use of many editing skills as he deleted and added words to clarify meaning. This was evident, when he used the mouse and delete key to edit and change words, and when he asked the teacher questions to edit his work. He also began to proofread for spelling errors, and he added information on request.

The use of language conventions in Marty's first story was minimal. His whole story contained four full stops and one capital letter. It was written in the third person, a consistent tense was maintained, and the title was given to him together with a story starter. His second story contained significantly more language conventions, consisting of twelve full stops, and fifteen capital letters, and one exclamation mark. He also used appropriate apostrophes for contractions, for example, 'couldn't'. His second story was written in the first person. It involved the use of appropriate subject/verb agreements, for example, 'gang member/shot', and, 'I/saw', and appropriate noun/pronoun agreements, for example, 'gang member'. He maintained a consistent tense, and he wrote the title, "USA CLUB," which reflected the content of his story.

When Marty wrote his first story he had great difficulty with the writing process which involved attending to spelling errors, handwriting, composing, and punctuating simultaneously. His writing was extremely hard to read and understand. On the other hand, the behaviours which he displayed whilst writing his second story showed no signs of difficulty, as he persevered to complete the writing task, and he had a preoccupation with a desire to get everything right.

In Marty's first story he illustrated his work after writing and his simple illustration reflected the content of his story to a small degree. In his second story, he illustrated before he wrote and his complex illustrations reflected his writing content to a much greater extent. The illustrations also motivated him to write and greatly enhanced his sequencing. The improvement of Marty's creative writing process skills in his second story compared to his first story were supported by his increased personal effort behaviours and his completion of sub-activity behaviours, which he displayed whilst using the package. They were also supported by the control comments he expressed in the interview. The content of Marty's first and second story involved a problem realism genre. His first story had no definite theme whereas his second story had a universal theme, being 'stay away from gangs'. The first story had no stated characters, and the second story contained major and minor characters, the boy being the major character, and the gang members, and his friends being the minor characters.

There was no description of a setting in his first story, whereas his second story contained a description of time, for example, 'One day in America', place, for example, 'a night club', situation, for example, 'the boy getting shot in the leg by a gang member', and mood, for example, 'scary'. His first story had an extremely simple plot consisting of three simple actions involving a boat sinking, an island blowing up, and thirty five people dying.

Marty's second story had a detailed plot involving a problem (the boy being shot in the leg by a gang member), emotional response (his friends called the aid van), action (the aid van took him to the hospital), suspense (waiting to see if he recovers), outcome (he recovers and the next night he goes to the Royal Show and sees the gang members again and he gets shot again), and conclusion (he died and the gang was put in jail). Marty's first story had no identifiable tone whereas his second story had an angry tone because the boy died for no reason. The simple illustration of his first story enhanced the meaning to a small extent, whereas the complex illustrations of his second story enhanced the meaning to a large extent. Marty's first story consisted of 30 words and his second story consisted of 155 words. This indicates a 416% increase in the quantity of his writing, which means he wrote just over four times as much in his second story than he did in his first.

The increase in the quantity of his second story is supported by his increased personal effort behaviors, his on task behaviours, and completion of sub-activity behaviours he displayed whilst using the package, as well as by, the enjoyment and increase in self-concept feelings he expressed in the interview. Finally, Marty spent seven minutes writing his first story and three hours writing his second story.

The Teacher Interviews

Throughout the interviews the teachers made comments about how they observed the participants enjoying the use of the package. The classroom teacher made the following comments.

"They just seem to be enjoying the experience and are finding the actual task of story writing a lot easier because of the fantastic features on the program that stimulate their thoughts."

"Ah, Storybook Weaver Deluxe is excellent because it gets them motivated and also with First Steps where they've been tied in to those um procedures and the formats. It's freed them up from that structured writing which they get frustrated doing because it's so repetitive and monotonous for them."

"I've never seen kids so willing, now from the very weak writers who wouldn't write a thing, this is why we haven't done a lot of creative writing cause it's what do I have to do? It's painful. It's very painful sometimes, unless you actually sit down and tell them exactly what to do, they won't, they can't generate ideas. I mean Darren, to get him to write something is impossible and Allan. And now they're eager, they want to write, they want to use Storybook Weaver, they love it, they love writing. It's not a chore for them anymore."

The computer teacher made the following comment.

"They were more enthusiastic about writing. They felt as if they had a purpose, that they weren't using the computer just for typing. Like when they were doing their projects, it was very stilted, they were copying what they had in their book onto the computer so it was just straight publishing and they didn't see a lot of purpose in why, what, how the technology can be used productively. I feel that they now feel technology has a purpose."

The above comments indicate the extent to which the children enjoyed using the package, and how this enjoyment motivated them to write. These comments were also supported by the participants' on-task behaviours, positive affective behaviours, increased personal effort behaviours, completion of sub-activity behaviours, risk-taking behaviours, strong interest behaviours, and social comparison behaviours. They were also supported by the participants' comments of enjoyment during their interview, the increase in the quantity of their writing and their improvement of their creative writing process skills and content skills.

The teachers also commented on how they observed the participants exerting great control over the whole writing process. The classroom teacher made the following comments.

"... these children have a lot of difficulty with sentence construction and grammar and when they are continually reading over what they have written I find that most of the children are endeavouring to edit parts of their sentences. This continual editing and reading process is a big improvement in the children's literacy learning..."

"... they were more confident, they're beginning to work independently. Um they were always doing something. They're always involved in something and just the sheer motivation, eager to get started... there's no questions asked, they don't ever say what do I have to do, which is important for these kids."

"I find that all of them are motivated to write... I was most impressed to find them reading back over words which they had written... that was a big step to accomplish for these children, especially without having to tell them a million times to do it."

The computer teacher made the following comments.

"... I like the way this time they've got into their stories and how when we were sitting on the floor in the very beginning and discussing problems and things, they found it rather difficult coming up with a problem, but yet using the pictures they've had no problems.."

"This is excellent for them it gives them a chance to write freely and creatively and the creation of the pictures on every page allows them to structure their work sequentially yet without them having to follow a set of prescribed rules... they are the boss, bosses of their own writing. They are controlling what they are writing which I haven't seen them so to such an extent ever before."

"Basically I think that the children's behaviours reflect how they are feeling about what they are doing and they really seem to be in control of the whole writing process because they are experiencing lots of little successes along the way. "

The above comments indicate the extent to which the children had taken control of their writing, and how this increased control motivated them to write. The comments were also supported by the participants' on-task behaviours, their increased personal effort behaviours, and their completion of sub-activity behaviours. They were also supported by the children's control comments expressed in their interviews, and the improvement in their creative writing content skills and process skills.

Finally, the teachers commented on how they observed an increase in the participants' self-concept. The computing teacher made the following comment.

"I think because it's an ownership, they are the ownership of their work and a lot of other programs maybe look very similar and word-processing documents I mean, whereas this one you can have seven different people whose work looks totally different and I think that ownership is really valuable that they feel very proud of what they're doing so therefore I think they tend to want to learn more skills."

The above comment indicates the extent to which the children's self-esteem had improved, and how this improved self-esteem motivated them to write. The comment was supported by the participants' increased personal effort behaviours, their risk taking behaviours, and their social achievement comparison behaviours. It was also supported by the participants' increased self-concept comments that they made during their interviews, and the increase in their creative writing content skills and process skills.

Summary of Results

In summary, all three methods of data collection indicated that the use of the creative writing package *Storybook Weaver Deluxe* was of great benefit to all of the participants, and was an effective method of learning the many skills of creative writing. Motivation of the package was a key element in the perseverance of all the participants to complete the creative writing task. This was highlighted by the motivational behaviours which they displayed whilst using the package, together with the motivational feelings that they expressed in their interviews. An increase in motivation was also expressed through the great improvement in the quality of their creative writing process skills and creative writing content skills of their second stories compared to their first stories. The increase in the quantity of their second stories compared to their first stories also represented an increase in motivation.

A major finding of the current study was that all the children had an increased awareness of a real audience when writing their second story. This awareness increased their desire to involve the audience in their story writing. For example, individual children eagerly showed their finished writing products to their peers, their teachers, and asked to take it home to show their parents. In comparison, when the children wrote their first story they simply handed it in to the teacher without any indication of sharing their work with others.

Finally, the increase in the time they spent writing their second stories compared to their first was a definite indication of motivation. In conclusion, the use of *Storybook Weaver Deluxe* was a motivating creative writing experience for all of the participants and may have contributed towards the great improvement of their creative writing skills.

As a result of the categories mentioned above an underlying theme was established. This theme was 'empowerment', as the participants were in control of most stages of the writing process including things such as pre-writing, draft writing, editing, and publishing (Western Australia Ministry of Education, 1989).

Empowerment led to an increased self-concept and a break in the failure cycle. These children felt success and as a result believed that they were able to write creatively as they persevered enthusiastically with the writing task. The user-friendliness of the program, together with its features were extremely motivating for the children and helped them to generate ideas, sequence their work, edit their work with ease, and consequently resulted in success. The observation of behaviours such as: task persistence behaviours; positive affective behaviours; increased personal effort behaviours; completion of sub-activity behaviours; risk-taking behaviours; strong interest behaviours; and social achievement comparison behaviours were all indicators of empowerment. The feelings of enjoyment, control and increased self-concept were also all indicators of empowerment.

No anxiety behaviours were exhibited by the participants whilst they were using the package for creative writing; no feelings of anxiety were expressed by the participants in their interviews; and every participant completed the creative writing task successfully. This contrasts with the behaviours demonstrated whilst writing with pen and paper where two participants, Allan and Brett, displayed anxiety behaviours such as looking around the room and scratching their bodies continuously.

One participant, Darren, also displayed anxiety behaviours by continually getting up to get more paper in an extremely slow manner. Darren also stopped to talk to one of his friends on the way back, trying to avoid the writing task in every way possible. Another participant, John, also displayed anxiety behaviours as he kept rubbing his head, arms, legs, shoulders, and mouth whilst writing with pen and paper. He also kept asking the teacher what he had to do, and rolled his eyes when the teacher came to help him. All the behaviours described disappeared when the participants used the courseware package instead of pen and paper for their writing.

The increase in the quantity of their writing and improvement of their creative writing content skills and process skills were indicators of empowerment. Furthermore, the increase in the time spent on task was also an indicator of empowerment. Finally, the positive comments stated by the teachers in their interviews again highlighted aspects of empowerment. These comments included observations of the children's control of the writing process, their enjoyment of the writing task, and increase in their self-concept.

