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## **An Investigation Into how Year Two Children use Drawing and Writing Together to Produce a Narrative**

Kelly J. Joice  
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**AN INVESTIGATION INTO HOW YEAR TWO CHILDREN  
USE DRAWING AND WRITING TOGETHER TO PRODUCE  
A NARRATIVE**

**BY**

**Kelly J. Joice BA(Ed.)**

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

*Bachelor of Education with Honours*

**at the Faculty of Community Services, Education & Social Sciences**

**School of Education**

**EDITH COWAN UNIVERSITY**

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## **ABSTRACT**

This study was designed to investigate how Year Two children use drawing and writing together to produce a narrative. The participants in this study were one class from a metropolitan, co-educational, independent school. A qualitative descriptive case study approach was selected for this investigation. The researcher collected data by conducting four sessions in which the participants were given the opportunity to write and draw together to produce a narrative. The narrative written and drawn documents were then organised into categories. Each of these categories indicated the common relationships between drawing and writing evident in the children's work. The results of the study showed that drawing and writing have various relationships and have different functions in the production of narrative by children in Year Two. A discussion of these relationships and functions provides educators with an insight into the value and effectiveness of combining drawing and writing to create a narrative for children of this age group.

## DECLARATION

I certify that this thesis does not, to the best of my knowledge and belief:

- (i) incorporate without the acknowledgement any material previously submitted for a degree or a diploma in any institution of higher education;
- (ii) contain any material previously published or written by another person except where due reference is made in the text; or
- (iii) contain any defamatory material.

Signature

Date 30 November 1998

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## CHAPTER ONE

### INTRODUCTION

#### Background

The connection between drawing and writing has been well-documented throughout history (Jean, 1987). The history of most cultures yields examples of drawing, such as the prehistoric cave paintings from Lascaux and Altamira; Aboriginal images and native American art; the Egyptian hieroglyphs and geometric Greek pot decoration. All of these demonstrate the human need to communicate through two-dimensional abstract symbolic means (Green & Mitchell, 1997). The cave paintings at Lascaux are believed to be almost thirty thousand years old; cave paintings produced by Australian Aborigines are thought to be at least forty thousand years old. It is estimated that it was not until around the third millennium BC that human beings first began using *writing* that is “an agreed repertoire of formal signs or symbols that can be used to reproduce clearly the thoughts and feelings the writer wishes to express” (Jean, 1987, p. 12). This suggests that *drawing* was the one of the first means of abstract symbolic communication.

Steward (1995) asserts the way in which children’s writing develops from pictorials is analogous with the historical development of written language, whose earlier instances were pictorial. Many researchers believe that progression of children’s understanding of the writing system appears to emulate some of the fundamental

stages of the evolution of written language (Ferreiro & Teberosky, 1982; Kane, 1982; Steward, 1995).

Research has shown that drawing is a fundamental element of the writing process of young children and supports the development of children's writing skills in the early years (Baghban, 1992; Dailey, 1991; Dyson, 1983, 1990). According to Bissex (1980):

Although the relationship between drawing and writing is in histories of writing systems, our society regards drawing so much as pictorial and writing so much as phonetic that the relation between the two is less evident to adults than to children, who are not yet as fully acculturated. (p. 202)

Young children often integrate drawings into their writing when they are unable to express themselves adequately using written words. Studies of children's early writing have shown that children often use alternative symbolic forms, such as drawing, to add depth to writing and to support it in terms of insuring its meaning (Barrs, 1988; DuCharme, 1991; Dyson, 1986, 1990; Ferreiro & Teberosky, 1982; Harste, Woodward & Burke, 1984; Hubbard, 1989, Vygotsky, 1978).

In modern western society, communication through pictorial means is a part of everyday life. Whether it be through television, newspapers, magazines or computer technology, graphic images play a vital role in conveying messages to people and supplementing written text in areas such as advertising, news or entertainment. Despite being constantly surrounded by pictorial images, it is easy for adults to lose sight of the interconnection that exists between written text and pictures (Bissex, 1980). To young children, drawing and writing serve the same purpose, that is to

communicate a message using graphic symbols that construct a meaningful representation of something else (Dailey, 1991). However, writing appears to be given more status than drawing in schools (Dyson, 1983; Cox, 1989; Newkirk, 1989). Once children have entered primary school, parents and educators will generally encourage them to express meaning through writing rather than drawing.

The difference between the current study and the previously cited studies is that it delves into how Year Two children use drawing and writing together to produce a narrative, and discovers the relationship and the function of both in the production of a narrative. It explores Barrs' (1988) claim that "drawing is not only part of the 'pre-history' of written language but also part of its history" (p. 69). By focusing on children in Year Two, when they are approximately seven years of age, the present study determines how children, for whom writing is technically within their control, use drawing to facilitate narrative writing. It is believed that Year Two children will benefit from the discoveries made in this study, as the findings will provide teachers with valuable insights which could affect the way in which drawing and writing are used in the teaching of the narrative genre.