In conclusion, the empowerment that the participants felt whilst using the courseware package *Storybook Weaver Deluxe*, gave them the motivation to write creatively and may have been the cause of all their improvements. These improvements include their creative writing content skills, process skills, and the quantity of their writing.

The differences between their first stories and their second stories were dramatic. In addition, all participants were willing to stay in at lunch time to carry on with their stories, some participants even pleaded with the teacher to stay in at lunch time to finish their stories.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

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This study found that *Storybook Weaver Deluxe* is an effective package for teaching creative writing content skills and process skills to boys who are at-risk. It increases the amount that they write, and increases the amount of time that they spend on the task.

The publication format of *Storybook Weaver Deluxe* enhanced the children's sense of purpose, audience, and form and consequently increased their motivation to write. This motivation enabled the children to complete the main writing task and the sub-tasks successfully, and consequently resulted in a feeling of empowerment. According to Western Australia Ministry of Education (1989, p. 13), "By providing a genuine purpose, a real audience and a particular form for all writing... you will ensure that writing is relevant and meaningful to both writer and reader." The results obtained through this study may have potential significance to teachers of boys who are at-risk as well as to the boys themselves.

Answer to Research Question

The main research question which is, **What are the outward manifestations of motivation and anxiety displayed by boys who are at-risk, whilst using *Storybook Weaver Deluxe* for creative writing?**, will be addressed by answering the four sub-questions below.

1. What types of behaviours are displayed by boys who are at-risk whilst using *Storybook Weaver Deluxe* for creative writing?

The motivational behaviours which the boys displayed - including on task behaviours, positive affective behaviours, increased personal effort behaviours, completion of sub-activity behaviours, strong interest behaviours, social comparison behaviours, and risk taking behaviours - were all a result of them being motivated by an increased sense of audience, purpose, and empowerment. They all completed the creative writing task successfully and displayed behaviours which were representative of most stages of the writing process. These included; pre-writing, drafting, revising and editing, and publication (Western Australia Ministry of Education, 1989).

2. What writing process and writing content behaviours are displayed in the final work products of boys who are at-risk, before and whilst using *Storybook Weaver Deluxe* for creative writing?

The greatly improved creative writing behaviours which the children displayed in their second story compared to their first story included improved content and organisation, improved word usage, increased editing, use of more language conventions, improved affective behaviours, more effective use of illustrations, improved genre, a more developed theme, more defined characters, a more descriptive setting, a more developed plot, a more consistent point of view, a defined tone, and an increased number of words. There was also a greater awareness of the relationship between the purpose of writing and the role of an audience.

3. To what extent did the participants perform the writing task whilst using *Storybook Weaver Deluxe* for creative writing?

The hours that each participant spent on the writing task whilst using *Storybook Weaver Deluxe* was a result of the increased motivation which they felt as they successfully completed each stage of the writing process. This success and achievement resulted in empowerment.

4. What feelings were expressed in the interviews by the participants and their teachers after the participants had used *Storybook Weaver Deluxe* for creative writing?

The motivational feelings of enjoyment, increased control, and increased self-concept expressed in both the participant and teacher interviews, were all a result of the participants being motivated by an increased sense of audience, purpose, empowerment, and by the program itself.

Significance to Teachers

The results from this study indicate that the use of *Storybook Weaver Deluxe* is an effective method for teaching creative writing skills to boys who are at-risk, when they are working individually on the package in a whole class situation, where the teacher acts as a facilitator of learning rather than a director of learning. It involves a pragmatic approach to teaching creative writing skills, and reduces the participants' feelings of anxiety and frustration which they associate with direct instruction procedures and methods. Teachers should be aware that the continual use and implementation of teaching methods for writing such as the genre approaches described in *First Steps* could result in children becoming bored when writing, and could also inhibit their unique writing styles and creativity.

Significance to Participants

The results obtained from this study, involving the use of *Storybook Weaver Deluxe* have indicated that these participants felt empowered by the package. This empowerment may improve their self-esteem and creative writing skills, which may improve their literacy skills and lead to fewer problems in the future.

Theoretical Framework

The results obtained from this study supported the expectancy-value theory (Steers & Porter, 1987), for two main reasons. The level of motivation which the children exhibited whilst using *Storybook Weaver Deluxe* was influenced, firstly by the empowerment that they felt as a result of finishing the task; and secondly, by the empowerment that they felt as they succeeded at every stage of the writing process. These stages included creating ideas, typing in their ideas, editing their writing, re-editing their writing, producing a final draft, and publishing their stories (Western Australia Ministry of Education, 1989). All of these small successes ensured the participants that they would achieve the task successfully.

Recommendations for Further Research

The courseware package *Storybook Weaver Deluxe* may have the potential to influence the creative writing skills of other types of children. These influences should be investigated over short and long periods of time. At the same time, there is a wide variety of courseware packages that are used in many schools today, and their effects on the creative writing skills of boys who are at-risk should be investigated. From the findings of this study, further research may include:

1. Investigating the success of computer writing programs that have a sense of audience and purpose as opposed to computer writing programs that focus on genre mastery.
2. Investigating the use of *Storybook Weaver Deluxe*
 - a) over a long period of time.
 - b) with girls as well as boys.
 - c) with pupils of different ages.
 - d) with pupils who are not at-risk.
 - e) with pupils from different cultural backgrounds.

This study provided very positive results for improving the creative writing skills of boys who are at-risk with the use of a computer courseware package. Educators today are dealing with new technological methods of literacy instruction and there is much to learn for teachers and children alike.

APPENDICES

Appendix 1

Courseware Review Checklist

of Courseware Package: Storybook Weaver Deluxe

Weight: relative importance of a criterion in the context of the stated and implicit objectives
 Rating: the degree to which the courseware succeeds in relation to a particular criterion
 Score: the product of the Weight and the Rating for a particular criterion

(See "WESREV Explanatory Notes" for explanations of checklist criteria)

	Weight (0-5)	Rating (0-5)	Score (0-25)
Content Characteristics			
The content is accurate	4	5	20
The content has educational value	5	5	25
Ethical/moral considerations	2	4	8
Instructional Characteristics			
The purpose of the package is well-defined	5	4	20
The package achieves its defined purpose	4	5	20
Presentation of content is clear and logical	5	5	25
Level of difficulty is appropriate for the target audience	5	5	25
Graphics/colour/sound are used for sound instructional reasons	5	5	25
Use of the package is motivational	4	5	20
The package stimulates student creativity	5	5	25
The learner can control the rate and sequence of presentation	5	4	20
Feedback on student response is provided effectively	4	4	16
Instruction is integrated with previous and current learning	4	4	16
Learning can be generalised	5	5	25
Technical Characteristics			
Effective techniques are used to display information	4	5	20
Intended users can easily and independently operate the program	5	5	25
Teachers can easily employ the package	4	5	20
The program makes appropriate use of computer capabilities	5	4	20
The program is reliable in normal use	5	5	25
User support materials are effective	3	5	15
User support materials are comprehensive	3	5	15

Calculations

A TOTAL SCORE = sum of all scores =	430
B MAX. POSSIBLE SCORE = sum of weights x 5 = <u>91</u> x 5	455
(do not alter weights to calculate this score)	
Overall Percentage Score = A ÷ B x 100 =	94%

WRITTEN REVIEW

Storybook Weaver Deluxe

MECC has produced a semi-content free interactive desktop publishing, word processing tool to enhance children's imaginations while in the process of creative writing.

WHAT THE PACKAGE CONTAINS

This package contains 1 Storybook Weaver Deluxe teachers booklet which gives a brief introduction to the package, states the requirements needed to implement the package, states how to get started, gives an example of the opening screen, gives instructions on how to start a story, instructs you on how to set the screen, how to work with the words, how to use the advanced graphic features, how to use the pull down menus, what to do if you have problems, credits, and MECC's learning guarantee.

To add to this the package also comes with 1 compact disk, 1 Computer Software Copyright and You pamphlet, and 1 Warranty Registration Card.

WHAT EQUIPMENT IS NEEDED TO USE IT

The hardware requirements include a CD-ROM Macintosh System 7.1 or later, or an MS-DOS Microsoft Windows version 3.1 or higher in 386 Enhanced mode and in 256-colour mode. The software includes a Storybook Weaver Deluxe compact disc. In order to produce a book with colourful pictures a colour printer will be needed. Conversely, a Macintosh-compatible or Windows-compatible printer can be used.

WHAT IS THE PURPOSE OF THE PACKAGE

The purpose of the package includes the following; to use student's inherent creativity to write and illustrate a story, to explore the writing process using a simple word processor and a variety of graphics, to create illustrations that depict the storyline, to write with a purpose, to share writing with an audience, to enhance vocabulary by associating a word with its picture, and to develop story-sequence skills.

THE TARGET GROUP

The intended target audience is for children from 6 to 12 years old. I think that this age range is appropriate as older children may not be stimulated by the graphics, or their writing process may be slowed down by using the package. Conversely, younger children may still need to develop their computer skills in order to use the program effectively.

OPERATING THE PACKAGE

This package is extremely user friendly and can be used very easily with the specified age group. The teacher would initially have to go through the program with the children to show them how to operate it effectively and get the best results. Throughout the program you have the option of having explanation bubbles automatically displayed when you click on an icon, as well as a comprehensive help option. These two features greatly assist in the operation of the program.

In addition to this the teacher's booklet provides an easy to follow step-by-step procedure for implementing the program on either a Macintosh or under Windows.

STRENGTHS OF THE PROGRAM

There are many strengths associated with the Storybook Weaver Deluxe package. Firstly, it contains fantastic features which will greatly enhance the imaginations of many children. These include; more than 1550 images, over 140 interchangeable scenery combinations, 37 colours, 56 page borders, 99 sound effects, and 60 songs. It is therefore a multimedia package as well as multisensory in that it includes the use of the touching, hearing, and seeing senses. As a result of these features it provides the children with a new medium through which they can order, structure and imagine new thoughts and ideas. The images presented in the package are ones of folklore, fantasy and modern life. Within these images women are proportionately represented, minority group members are represented, and a variety of ages are represented. The ability of the package to produce a product in the form of a colourful, neatly presented book enhances children's self esteem as well as motivates them to continually read and share their book with others.

The program will enable children to visualize a whole context before writing. It will enable them to understand that a story needs characters and a setting, and how the setting can affect how the characters relate to one another. It will also enable the children to understand that they need to structure their sentences and thoughts so that the story flows and relates to previous sentences or thoughts. It encourages children to reread what they have written in order to add on and relate what they have written to the pictures that they have created. It allows them to go back to previous pages to clarify their flow of thought or to make sure that the story is cohesive and structured. The sound enhances the meaning of the story when it is read and can also enhance imagination and creativity while writing. The program also caters for individual children in that it allows them to control the rate at which they write and read their stories. On the other hand, the child also has the option of writing the story first and then illustrating it.

In addition, the program allows the children to write as much text as they would like to, but they have to go to the next page themselves and carry on writing. The program does not automatically go to the next page as it does not know whether the writer would like to create another picture first before writing. Also, the child has the ability to make the background smaller by simple clicking on the border line and moving it up, it will then require the child to make all the images smaller according to how they would like it.

Furthermore the program allows the children to save text at any point which can be edited at a later date, save text which can be read only, delete, cut and paste, use a spell checker, use a thesaurus, highlight text, use a help option, change the size of images, change the position of images, duplicate images, move images, and change the actual style of the writing using bold, italics, letter size, and underlining. Also, the object editor known as the Paint Button allows you to edit the graphics found in the program. It also contains simple drawing tools for you to create your own picture if you wish. This will ensure that children's creativity is not bound by the images provided by the program. The program also allows for a variety of print preferences, for example, one page per sheet of paper, two pages per sheet of paper, or big book format. To add to this, the text-to-speech feature allows the child to hear their story being read aloud. This will therefore help certain children with their reading. Finally, this program is extremely reliable, efficient and easy to use.

WEAKNESSES OF THE PROGRAM

The first weakness of the program is that the creation of detailed pictures could take up a large amount of time and distract the children from the actual writing. The teacher could rectify this by simply setting a time limit on the creation of each picture, or set a limit on the number of images which the children can place in their picture.

The second weakness is that the images presented do not represent any disabled people, this is therefore a problem of equity and it should be rectified in the development of future programs.

Thirdly, the site licence for the program is expensive being \$551 for 10 to 20 computers, however if the teacher thinks of it in terms of the number of published books which children will be able to produce and share with others, it could justify the expense to some degree. Conversely, the teacher could buy one package and have children use it on an individual time allocation basis.

Finally, because the program is American, it uses American spelling for the word 'colour'. This can be rectified by the teacher pointing this out to the children.

HOW IT COMPARES WITH OTHER WRITING PROGRAMS

Another writing package is called Creative Writer by Microsoft Home. This package comes on CD-ROM and is both IBM and Macintosh compatible. The price of 1 package containing 1 disk is \$59.95, compared to \$89.00 for the Storybook Weaver Deluxe. This package however has a more detailed procedure involved in using the package. There are more commands which have to be read and understood, the page is more cluttered with distracting icons, a detailed process is involved in creating a picture, transferring it to the text, enlarging it and writing around it. Furthermore it will involve a lot more teacher input.

The large amount of reading and information to explore could distract a lot of children and hinder their creativity. This program is good for creating signs and banners, however, I do feel that the Storybook Weaver Deluxe is much easier to use and a better tool for enhancing children's creativity and imagination, as you can create and write simultaneously and efficiently. The graphics are also much more advanced, and will motivate and stimulate the imagination to a much greater extent.

Furthermore, the Storybook Weaver Deluxe allows you to create a fantastic setting for characters to be placed in and interrelate with. This setting creates a context which is vital for story writing and which many children find hard to create or imagine to such interesting and detailed degrees.

COMPARISON WITH PEN AND PAPER WRITING METHOD

If children use word processing and related software compared to pen and paper, they can control the whole writing process, even the publishing; those with poor handwriting skills can produce satisfying results; they can have greater choice of publishing format; the final copy is impressive; revising text becomes simple; spelling checkers help find spelling errors; errors can become more obvious to the students themselves; writing and printing is made easy; it can be time saving; there is no need for retyping after editing; filing is space efficient; multiple copies are available for story sharing; typing can sometimes be quicker than handwriting; drafts are easy to read; storage and retrieval of files is fast; they can incorporate graphics and sound into their work; computers can be motivational; they tend to write more; it helps to develop computer awareness; it enhances the user's self-esteem; text is easily moved; editing tends to become total rather than superficial; proof reading skills can be improved; it is helpful in conferencing; they are encouraged to experiment with words; it can be effective in the process approach to writing; children are encouraged to experiment with language. (New South Wales Department of Education, 1987. p. 6&7)

SUGGESTIONS FOR EFFECTIVE USE

The most effective way to use this program is to talk to the children about their own experiences first in order to help them develop ideas for writing. You should also visit the local library with the children. Encourage them to select books outside of their favourite kind. Help them to branch out and explore different writing styles from a variety of cultural and personal perspectives. Then, as you read stories with the children, ask them how they would write the same stories, what they would have the main characters do next, or what they would change to make the story better.

The teacher should also allow the children to write stories with pen and paper after using the program to see if the children are transferring the skills learnt on the computer to normal classroom writing.

The teacher should also make the children's stories part of reading time together. Open-ended questions about the characters, scenery, and other elements should be asked to get the children to think about what their next story might include. Stories can be shared as a printed story book or on the computer with the associated sounds. Finally stories can be shared with other classes, be put in the library, or taken home to show parents.

FINAL RECOMMENDATIONS

I highly recommend this program for any primary school classroom. Storybook Weaver Deluxe is a fantastic software package, and would require very little time for the teacher to familiarize himself/herself with the material. It is highly recommended for children who are reluctant readers and writers and it will also enhance and enrich the creativity and imagination of advanced writers. The teacher does not need to be actively involved at all stages of use as the program is very user friendly. If the school has a low computing software budget I suggest that they buy a 5 pack for \$249.95 and allow different children to use it at different times from year 1 to 7.

D. Fisher

Edith Cowan University

Appendix 2

CONSENT FORM

My name is Danielle Fisher. I have completed a Bachelor of Arts in Primary Education and am currently completing a Bachelor of Education with Honours. The research which I will be conducting will involve observing each boy for a total of one hour while using the computer program called, Storybook Weaver Deluxe for creative writing. Each child will be observed using a video camera. The classroom teacher will be present at all the computing classes as she will assist the children together with me. The observations will take place over a four week period involving two, one hour computing lessons per week. All the lessons will take place during school time. The purpose of the study will be to identify common behaviours exhibited by children while using the computer program.

There is the possibility that a child won't like the computer program and may become bored. However, he may enjoy the program and it could result in an improvement of his creative writing skills. After the research is complete the video tapes and transcripts will be sealed and locked away for five years after which time they will be destroyed by incineration.

Pseudonyms will be used to ensure anonymity, and direct quotes may be used. These will include the types of things that the children say while using the computer program. Only the researcher and colleagues will have access to the data and there will be no identifying evidence on disks and transcripts.

I Danielle Fisher assure you that all data collected will be confidential and that all the children in this study will remain anonymous. If you are not satisfied with any of the above information or have any questions to ask please feel free to contact me on 275-4336.

Thanking You, Danielle Fisher

I _____ have read the information above and any questions I have asked have been answered to my satisfaction. I agree for this study to take place at my school.

I agree that the research data gathered for this study may be published provided the children, school and teachers are not identifiable.

Principal's Authorization

Date _____

CONSENT FORM

My name is Danielle Fisher. I have completed a Bachelor of Arts in Primary Education and am currently completing a Bachelor of Education with Honours. The research which I will be conducting will involve observing each boy for a total of one hour while using the computer program called, Storybook Weaver Deluxe for creative writing. Each child will be observed using a video camera. The classroom teacher will be present at all the computing classes as she will assist the children together with me. The observations will take place over a four week period involving two, one hour computing lessons per week. All the lessons will take place during school time. The purpose of the study will be to identify common behaviours exhibited by children while using the computer program.

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I agree that the research data gathered for this study may be published provided the children, school and teachers are not identifiable.

Teacher's Authorization

Date _____

CONSENT FORM

My name is Danielle Fisher. I have completed a Bachelor of Arts in Primary Education and am currently completing a Bachelor of Education with Honours. The research which I will be conducting will involve observing each boy for a total of one hour while using the computer program called, Storybook Weaver Deluxe for creative writing. Each child will be observed using a video camera. The classroom teacher will be present at all the computing classes as she will assist the children together with me. The observations will take place over a four week period involving two, one hour computing lessons per week. All the lessons will take place during school time. The purpose of the study will be to identify common behaviours exhibited by children while using the computer program.

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I agree that the research data gathered for this study may be published provided the children, school and teachers are not identifiable.

Authorized representative	Date
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Investigator	Date
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Appendix 3

	1st	2nd
CONTENT AND ORGANISATION		
uses a small range of familiar text forms		
- uses a partial organisational framework		
- often writes a simple recount of personal events or observation and comment		
- uses time order to sequence and organise writing		
- is beginning to use some narrative structure		
- attempts to orient, or create a context for the reader, but often assumes a shared context		
- is beginning to use 'book' language		
- attempts to transfer knowledge of text structure to writing		
- has difficulty staying on topic.		
is beginning to use written language structures. Has a sense of sentence, i.e. writes complete sentences with or without punctuation.		
- writes in a style that resembles oral language		
- includes some dialogue		
- uses little variety in sentence length		
- joins simple sentences (often overusing the same connectors, e.g. 'and', 'then')		
- includes little elaboration, usually simple description		
- uses knowledge of rhyme, rhythm and repetition in writing		
- repeats familiar patterns		
WORD USAGE		
writes a range of words that are personally significant		
- discusses word formations and meanings; noticing similarities and differences		
- transfers words encountered in talk		
- highlights words for emphasis, e.g. BIG		
EDITING		
begins to develop editing skills		
- deletes words to clarify meaning		
- adds words to clarify meaning		
- begins to proofread for spelling errors		
- adds information on request		
LANGUAGE CONVENTIONS		
attempts to use some punctuation		
- sometimes uses full stops		
- sometimes uses a capital letter to start a sentence		
- uses capital letters for names		
- attempts use of question marks		
- attempts use of exclamation marks		
- sometimes uses apostrophes for contractions		
- overgeneralises use of print conventions, e.g. overuse of apostrophes		