## **Purpose**

The purpose of the study is to examine how Year Two children use writing and drawing together to produce a narrative. In order to investigate this, the children in this study were given the opportunity to produce a narrative in both the written and the drawn form. This study was designed to determine the relationship between the

picture and the text for children of this age and the functions that both serve in the production of a narrative.

By focusing on children in Year Two, the current study determines the way children, who have generally mastered the conventions of writing, use writing and drawing to produce a narrative. According to Gardner (1980), when children reach seven-and eight-years-of-age they have a "heightened interest in realism" (p. 149), in other words, they become increasingly concerned with getting things 'right' and this affects both their drawing and writing. He stated that the flexibility and freedom of expression that was evident in their earlier drawings disappears as a result of a desire to make them look realistic. Gardner asserted that this concern also causes children's use of figurative language to decline. He also claimed that children of this age also increasingly rely on written language rather than drawing for self-expression because it is less ambiguous and has more promise of being understood by others.

The researcher chose to focus on the narrative genre because although Year Two children are familiar with its oral forms such as storytelling, story reading, film and television programs, they are only beginning to become familiar with narrative genre in written form. This genre was also selected because Wilson and Wilson (1979) claim that virtually all of children's spontaneous drawings have a narrative dimension. Due to Year Two children's relative unfamiliarity with the written narrative genre, the purpose of this study is to determine whether drawings provide increased opportunities for them to support, clarify and supplement their writing.

## Significance Of The Study

A considerable amount of research has examined the significant relationship that exists between drawing and the development of writing in young children, indicating the importance of this subject to researchers and educators (Baghban, 1992; Bissex, 1980; Dailey, 1991; Dyson, 1983, 1990; Jalongo, 1992; Karnowski, 1986; Steward, 1995). Despite the wealth of research, there has been little produced on how children use writing and drawing together to produce a narrative when they are beginning to master the conventions of writing. Therefore, the current study is significant because it describes the relationship between and the function of writing and drawing for children in this age group, thus adding to the limited body of qualitative research on the subject.

The study is also significant because it draws attention to a subject which has not recently been investigated by Australian researchers. Recently, more emphasis has been placed on the connection between oral language and writing and it is possible that many Australian primary teachers are not familiar with research conducted in the 1980s emphasising the importance of children's drawing in the process of writing. The *First Steps* (Education Department of Western Australia, 1994) language materials used by many Western Australian teachers make little reference to the strong link that exists between drawing and writing beyond the early phases of children's writing development. There are also not many examples of how drawing can be used before, during and after the process of writing.

## **Research Question**

The research question investigated is directly derived from the purpose of the study.

The single major research question is:

*How do Year Two children use writing and drawing together to produce a narrative?*

Further subsidiary questions addressed are:

- Are pictures a substitute for detail in the written story?
- In which order do children write and draw, when given the opportunity to choose?

## Definition of Terms

Several key terms are used a number of times in this thesis, and therefore definitions of these terms are given below:

- A **written narrative** is defined in *First Steps* as that which “tells an imaginative story, although some narratives may be based on facts. Narratives are written in many different forms and each form has specific characteristics” (Education Department of Western Australia, 1994, p. 21 ). The specific characteristics of a narrative include an orientation, events which lead to a complication or problem and a resolution. A **visual narrative** is defined as drawing that is produced to tell a story. Unlike written narratives they do not have a specific structure, rather the story is conveyed through characters and setting through one or a series of pictures (Wilson & Wilson, 1979). In this study, **narrative** is defined as an imaginative or factual story that is created in both written and drawn form.
- The written documents produced by the participants in this study are referred to as either their ‘**written story**’, ‘**written narrative**’ or ‘**writing**’.
- The drawn documents produced by the participants are referred to as their ‘**drawn story**’, **visual narrative**’ or ‘**drawing**’.
- In reference to the children’s drawings, the **viewer** is defined in this study as the person looking at the drawing. In reference to the children’s writing, the **reader** is defined as the person reading the written text.



## **CHAPTER TWO**

### **LITERATURE REVIEW**

This section outlines literature that examines the relationship between drawing and the writing produced by pre-primary and primary age children. Much of the literature focuses on the link between drawing and the development of writing in young children. Research has also been done into how young children use both drawing and writing interchangeably to communicate meanings. There are several studies focusing upon aspects of the relationship between writing and drawing of children who are becoming proficient writers. However, there has been little research into how children use drawing and writing together to produce a narrative.

#### **Literature addressing the relationship between drawing and writing in early literacy**

Dyson (1983) examined the relationship between drawing and writing in early literacy. Dyson believed many young children may not view writing as a means of representing spoken words, rather it may be seen as a form of drawing. According to Dyson, children's first attempts at conventional writing most often appeared within their early drawings. Alphabetic letters and words found in drawings usually represented people, objects, or environmental print familiar to children.