-often writes in the first person-	1st 2nd	
- attempts writing in both first and third person		
- usually uses appropriate subject/verb agreements		
- usually uses appropriate noun/pronoun agreements		
- usually maintains consistent tense		
- writes a title which reflects content		
Affective		
- perseveres to complete writing tasks		
- resents interruption		
- is preoccupied with a desire to get everything right		
- has difficulty with a desire to get everything right		
- has difficulty writing because of the difficulty of the task, e.g. attending to spelling, handwriting, composing, punctuation simultaneously		
Process		
re-reads own writing to maintain word sequence		
USE OF ILLUSTRATIONS		
Illustrated before writing		
Illustrated after writing		
Writing reflected illustrations		
Illustrations motivated writing		
Illustrations enhanced sequencing		

CONTENT CHECKLIST

	1st	2nd
COMPONENTS OF NARRATIVE		
GENRE		
Fantasy		
Folk		
Myth		
Fable		
High Fantasy		
Science Fiction		
Reality		
Problem Realism		
Historical Fiction		
Animal Realism		
THEME		
Universal		
Moral		
Implicit & Explicit		
Primary & Secondary		
CHARACTER		
Major/Minor		
Protagonist/Antagonist		
Features		
emotional		
physical		
intellectual		
SETTING		
Time		
Place		
Situation		
Mood		
PLOT		
Problem		
Emotional Response		
Action		
Outcome		
Flashback		
Conflict		
Suspense		
Foreshadowing		
Climax		

	1st	2nd
POINT OF VIEW		
First person		
Omniscient		
Focused		
Objective		
STYLE		
Imagery		
Figurative Language		
Personification		
Metaphor		
Sound Devices		
Alliteration		
Rhythm		
TONE		
Humorous		
Affectionate		
Angry		
ILLUSTRATIONS		
Illustrations enhanced meaning		

	1st	2nd
CONTENT AND ORGANISATION		
uses a small range of familiar text forms		
uses a partial organisational framework		
often writes a simple recount of personal events or observation and comment		
uses time order to sequence and organise writing		
is beginning to use some narrative structure		
attempts to orient, or create a context for the reader, but often assumes a shared context		
is beginning to use 'book' language		
attempts to transfer knowledge of text structure to writing		
has difficulty staying on topic.		
is beginning to use written language structures. Has a sense of sentence, i.e. writes complete sentences with or without punctuation.		
writes in a style that resembles oral language		
includes some dialogue		
uses little variety in sentence length		
joins simple sentences (often overusing the same connectors, e.g. 'and', 'then')		
includes little elaboration, usually simple description		
uses knowledge of rhyme, rhythm and repetition in writing		
repeats familiar patterns		
WORD USAGE		
writes a range of words that are personally significant		
discusses word formations and meanings; noticing similarities and differences		
transfers words encountered in talk		
highlights words for emphasis, e.g. BIG		
EDITING		
begins to develop editing skills		
deletes words to clarify meaning		
adds words to clarify meaning		
begins to proofread for spelling errors		
adds information on request		
LANGUAGE CONVENTIONS		
attempts to use some punctuation		
sometimes uses full stops		
sometimes uses a capital letter to start a sentence		
uses capital letters for names		
attempts use of question marks		
attempts use of exclamation marks		
sometimes uses apostrophes for contractions		
overgeneralises use of print conventions, e.g. overuse of apostrophes		

1st 2nd	
-often writes in the first person-	
- attempts writing in both first and third person	
- usually uses appropriate subject/verb agreements	
- usually uses appropriate noun/pronoun agreements	
- usually maintains consistent tense	
- writes a title which reflects content	
Affective	
- perseveres to complete writing tasks	
- resents interruption	
- is preoccupied with a desire to get everything right	
- has difficulty with a desire to get everything right	
- has difficulty writing because of the difficulty of the task, e.g. attending to spelling, handwriting, composing, punctuation simultaneously	
Process	
re-reads own writing to maintain word sequence	
USE OF ILLUSTRATIONS	
Illustrated before writing	
Illustrated after writing	
Writing reflected illustrations	
Illustrations motivated writing	
Illustrations enhanced sequencing	

CONTENT CHECKLIST

	1st	2nd
COMPONENTS OF NARRATIVE		
GENRE		
Fantasy		
Folk		
Myth		
Fable		
High Fantasy		
Science Fiction		
Reality		
Problem Realism		
Historical Fiction		
Animal Realism		
THEME		
Universal		
Moral		
Implicit & Explicit		
Primary & Secondary		
CHARACTER		
Major/Minor		
Protagonist/Antagonist		
Features		
emotional		
physical		
intellectual		
SETTING		
Time		
Place		
Situation		
Mood		
PLOT		
Problem		
Emotional Response		
Action		
Outcome		
Flashback		
Conflict		
Suspense		
Foreshadowing		
Climax		

	1st	2nd
POINT OF VIEW		
First person		
Omniscient		
Focused		
Objective		
STYLE		
Imagery		
Figurative Language		
Personification		
Metaphor		
Sound Devices		
Alliteration		
Rhythm		
TONE		
Humorous		
Affectionate		
Angry		
ILLUSTRATIONS		
Illustrations enhanced meaning		

	1st	2nd
CONTENT AND ORGANISATION		
uses a small range of familiar text forms		
- uses a partial organisational framework		
- often writes a simple recount of personal events or observation and comment		
- uses time order to sequence and organise writing		
- is beginning to use some narrative structure		
- attempts to orient, or create a context for the reader, but often assumes a shared context		
- is beginning to use 'book' language		
- attempts to transfer knowledge of text structure to writing		
- has difficulty staying on topic.		
is beginning to use written language structures. Has a sense of sentence, i.e. writes complete sentences with or without punctuation.		
- writes in a style that resembles oral language		
- includes some dialogue		
- uses little variety in sentence length		
- joins simple sentences (often overusing the same connectors, e.g. 'and', 'then')		
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WORD USAGE		
writes a range of words that are personally significant		
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EDITING		
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- adds words to clarify meaning		
- begins to proofread for spelling errors		
- adds information on request		
LANGUAGE CONVENTIONS		
attempts to use some punctuation		
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- sometimes uses a capital letter to start a sentence		
- uses capital letters for names		
- attempts use of question marks		
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- usually maintains consistent tense		
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Affective		
- perseveres to complete writing tasks		
- resents interruption		
- is preoccupied with a desire to get everything right		
- has difficulty with a desire to get everything right		
- has difficulty writing because of the difficulty of the task, e.g. attending to spelling, handwriting, composing, punctuation simultaneously		
Process		
re-reads own writing to maintain word sequence		
USE OF ILLUSTRATIONS		
Illustrated before writing		
Illustrated after writing		
Writing reflected illustrations		
Illustrations motivated writing		
Illustrations enhanced sequencing		

CONTENT CHECKLIST

1st 2nd

COMPONENTS OF NARRATIVE		
GENRE		
Fantasy		
Folk		
Myth		
Fable		
High Fantasy		
Science Fiction		
Reality		
Problem Realism		
Historical Fiction		
Animal Realism		
THEME		
Universal		
Moral		
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Primary & Secondary		
CHARACTER		
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Protagonist/Antagonist		
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SETTING		
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Flashback		
Conflict		
Suspense		
Foreshadowing		
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	1st	2nd
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First person		
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Focused		
Objective		
STYLE		
Imagery		
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TONE		
Humorous		
Affectionate		
Angry		
ILLUSTRATIONS		
Illustrations enhanced meaning		

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CONTENT CHECKLIST

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Reality		
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	1st	2nd
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- highlights words for emphasis, e.g. BIG			
EDITING			
begins to develop editing skills			
- deletes words to clarify meaning			
- adds words to clarify meaning			
- begins to proofread for spelling errors			
- adds information on request			
LANGUAGE CONVENTIONS			
attempts to use some punctuation			
- sometimes uses full stops			
- sometimes uses a capital letter to start a sentence			
- uses capital letters for names			
- attempts use of question marks			
- attempts use of exclamation marks			
- sometimes uses apostrophes for contractions			
- overgeneralises use of print conventions, e.g. overuse of apostrophes			

-often writes in the first person-	1st 2nd
- attempts writing in both first and third person	
- usually uses appropriate subject/verb agreements	
- usually uses appropriate noun/pronoun agreements	
- usually maintains consistent tense	
- writes a title which reflects content	
Affective	
- perseveres to complete writing tasks	
- resents interruption	
- is preoccupied with a desire to get everything right	
- has difficulty with a desire to get everything right	
- has difficulty writing because of the difficulty of the task, e.g. attending to spelling, handwriting, composing, punctuation simultaneously	
Process	
re-reads own writing to maintain word sequence	
USE OF ILLUSTRATIONS	
Illustrated before writing	
Illustrated after writing	
Writing reflected illustrations	
Illustrations motivated writing	
Illustrations enhanced sequencing	

	1st	2nd
COMPONENTS OF NARRATIVE		
GENRE		
Fantasy		
Folk		
Myth		
Fable		
High Fantasy		
Science Fiction		
Reality		
Problem Realism		
Historical Fiction		
Animal Realism		
THEME		
Universal		
Moral		
Implicit & Explicit		
Primary & Secondary		
CHARACTER		
Major/Minor		
Protagonist/Antagonist		
Features		
emotional		
physical		
intellectual		
SETTING		
Time		
Place		
Situation		
Mood		
PLOT		
Problem		
Emotional Response		
Action		
Outcome		
Flashback		
Conflict		
Suspense		
Foreshadowing		
Climax		

	1st	2nd
POINT OF VIEW		
First person		
Omniscient		
Focused		
Objective		
STYLE		
Imagery		
Figurative Language		
Personification		
Metaphor		
Sound Devices		
Alliteration		
Rhythm		
TONE		
Humorous		
Affectionate		
Angry		
ILLUSTRATIONS		
Illustrations enhanced meaning		

	1st	2nd
CONTENT AND ORGANISATION		
uses a small range of familiar text forms		
- uses a partial organisational framework		
- often writes a simple recount of personal events or observation and comment		
- uses time order to sequence and organise writing		
- is beginning to use some narrative structure		
- attempts to orient, or create a context for the reader, but often assumes a shared context		
- is beginning to use 'book' language		
- attempts to transfer knowledge of text structure to writing		
- has difficulty staying on topic.		
is beginning to use written language structures. Has a sense of sentence, i.e. writes complete sentences with or without punctuation.		
- writes in a style that resembles oral language		
- includes some dialogue		
- uses little variety in sentence length		
- joins simple sentences (often overusing the same connectors, e.g. 'and', 'then')		
- includes little elaboration, usually simple description		
- uses knowledge of rhyme, rhythm and repetition in writing		
- repeats familiar patterns		
WORD USAGE		
writes a range of words that are personally significant		
- discusses word formations and meanings; noticing similarities and differences		
- transfers words encountered in talk		
- highlights words for emphasis, e.g. BIG		
EDITING		
begins to develop editing skills		
- deletes words to clarify meaning		
- adds words to clarify meaning		
- begins to proofread for spelling errors		
- adds information on request		
LANGUAGE CONVENTIONS		
attempts to use some punctuation		
- sometimes uses full stops		
- sometimes uses a capital letter to start a sentence		
- uses capital letters for names		
- attempts use of question marks		
- attempts use of exclamation marks		
- sometimes uses apostrophes for contractions		
- overgeneralises use of print conventions, e.g. overuse of apostrophes		

-often writes in the first person-	1	2
- attempts writing in both first and third person		
- usually uses appropriate subject/verb agreements		
- usually uses appropriate noun/pronoun agreements		
- usually maintains consistent tense		
- writes a title which reflects content		
Affective		
- perseveres to complete writing tasks		
- resents interruption		
- is preoccupied with a desire to get everything right		
- has difficulty with a desire to get everything right		
- has difficulty writing because of the difficulty of the task, e.g. attending to spelling, handwriting, composing, punctuation simultaneously		
Process		
re-reads own writing to maintain word sequence		
USE OF ILLUSTRATIONS		
Illustrated before writing		
Illustrated after writing		
Writing reflected illustrations		
Illustrations motivated writing		
Illustrations enhanced sequencing		

1st 2nd

COMPONENTS OF NARRATIVE		
GENRE		
Fantasy		
Folk		
Myth		
Fable		
High Fantasy		
Science Fiction		
Reality		
Problem Realism		
Historical Fiction		
Animal Realism		
THEME		
Universal		
Moral		
Implicit & Explicit		
Primary & Secondary		
CHARACTER		
Major/Minor		
Protagonist/Antagonist		
Features		
emotional		
physical		
intellectual		
SETTING		
Time		
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Situation		
Mood		
PLOT		
Problem		
Emotional Response		
Action		
Outcome		
Flashback		
Conflict		
Suspense		
Foreshadowing		
Climax		

	1st	2nd
POINT OF VIEW		
First person		
Omniscient		
Focused		
Objective		
STYLE		
Imagery		
Figurative Language		
Personification		
Metaphor		
Sound Devices		
Alliteration		
Rhythm		
TONE		
Humorous		
Affectionate		
Angry		
ILLUSTRATIONS		
Illustrations enhanced meaning		

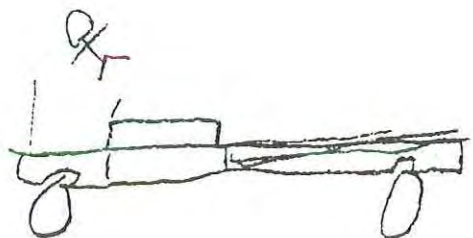
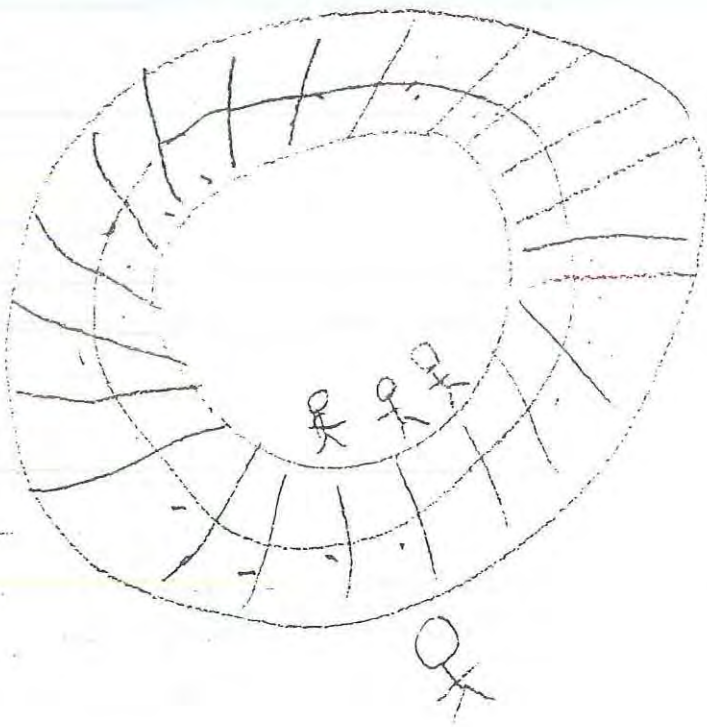
Appendix 4

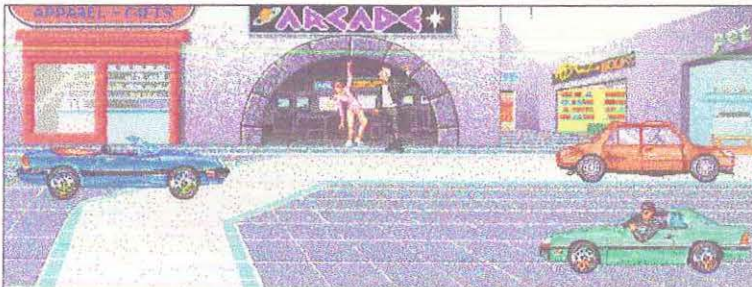
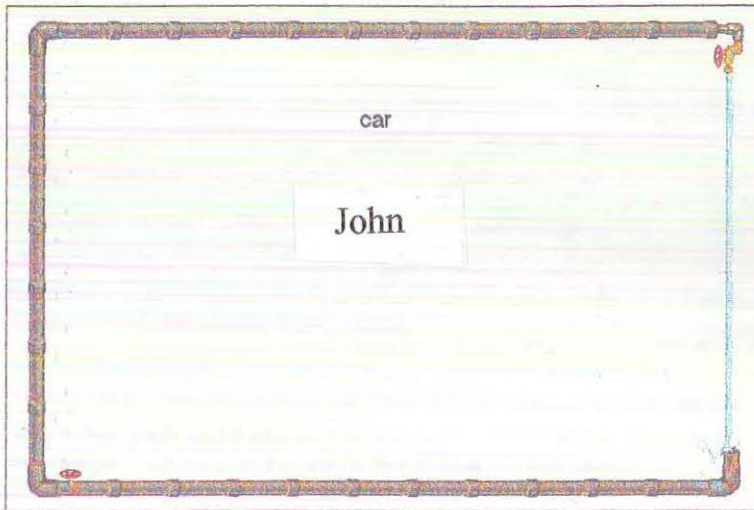
John

out of the storm

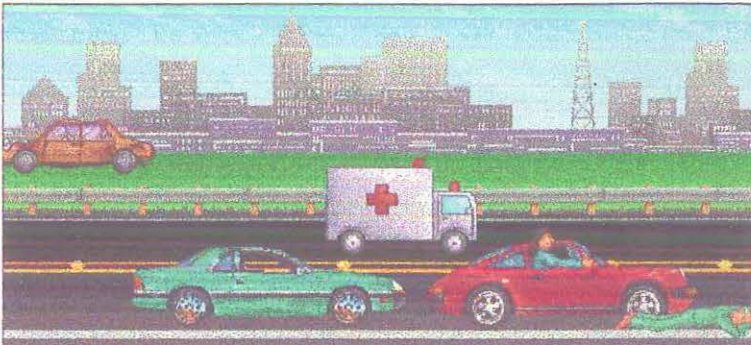
A space-ship took them up
to potato and left them are by
mistake, with food and water
for a week, and then the
space-ship came back for them
and took them home.

33

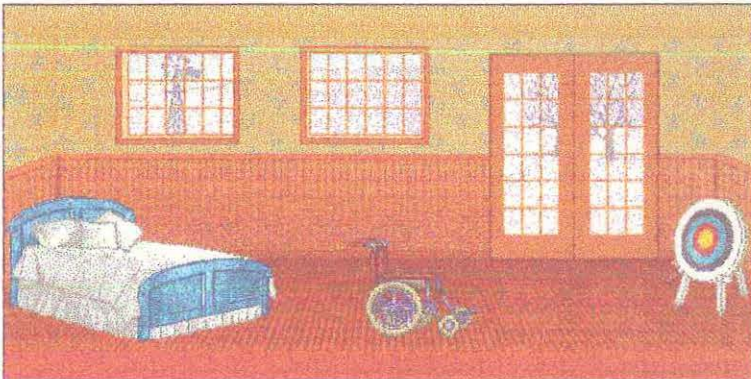




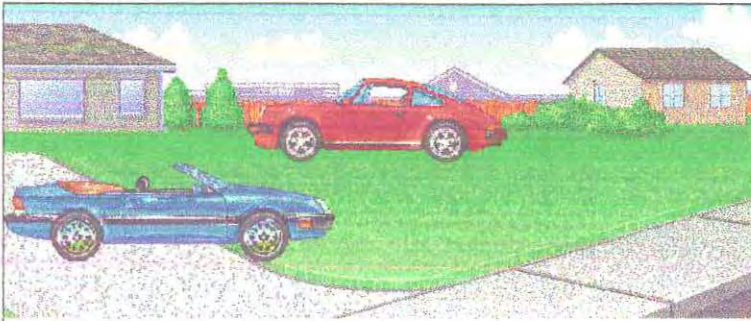
One winters day I went to the shops to buy some vegetables but I saw some basketball cards in the shops . So I stopped the car and got out from the car and walked in to the shop and asked the shopkeeper how much are the cards? \$5 dollars each. And I didn't have the money.



On the way home I was on the highway racing a Corvette then I crashed into a lamppost so I called the aid car. The aid car was on the way to the crash and it was on the way to the hospital and on the way to the hospital I died on the way to the hospital but that saved me.



I woke up and I found myself in the hospital I asked the nurse what I am doing here. The nurse said you had a car crash on the highway. I asked when I would be out. The nurse said I don't know when you get out ok.



I went home to my family and they asked me "Where were you!" I told my family I was at the hospital because I had a car crash on the highway. The news paper put a picture of the scene on the front page of the news paper.