Dyson claimed that the fact that many young children were generally more interested in drawing than writing, meant that drawing received more of the child's attention and therefore tended to dominate over writing in the early years. A reason for this was asserted in Gardner (1980, p. 155) "until the task of writing is mastered, the system of drawing is the only one sufficiently elaborated to permit expression of inner life". Once children have begun to master the system of writing, they will often fall back on drawing when they find it difficult to communicate a message using the conventional writing system (Dyson, 1983; Downes and Fatouros, 1995; Steward, 1995). Children also continue to use drawing as they find it a more superior means of symbolic expression than writing and because they find it technically easier (Barrs, 1988).

In a study examining the writing process in kindergarten, Dailey (1991) claimed drawing is a fundamental element of the writing process and supports the development of children's writing skills. Young children often integrate drawings into their writing when they are unable to express themselves using the written word. To young children, drawing and writing serve the same purpose, that is to communicate a message using a number of graphic symbols to construct a meaningful representation of something else.

Olson and Wilson (1979) believed that many young children articulate ideas with greater competence through drawing than through written words. They also asserted that for most children, drawings sustained their writing and writing supported their drawings and that it is "through this continual transaction between the two symbol systems, both systems grow in amazing ways" (p. 30). This idea is also emphasised

by Vygotsky (1978) who stated that the reason drawing plays such a significant role in children's growth as symbolising beings is because the essence of both writing and drawing activities are the same, that is to represent meaning through symbolic signs.

Jalongo (1992) outlined the relationships between drawing and writing in terms of cognitive, skill and developmental similarities. Writing and drawing share cognitive similarities as they require the "function of the brain which makes possible representation of an object, event or conceptual scheme by means of a signifier or sign" (Platt, 1977 cited in Jalongo, 1992, p. 203). The skills required for drawing and writing activities use similar fine motor skills as both involve the use of a writing implement and making marks on paper. Children's writing and drawing are also related because they are both developmental. Both are affected by the child's rate and style of development and their level of understanding of the world. Development in drawing and writing appear to correlate. For example, children producing 'pre-schematic drawings' (Brittain, 1979), containing many geometric shapes and their own individual style of representing people, are often producing 'semi-conventional alphabetic writing' (Fields, 1988 cited in Jalongo, 1992) where letters or numbers are clustered together like words. Given the number of similarities that exist between writing and drawing, it is understandable that young children often integrate the two when representing their ideas symbolically.

Newkirk (1989) described specific ways young children can relate pictures to text. First of all, he asserted that children can choose to depict the message to the reader or viewer through the text or the picture alone. The picture and text can also have a redundant relationship in that the text repeats what can be seen in the picture. He

stated that children can choose a complementary relationship between picture and text, whereby both media provide specific information. The picture and text can also have an imbalanced relationship. In this situation, it is either the text or the picture that imparts most information. Finally, Newkirk suggested that the picture and text can have a general-specific relationship. In this relationship, the text distinguishes a general category, and the picture exhibits specific objects in that category.

Newkirk's research is extended by the current study as it examines the relationship between drawing and written text within the context of the production of a narrative and with children who are beginning to master the conventions of writing.

According to Thorne (1988, p. 13), "Art is an essential part of young children's writing. Pictures tell stories as well as print". Vygotsky (1978) believes that "drawing and writing can be viewed as different moments in an essentially unified process of development of written language" (p. 116). Studies into early literacy have highlighted the relationships that exist between drawing and writing in young children. With this in mind, the current study examines whether a strong relationship continues to exist in Year Two children when they are beginning to write proficiently.

## **Literature on previous findings into the relationship between drawing and writing**

The connection between drawing and writing was explored further in a report by Neu and Berglund (1991) that examined whether the decrease in the prevalence of drawings in children's writing is a 'natural development or a natural disaster' (p. 1). These researchers suggested that the processes involved in emergent writing and drawing were inseparable. The report explained how children's drawings facilitate writing. It was asserted that young children used writing and drawing together, often interchangeably to communicate a message or to explore the world around them, whereas older children tended to use drawing as a means of extending what is written or as clarification by representing it graphically.

Dyson (1982, cited in Neu and Berglund, 1991) claimed that drawing and writing were interrelated as they shared several similar developmental stages: "both graphically symbolise an object; both create a graphic object for another; and both represent a symbolic narrative form" (p. 4). The report also indicated that drawing played an important role in oral language learning, vocabulary learning and comprehension skills.

In summary, it was suggested that despite the natural decrease in the amount children draw with increasing age and writing ability, they should be encouraged to use both forms of expression. Neu and Berglund asserted that many children benefit from continued opportunities to draw during language experiences, particularly when writing because it "extends the opportunity for all children to explore language

meaning through their visual senses at their stage of cognitive and mental development" (p. 12). This study is based upon Neu and Berglund's assertion that children benefit from continued experiences with drawing.

Based upon Gardner's (1980, p. 143) assertion that seven-and eight-year-old children's drawings lack "a certain freedom, flexibility, *joie de vivre*, and a special exploratory flavour which mark the child-like drawings of the six-year-old", Baghban (1992) conducted a study investigating what happens to children's drawings. The study aimed to find out what messages about drawing and writing were being received by children as they got older, from their teachers, parents and society in general to make the 'life spirit' in their drawings disappear.