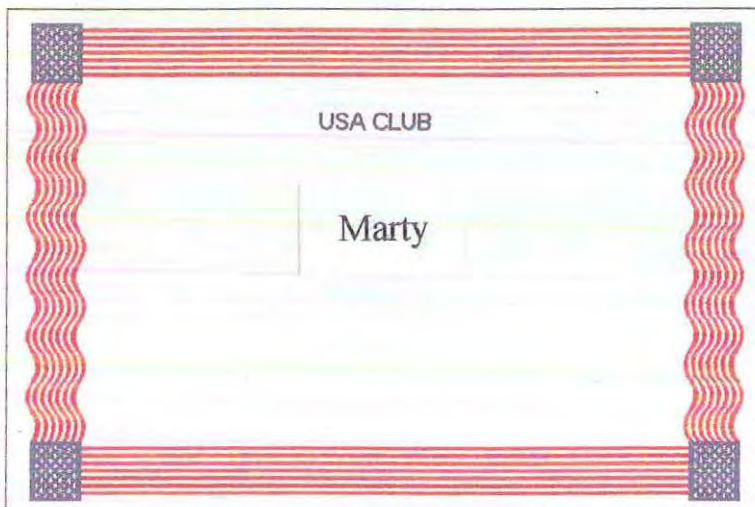


Marty

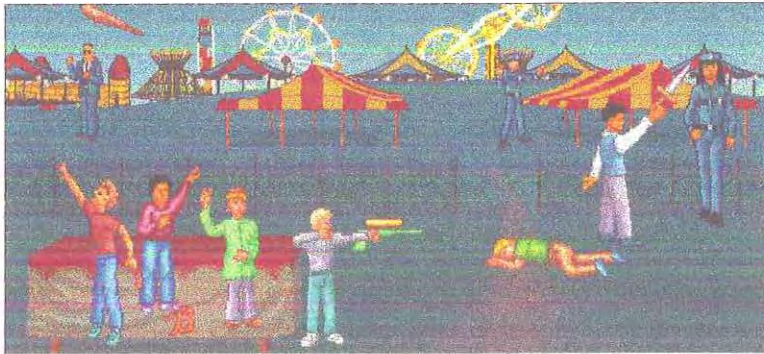
Tuesday 30-4-46 The S.A.L
The boat sank and the people sank to the island
was about to blow up the island was all gone
35 people died the boat was not to be seen.

(30)

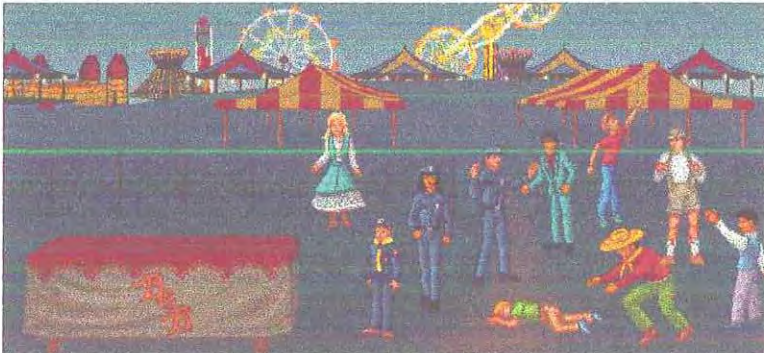




One day in America I was walking into a night club untill a gang stopped me. A gang members had a knife and a bow and arrow. One of the gang members shot me in the leg. Some of my friends called the aid van to come to help me. The aid van took me to hospital to get the arrow out of my leg. The gang member shot me because I was fighting with his friend.



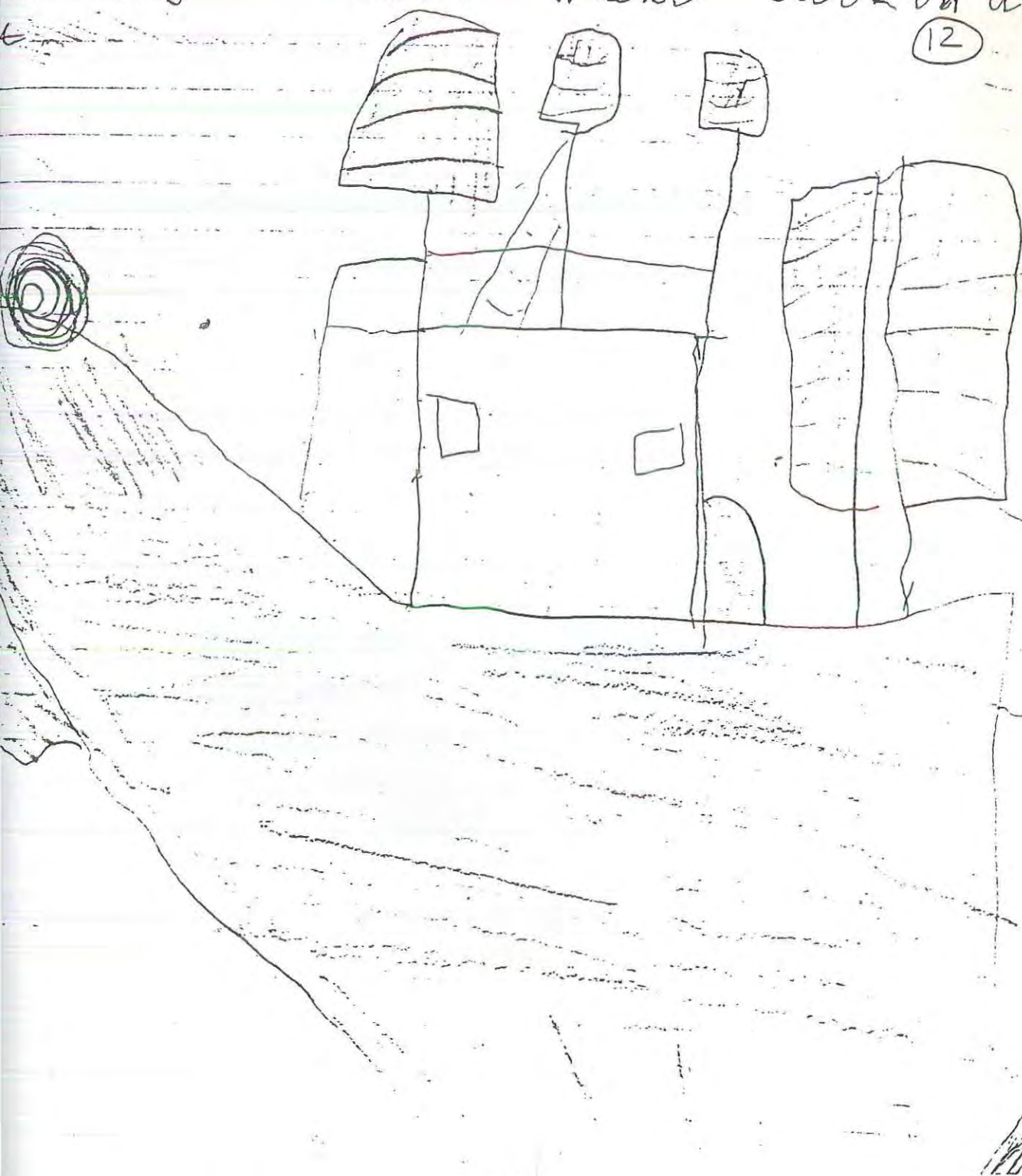
One night I went to the Royal Show by my self and I was walking around the Royal Show untill I saw the gang again . I saw the gang member who shot me in the leg. One of the gang said ha ha you got shot in the leg at the night club. The gang member shot me in the leg.

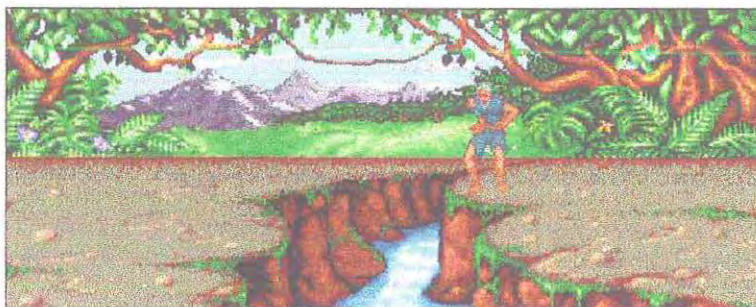
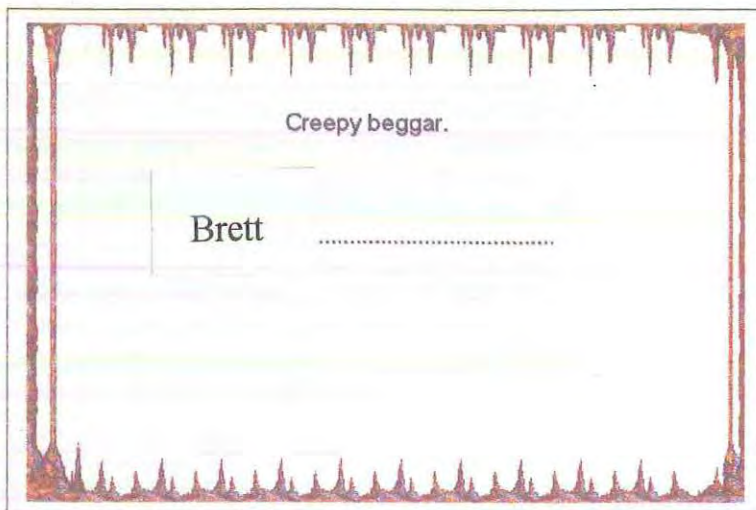


And I died! Everyone couldn't baleve it. That night the gang was put in jail.

THE END

The Island
all started when a hurricane
wrecked our boat onto a deserted
land. Some One saved them.
They never went back on a
(12)





Last monday we moved in the forest and we saw a creepy beggar walking beside the water talking to himself. Mum said unpack the car girls. No mum we are going in the forest. We think we see something to do with our project. I think it may be that creepy beggar beside the water. Come on we have got a ballet lessons at home.

Melanie and Melissa were doing ballet lessons at our house. It was nearly 3.00 Melissa said, lets go inside. Melanie and Melissa went home and the beggar was there. The beggar said, "I want some food I won't hurt you." The girls said, "Get out of our house!" any way whats your name? "I don't no," he said. Lets take a walke in the forest be side the water said the man. oh there is a lion I can feel it oh stop it there hasn't been a lion for over four years.