Baghban interviewed ninety-two six- and seven-year-old children in kindergarten and first grade to ascertain their feelings towards both drawing and writing tasks. The statistical results of Baghban's study showed that 87% of kindergarten children and 80% of first graders stated that drawing was more fun than writing. The results also indicated that 72% of kindergarten children and 77% of first graders considered drawing to be easier than writing. In terms of speed, 77% of first grade children and only 54% of kindergarten children said drawing took less time than writing. When asked which was the more important skill, 84% of kindergarten children and 86% of first grade children selected writing over drawing.

The conclusions from Baghban's study indicated that many children consider drawing to be an infantile skill which will eventually become redundant as they learn to write, thus explaining the loss of freedom, flexibility and freshness in older children's

drawings. Baghban also suggested that the decrease in the frequency of drawing by older children can be attributed to attitudes held by teachers and parents that drawing serves little academic function and that writing instruction should receive primary attention.

Gardner (1980, 1982) believed that drawings produced by seven, eight and nine-year-old children were strikingly dissimilar to drawings produced by younger children. At around this age, children become concerned by a desire to make their drawings look realistic and are viewed as "sinking into the doldrums of literalism: a pedantic preoccupation with the photographic aspect of drawings undermining the child's involvement in the expressive genius of the graphic medium" (Gardner, 1980, p. 148). Children become more critical of their work and less open to exploring the representations of objects, preferring to draw familiar objects. Cox (1989) asserted that older children become dissatisfied with their drawings because they are not taught basic drawing skills and rely on picking up skills haphazardly. Cox believed that children should be taught drawing skills, such as how to observe objects and scenes more keenly and how to draw in proportion. This is in stark contrast to Brittain (1979) who claimed children should be given no advice or directions in their drawing because it will interfere with the child's self-expression.

The current study uses Year Two children as subjects to explore Gardner's (1980, 1982) assertions about the drawings produced by children of this age group. It explores whether these qualities are present in children's narrative drawings, and how or whether this has an impact upon the narrative writing produced.

Dyson (1983) claimed that there was an eventual domination of writing over drawing when children gained a greater understanding of the conventions of writing.

Consequently, children become less interested in making detailed drawings and more interested in mastering the conventions of writing. Parents and educators often discourage children from using drawing in conjunction with writing and alert them to ways written language can effectively express an idea. This is also asserted by Gardner (1980, p. 155) who stated "once writing mechanics and literacy accomplishment have advanced sufficiently, the possibility of achieving in words what was once attempted in drawings comes alive: the stage is set for the decline - or demise - of graphic expression".

The idea that parents, educators and society in general, value writing over drawing was echoed throughout much of the literature on this topic. Dyson (1983) believed that both parents and teachers are inclined to consider writing a more valuable skill than drawing. Newkirk (1989, p. 36) stated "school culture is word centred; while we might admire the drawings of young children, we're not terribly concerned (as a culture) when the interest in drawing gives way to an interest in writing". This is also highlighted by Browne (1996, p. 1) who claimed "children's amazing visual awareness is undervalued by adults and kids are encouraged to believe that growing up, and maturing, and being educated means leaving pictures behind".

It is apparent that researchers have different views about the nature of the relationship that exists between drawing and writing. Cambourne and Turbill (1987, p. 9) wrote that drawing is "a kind of stand-by [children] use until a little more knowledge about the concepts and functions of print has been learned". In examining



the connection between drawing and writing in the primary grades, Graves (1994) stated that when children draw prior to writing, the drawing is a form of rehearsal or supportive scaffolding for writing and a means of visualising a topic on which to write. On the other hand, Newkirk (1989) asserted drawing is devalued when it is regarded as a rehearsal strategy for writing. This is because it is no longer considered a valid and important medium of expression, rather it is treated as merely a form of pre-writing. When drawing is perceived to be a crutch or a scaffold for writing, he believes that "it will disappear once the child no longer needs it to visualise a subject to be written about" (p. 142). Newkirk postulated that for some children, regardless of age, the process of drawing is most important and that more thought and language underpin an illustration than the writing it may produce.

Despite divergent viewpoints on this topic, most researchers agree that the strong relationship between writing and drawing needs to be recognised by educators working with children learning to write, especially young children. Karnowski (1986) suggests that the literary growth of children may be missed by teachers if they only value conventional writing or that which coincides with adult notions of how writing should be represented.

In research by DuCharme (1991), a detailed examination was made into the role of drawing in the writing processes of primary grade children and how this role changed with development in writing skills. DuCharme collected data for this study through observation of sixty-seven children and by gathering information from eight case studies of children in kindergarten to third grade. The results of this study showed

that drawing was significant in the role of the writing process and that drawing served three basic and nine specific functions.

The first basic function was a contextual one, whereby children used drawing before they began the process of writing. Specifically, young children drew objects that could be labelled with words. Drawing also acted as a focus for young writers as it provided a theme upon which to base writing. Children also used drawing to graphically recreate an experience or event, to give access to imaginary worlds and as a pleasurable activity in which they could explore line, form and colour. Secondly, drawing served a communicative function for children after completing a writing task. Children were observed using drawing as a means of clarifying writing for themselves or others. Drawing was used to illustrate or extend writing after it had been completed. Drawing also served as a means to decorate writing for presentation or aesthetic purposes. Finally, drawing served a transitional function. This mainly occurred during the course of writing and was used to maintain and support the flow of ideas during the writing process. As this study clearly suggests, drawing served important functions before, during and after the process of writing. DuCharme's research provides a broad background on the role of drawing in the writing process. The current study extends DuCharme's research by examining how drawing and writing are used together to produce the specific writing genre of narrative.

In a study of children's writing, Calkins (1986) explained the writing rehearsal strategies recommended for seven- and eight-year-old children and how these differed from younger children. Calkins states that talking is a more effective

rehearsal strategy for writing than drawing for this age group. She asserts that the task of drawing becomes difficult, frustrating and time-consuming for the children as they are reaching an age where they become focused on making drawings look realistic. Their drawings also lose a certain expressiveness that was once apparent in previous drawings. Calkins believes that children are less interested in drawing because their writing ability has increased. Where younger children often draw to add depth to writing because it is easier to express ideas in pictures rather than print, older children find it simpler to express meaning in written form. "By the second grade, writing has often surpassed drawing... the pictures often hold back the written text" (Calkins, 1986, p. 69).

In contrast to Calkins' (1986) statements about the effectiveness of drawing as a rehearsal strategy for writing beyond the first grade, Caldwell and Moore (1991) conducted a study to compare drawing as a planning activity for writing with the traditional planning activity of discussion. This study endeavoured to discover the impact of both planning activities on the quality of narrative writing produced. Forty-two seven-, eight- and nine-year-old children were divided into two groups using either drawing or discussion as a planning activity for writing. The children's writing was evaluated using a seven-point rating scale measuring overall score, organisation, ideas, style and context. The results of this study showed the quality of narrative writing produced by the children using drawing as a precursor to writing, was substantially higher than those engaged in discussion.

Caldwell and Moore's findings indicated that drawing was a more effective and a comprehensive form of rehearsal for writing for children seven- and eight-years-of-

age, as it allowed “testing out, evaluation, revision and integration of ideas before writing begins” (p. 216). The results of the study also indicated that rehearsal for writing through drawing assisted older writers by providing an organised and structured visual framework of the content from which they could base their writing. Caldwell and Moore’s research is significant to the current study as it provides an insight into previous research on the effectiveness of drawing as a pre-writing activity for narrative.

### **Literature addressing narrative in children’s drawings**

Narrative is particularly important in the lives of children as it is a way for them to share experiences as well as explore and fantasise about situations in a stress-free environment (Duncum, 1992; Kellman, 1995). According to Kellman (1995, p. 18) “Narrative is a profound business. It enlarges one’s world at the same time as it expresses how it is to be one’s self. It provides a place to negotiate and come to terms with life’s many difficulties”.

There has been much research into the importance of children’s drawings. These reasons align with those given as to why narrative is important, thus highlighting drawings’ close ties with narrative. Wilson and Wilson (1979) asserted that “drawings are an ideal way for constructing worlds-that-might-be because drawings are tangible and are so easily added to and altered” (p. 9). Drawings are also a means for children to convey and reflect on their feelings; to explore, consider and develop an understanding of the expanding world around them; investigate different situations

and their consequences and allow them to move freely between the real and the imaginary world (Cikanova, 1992; Gardner, 1982; Neu and Berglund, 1991; Wilson & Wilson, 1979).

A section of Barrs' (1988) study into the transitions between drawing and writing focused specifically on why children, who understand the nature of the writing system, continue to find support in drawing when producing a narrative. Barrs believes that children are familiar with the ways in which narrative can be carried almost entirely through pictures from their exposure to comic books, picture books and television narratives. It was suggested that children may find written language a less satisfactory means of storytelling because drawing allows them to "show events happening simultaneously in different places which prose, being linear, cannot do" (p. 65). Drawing allows children to add detail to their narrative about character and setting that would be difficult to include in the written form. The study undertaken here extends Barrs' (1988) research by investigating how children use drawing and narrative writing together, with a specific focus on how the children's work is comprised. For example, whether the drawing relates to the text by depicting only the characters of the story.

According to Newkirk (1989), young children's narrative pictures contain a variety of aspects. Newkirk suggests that the child's decision to draw the initiating, mid-action or post-action state is influenced by the differing degrees of graphic challenge, for example, depicting the initiating event requires drawing characters in static poses, whereas the mid-action state requires active or dynamic poses. The present study

that involved writing and drawing a story included older children thus providing an insight into how they depict certain aspects of the story.