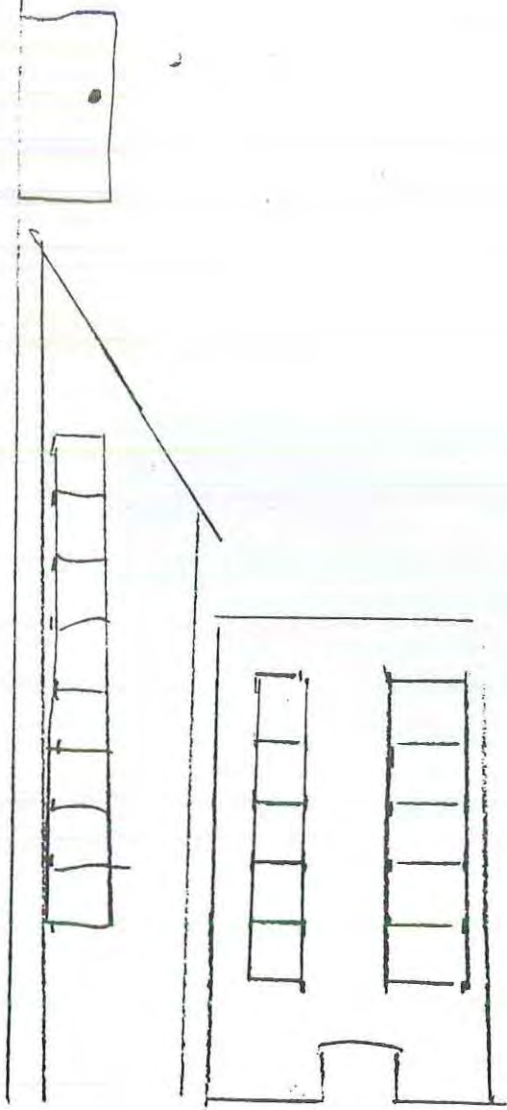
It's safe now you are with me," We better go home because mum will be worried sick about us . The man said I will come with you to meet your parents. Hello Mrs cox please to meet you as everyone looked at the man. And they became friends. You can stay at our house tonight.

THE END.

Monday April 30 The Doorway / story stage 5

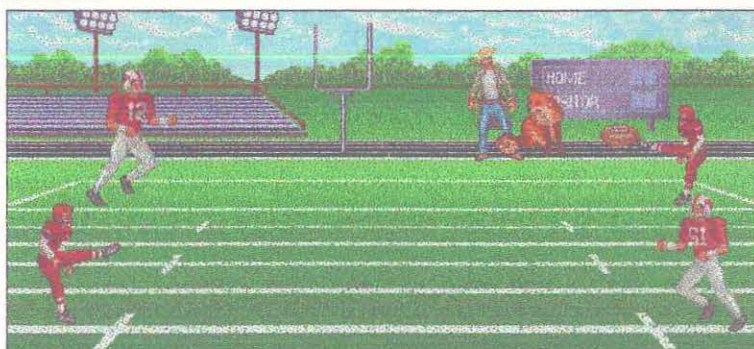
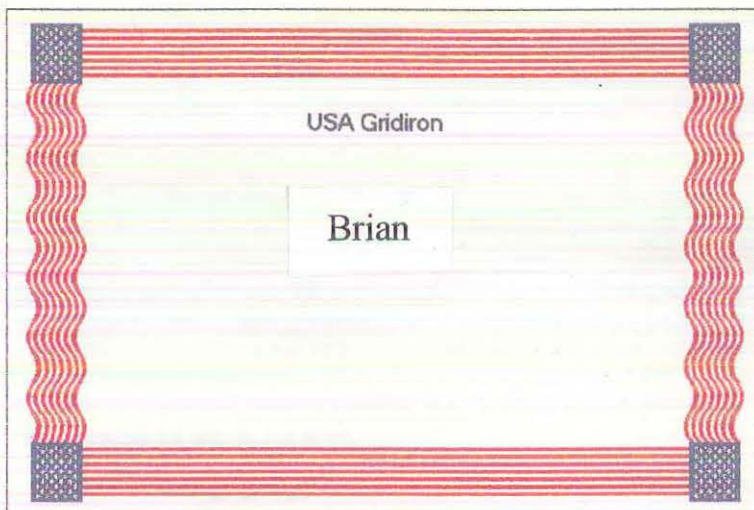
Brian

It really was a doorway into another world I went to have a look. It was very good at the are there side of the door. I went in the door and I was flying like Spiderman and as fast as him. It was good threw the door. Then I got even one flying power. They dint know it. It was really nice in there. I wish I dint have to wake up now.



74

66



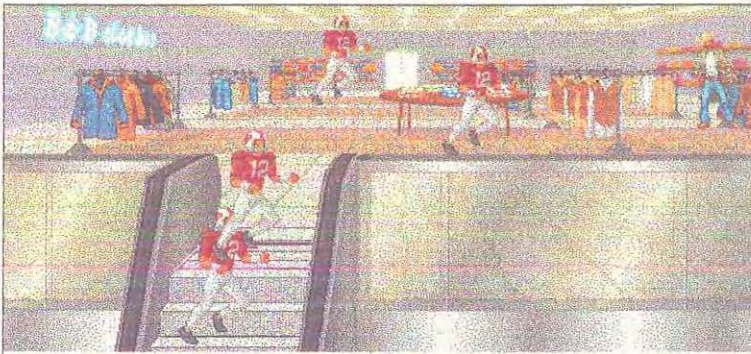
One late night the usa football team were training at the Dallas Cowboys home ground. When this cowboy came whit his fox and took there Gridball



The team started chasing the man. They were going down the highway and saw him going the wrong way. A taxi started going after him because he was in the team.



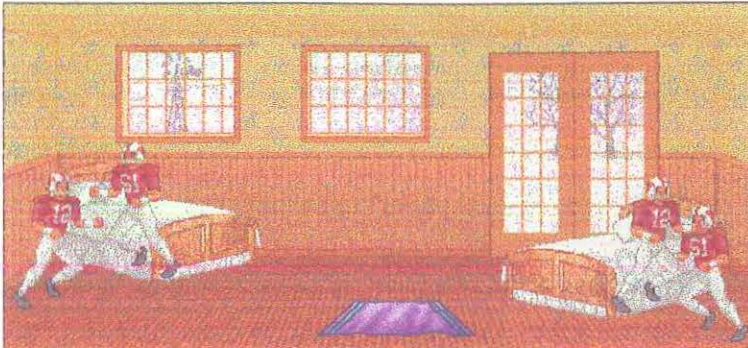
The team were looking in the shop. We started running when the cop stopped us." Why are you running in the shop boys?" he said. "Because we are going to get this man that has the football we were training with" I said .



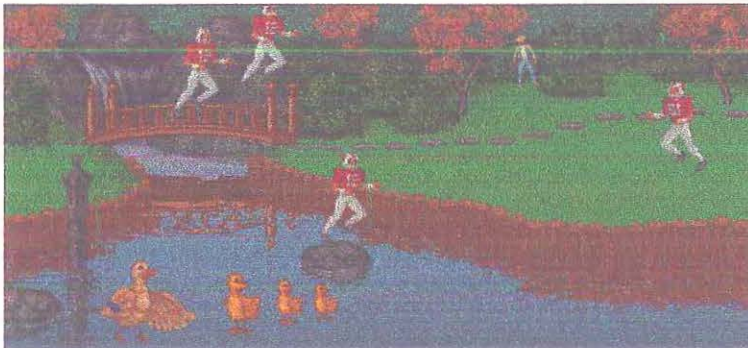
"There he is boys lets get him". He started running a way from us so we ran for him. He went down and out of the shop.



He went to the Royal Show and was hiding behind something. We got him but he shot me and my mate.



My mates took us to the doctor who took the bullets out of us. Then we got better and went out chasing him in town.



It was dark when we were in the park. We started looking for him but we couldn't see him. Then he ran across the park then we started chasing him.



It was 7:00 in the morning when we were looking for him once more. We were at the running track. But we can not see him eney where. Then he started running when he saw us looking at him. We started running in the stan. We could not get him. He hopte in his car and took off furts.



We got a limousine and went for him. He went to the water park, and ran in. We got the limousine to stop. We got him and took him to the police. We got the things back and got \$1000 each. The police put him away for 3 years. Now we can do the tranning we need to do.

THE END

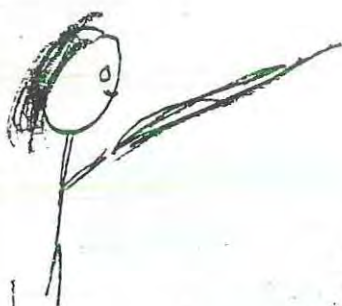
THE FISH

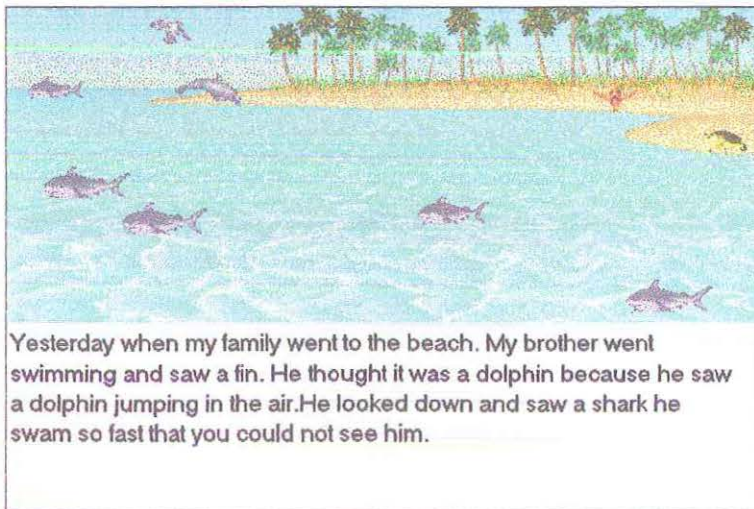
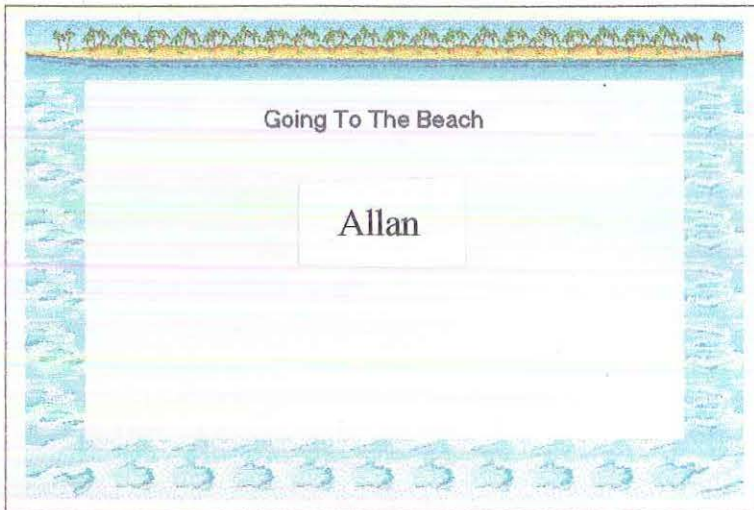
* story
* story