In a study by Wilson and Wilson (1979), children's solicited and unsolicited visual narratives or story drawings were examined. Unsolicited or spontaneous drawings can be defined as those produced by children of their own volition, while solicited drawings are those drawn by children when they are requested or prompted. Wilson and Wilson supported the belief that almost all children's spontaneous drawings have a narrative dimension. According to Wilson and Wilson, children focus on separate elements of the story in visual narratives:

Some young people concentrate on the development of elaborate settings that possess no populace. Others spend years creating characters - characters who never go into action. Still others sketch thousands of episodes devoid of any setting. Only a few create fully discernible plots in which definite beginning, middle and conclusions are evident (p. 7).

Duncum (1992) also examined the types of spontaneous drawings produced by children and how these are a reflection of the child's motivation to draw. Duncum challenged Wilson and Wilson's (1979) claim that children's unsolicited drawings are driven by a desire to tell a story. Instead he believes separate objects and narratives are both commonly depicted. Part of Duncum's study investigated the narrative dimension of children's spontaneous drawings. It was discovered that there were six different types of narrative drawing. These are the repetition narrative, juxtaposition narrative, event narrative, separate object narrative, comic strip narrative and superimposed narrative and are described as follows. Firstly, repetition narratives involve the characters performing separate parts of the narrative against a single main

setting of the story. Secondly, juxtaposition narratives show in one picture elements which occurred successively without repeating elements of the portrayed action such as the main character. Thirdly, Duncum also described the event narrative. This depicts one particular event in the story and has an 'unpictured' dimension giving the observer suggestions about what occurred before and after the event. Event narratives can also contain no 'unpictured' dimension, as the children are able to show everything possible in one elaborate picture. Fourthly, the separate object narrative is often difficult to decipher without talking to the children about their drawing. This form usually contains no visual indications that the drawing is a narrative. In comic strip narratives, the story is told through a series of framed pictures showing what happened at each stage. Finally, in the superimposed narrative picture, children will draw successive events upon one another, overloading the picture with information, usually making it difficult to decipher.

Despite the fact that Duncum investigated unsolicited or spontaneous drawings in his study, it is relevant to the current study because it highlighted the different ways in which children are able to relate a narrative through drawing. This study explores different aspects of Duncum's research by focusing on how children use writing and drawing together to create a narrative when the drawings are solicited.

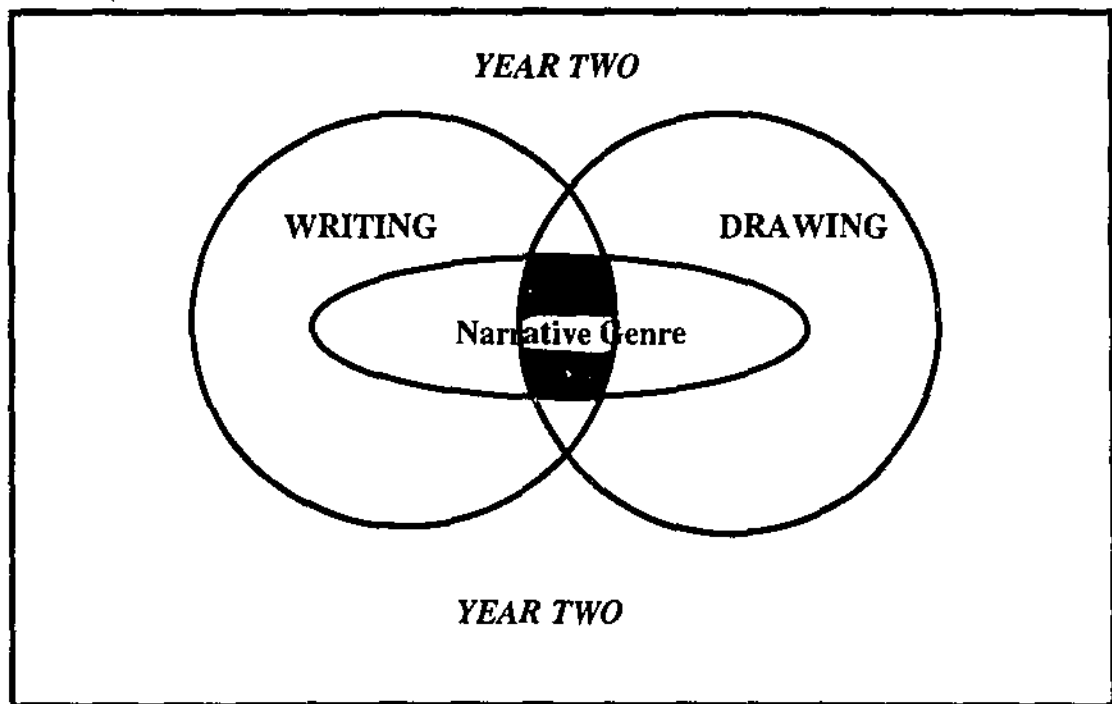
## **Summary**

Literature on the topic of how children use drawing and writing together to produce a narrative is largely unavailable. Furthermore, that which is available is not specifically related to seven-year-old children in an Australian school setting. Many researchers have investigated the link between drawing and the development of writing abilities in young children. Most of the research that has been done into the relationship between writing and drawing in children who are becoming proficient writers is about the effectiveness of drawing as a rehearsal strategy for writing. Researchers also appear to disagree on the nature and extent of the relationship between drawing and writing in children of this age. Despite the importance of this topic, only a limited amount of research, particularly qualitative research, has been conducted. This highlights the need for this study to investigate how Year Two children use drawing and writing together to produce a narrative.