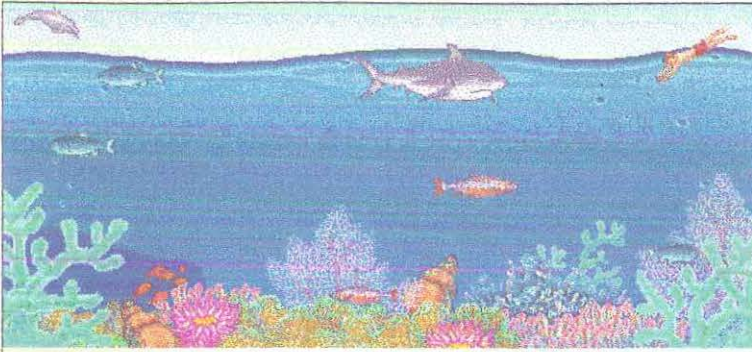
One day my friend and I went fishing for the day and I caught a talking fish* I ran home and told my Dad and I looked up on it in a book the fish said hello what is ya name

Allan of course

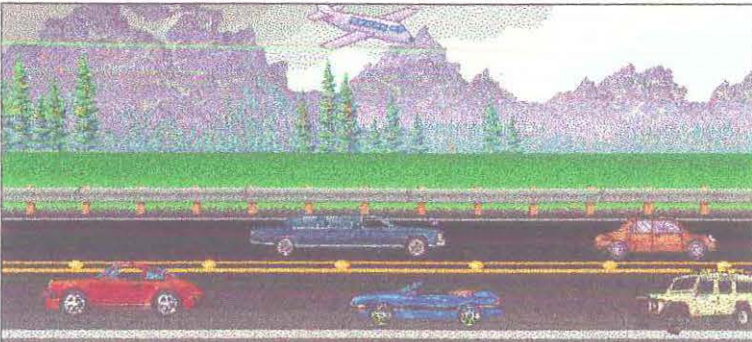
(27)







He nearly got eaten by the shark. Lucky we had a net to get my brother. We tried not to go in the water. We reached him at last. So we pulled him out quickly. His feet got bitten off he was yelling and screaming. He was safe . We had a bandage in the car. He was losing alot of blood. So we left the beach and drove home safely to



the hospital. My brother found a lady that he liked and the lady liked him. Then they fell in love and they brought a new house. They had a kid and named him Tommy. They were very happy to gether.



They got married after two weeks. My mum was so happy with them. After the marriage was over they went out to a hotel. They had a good time. They were tired at the end of the day . The next day they went on a honeymoon to Hawaii.



They went to a nice hotel in Hawaii. They did not get out of bed until the next day. They went to the beach about 12 o'clock in the afternoon. "Oh no get out son!" said Tommy's dad. Tommy was lucky because his dad just got him on time.

out of The storm

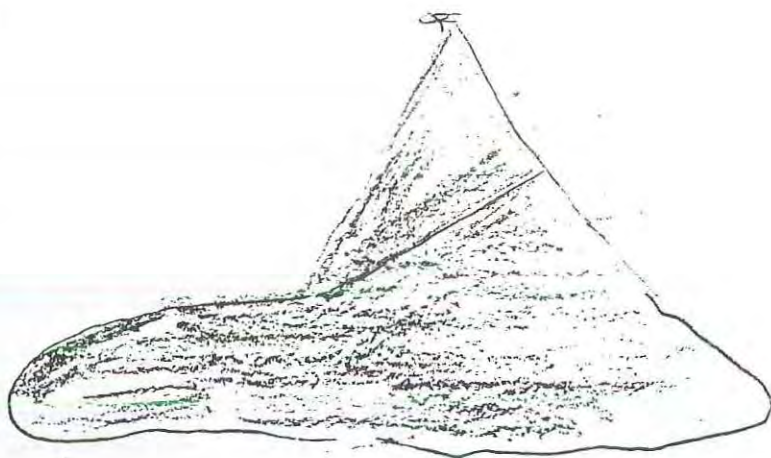
Darren

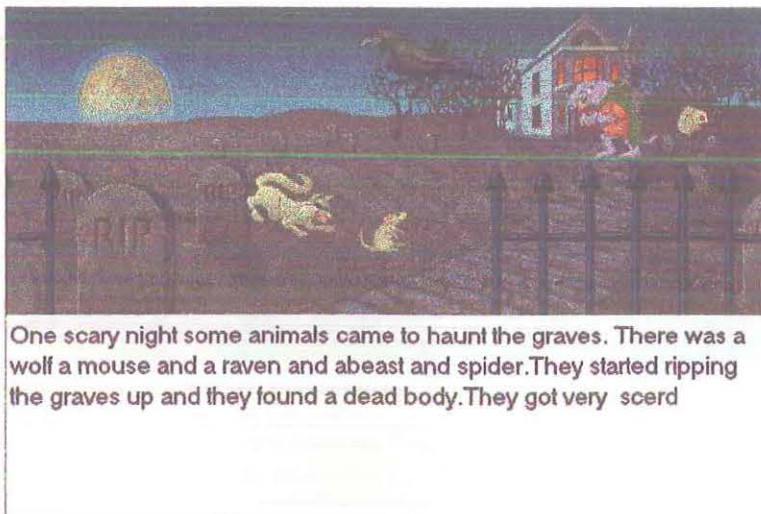
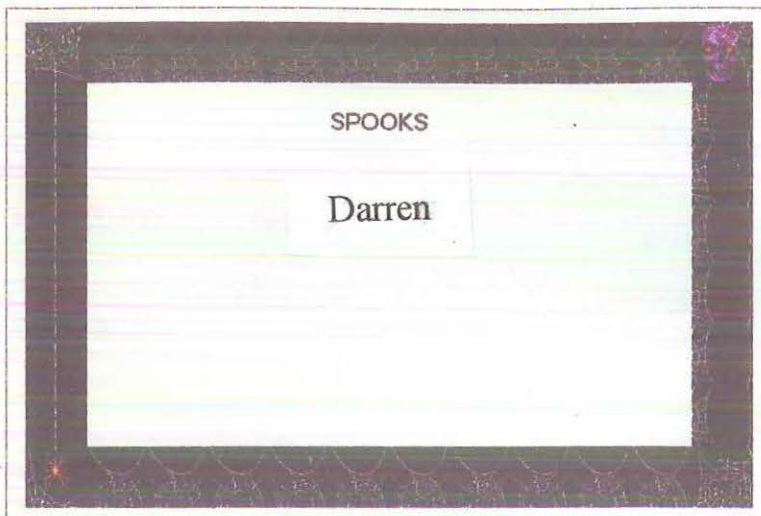
story started

* The snow was blowing all around.
They could hardly see the road
When up ahead they saw what
could it really be a road they saw
a ship a head of them they got
out of the car and went to the
ships they said a way to escape
and land safely even in the

55

33





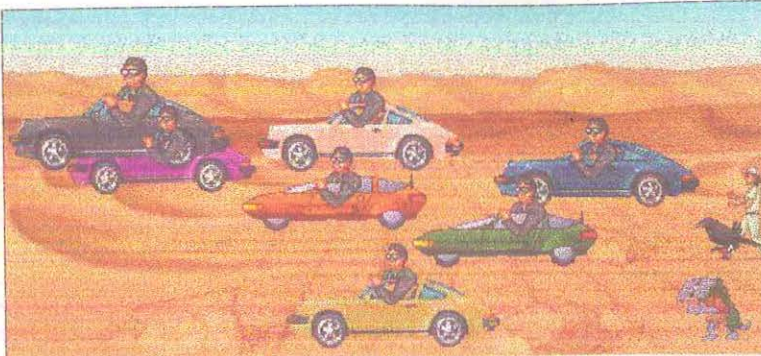
One scary night some animals came to haunt the graves. There was a wolf a mouse and a raven and a beast and spider. They started ripping the graves up and they found a dead body. They got very scared



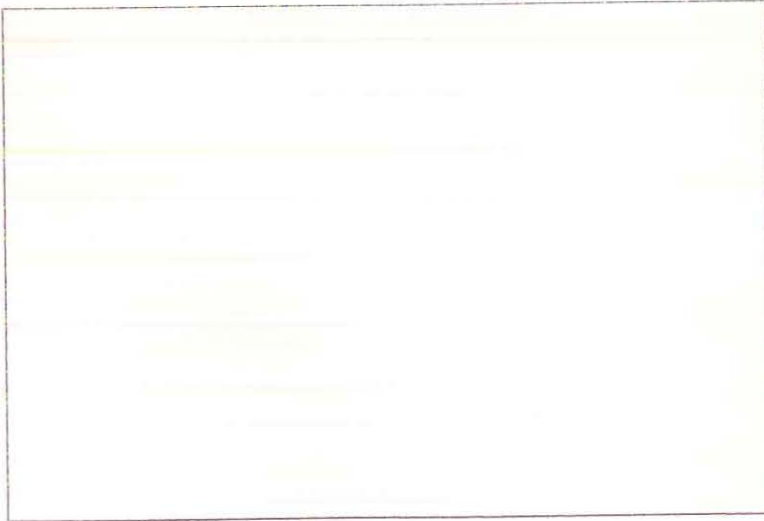
One night the raven and the wild pig were hiding in a cave when they heard a horrible noise. It was a ghost. It made the wild pig faint. The raven tried to wake him up but he couldn't. He put him in the water and he woke up. The next morning a man came a long and saved them and took them to the fire works.



They were red, orange, blue and yellow. They were very loud and bright. The wild pig and the raven were having lots of fun. They were eating chips, chicken and popcorn. The drinks they had were coke and fanta. After that they decided to go and watch car racing.



So they decided to stay and watch the cars race. There was a purple car ramming a black car. The black car flipped and the purple car was wrecked. We better go home and go to sleep.



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