## Conceptual Framework

The following diagram depicts the conceptual framework for this study. The purpose of this framework is to “clarify the concepts used in the study and to propose relationships between the concepts” (Burns & Grove, 1987, p. 161).



The shaded area of intersection between the three circles indicates the relationships between the concepts being investigated. The box that surrounds the intersecting circles shows that the relationship between these concepts is to be investigated within the context of a Year Two class.

## **CHAPTER THREE**

### **METHOD OF INVESTIGATION**

#### **Participants**

The participants in this study were thirty Year Two students from one class. In this class, there were fifteen boys and fifteen girls ranging between the ages of six-years and ten months and eight-years and four months. This group of children attended a non-government school in the northern suburbs of Perth and all but two of the children had been in the same class together since pre-primary. According to their classroom teacher, all of the children were operating effectively at Year Two level.

#### **Research Design**

In this study, the researcher employed qualitative research methodology. Merriam (1988) defines qualitative research as that which “assumes there are multiple realities and that the world is not an objective thing out there but a function of personal interaction and perception. It is a highly subjective phenomenon in need of interpreting rather than measuring” (p. 17). Strauss and Corbin (1990) described qualitative research as any form of research in which results are not found through statistical procedures, instead the results obtained are described with words and pictures rather than with numbers.

According to Patton (1990, p. 169) "Qualitative inquiry typically focuses in depth on relatively small samples, even single cases selected purposefully". Case study methodology is commonly used in qualitative research when the study seeks to answer 'how' or 'why' questions and when answers are sought for problems from which an understanding will improve practice (Merriam, 1988). Case study methodology is also employed when a phenomenon is to be investigated in a systematic way to gain a broad understanding of the situation (Merriam, 1988; Yin, 1984).

This research is a case study because it explored an issue within the bounds of a particular group. It can also be described as a "qualitative descriptive case study" of a single Year Two class. This research was "qualitative descriptive" because it used "non-quantifiable methods to describe *what is*. [It] uses systematic procedures to discover non-quantifiable relationships between existing variables" (Best & Kahn, 1993, p. 27).

### **Data Collection Procedures**

According to Merriam (1988) there are no specific methods of gathering data prescribed to case study research. This allows the researcher to use one or a combination of several data collection methods that best suit the purpose of the research. To collect data for this study the researcher involved the same class of thirty children in four sessions involving both writing and drawing activities. The researcher involved the entire class in the study so that a wide range of written and

drawn documents could be obtained. It was also predicted that the children's interpretation of what constitutes a 'story' would be quite diverse, therefore not all would produce writing that could be included in the study. As a result, the researcher wanted to ensure that over the four sessions there would be a sufficient number of narrative documents produced for categorisation.

In previous classroom experiences, the participants had been trained to write a story first, then draw a picture. The four sessions were organised to give the participants an opportunity to use writing and drawing in different ways, for example, "draw first then write". These four sessions took place on four mornings over a two week period during the third and fourth week of third term. Each session, conducted by the researcher, lasted one hundred and ten minutes which included eighty minutes working time, a ten minute break, fifteen minutes of discussion and explanation time and five minutes of classroom organisation (distribution of paper, organising writing and drawing implements). The participants were advised that they could use any size or amount paper from the pieces provided (A4, A3 and 33 x 38 cm) and could draw using pencil, felt-tip pen or crayon.

The classroom teacher and the researcher were present during all four sessions. Prior to the commencement of the data collection process, the researcher informed the classroom teacher in writing that her role in the sessions was to ensure that classroom management was maintained and that the participants were on-task. The researcher also emphasised that the work produced by the children was to have no adult intervention, as the aim of the study was to investigate how the children employed writing and drawing to produce a narrative. This meant that the children were not to

be given any ideas about what they should draw or write and they were not to be told to add or exclude anything from their work. The researcher also ensured that all participants received similar words of encouragement throughout the sessions, such as "Good, keep it up" and "Yes, keep going" (see Appendix B for a copy of the written instructions given to the classroom teacher).

To encourage spontaneity and originality in the stories produced by the participants, the beginnings of the sessions were organised so the researcher would have as little input into their work as possible. The researcher believed that the participants should use their own ideas and therefore should not be given advice on possible topics or themes for stories, given a narrative structure to follow or given an indication of the details to include in the drawings.

The beginning of each of the four sessions was kept constant and each session followed this basic framework. The participants were given several minutes to discuss with a partner the sort of stories that interested them and the types of stories they would like to devise. The researcher took care not to prompt the participants by suggesting stories or topics on which to write. These ideas were then shared in a brief class discussion. This was followed by several minutes of 'thinking time' in which they could create a story 'in their heads' before returning to their seats to start work. To ensure all participants were confident of their ability to create a story, the researcher responded to all ideas and suggestions positively.

Research has shown that children produce stories of higher quality when they are aware of the intended audience and purpose for their writing (Cambourne & Turbill,

1987; Education Department of Western Australia, 1994). Taking this into consideration, the researcher informed the participants that their work would be made into a book for the class library. In an attempt to focus the participants' attention on producing detailed and meaningful written narratives, the researcher told the participants that their work would be edited and their writing typed for them. This information was given to avoid the creative stages of narrative writing being impeded by excessive concern about neatness of handwriting and correct spelling. This information was also given so the children would not avoid writing lengthy stories because of anticipating tedious re-writing. In regards to the drawing, an awareness of the intended audience was given to stimulate the participants towards producing quality work that they felt could be displayed to others.

The four sessions were structured as follows to give the participants an opportunity to use drawing and narrative writing together in three essentially different situations. In each situation, the task was explained to the participants as “draw the story” or “write the story”.

- *Session One:* The first session involved the participants drawing the story first, and then writing it.
- *Session Two:* This session involved the participants writing the story first, and then drawing it.

In both of these sessions, the participants were given forty minutes for the first task, then a ten minute break, and another forty minutes for the second task. Before the commencement of each task, the participants were instructed to use most if not all of

the available time to produce their work. During these sessions, the researcher circulated around the classroom making observational notes.

- *Sessions Three and Four* each involved giving the participants eighty minutes (including a ten minute break after the first forty minutes) to both write and draw a story. In these sessions, the participants could choose to do the drawing or the writing in any order or do both tasks interchangeably. During these sessions, the researcher recorded at ten minute intervals whether each participant was writing or drawing (see Appendix B).

After each session, the participants' written and drawn documents were collected and the written stories typed by the researcher. During this process, all errors in spelling, grammar and punctuation were corrected ensuring that the essential meaning of the story remained the same as the original draft. Participants whose writing could not be understood were asked to read their stories to the researcher. This was done to ensure the researcher gained a clear understanding of the essential meaning of the story.

## Data Analysis Procedures

After all sessions were completed, the documents were coded in order to identify the session from which they were derived. The documents were then combined. The participants' written and drawn documents were then analysed, following the three basic steps for analysing qualitative data as outlined in Patton (1990) and Best and Kahn (1993).

The first step involved organising the data. This involved sorting the data into two piles of either narrative or non-narrative on the basis of the writing. This step was instrumental in reducing the massive amount of data collected during the research and finding relevant documents with which to work. To distinguish the narrative documents, the researcher used a checklist of the features of a narrative (Appendix C) described in the *First Steps Writing Resource Book* (Education Department of Western Australia, 1994). The decision to distinguish the features of narrative writing using *First Steps* was made for the purpose of the research. The researcher, however, does acknowledge that not all narrative writing, for example some Aboriginal stories, falls into the guidelines offered in *First Steps*.

All non-narrative documents were eliminated because the focus of this study was to examine the relationship between drawing and narrative writing. The researcher recognised that many of the drawings that accompanied the non-narrative writing had narrative components within them. However as the participants did not use the narrative genre within their writing, they were not included in the study. The only exception were the three documents in which there was no writing but clearly had



narrative structure evident within the drawing (see Example 7 in Appendix D).

Overall, thirty-three documents were placed in the non-narrative category and eliminated from the study. The written genres in this category included reports, recounts, poems, and procedures, such as instructional text for the picture.

The next step in organising the data involved categorisation of the documents.

Working with the documents in the narrative group only and using the drawn story as the main source of information for categorisation, the researcher found that all of the documents could be divided into three broad categories. These were based on how the drawn story depicted the elements of setting and character. A selection of thirteen of these documents can be found in Appendix D. The three categories were:

- Drawn story depicts both character and setting of story equally;
- Drawn story depicts mostly or only the setting of story;
- Drawn story depicts mostly or only the characters in the story.

A discussion of these three categories can be found in Chapter Four.

Each broad category was then divided into sub-categories using information gained from examining a combination of the written and the drawn stories. Each of these sub-categories provides specific information about the relationship between the participants' drawings and the narrative writing. These are also examined in Chapter Four.

Having organised and categorised the data, the second stage of qualitative data analysis involved description of the data. Presenting this information as a narrative, the researcher described each of the three broad categories and outlined their

fundamental characteristics. Each sub-category was also described using a sample document to illustrate the type of work produced by participants. The sample documents were selected to include work produced by a range of six, seven and eight- year-old girls and boys. The researcher also incorporated data from all four sessions.

The final stage of analysis involved interpretation of the data. Through an interpretation of the categories, an answer was provided to the main research question: *How do Year Two children use drawing and writing to produce a narrative?* Answers to these subsidiary questions were also given:

- *Are pictures a substitute for detail in the written story?*
- *In which order do children write and draw, when given the opportunity to choose?*

The observations gathered by the researcher during the data collection period were used to answer the main research question and subsidiary questions. These notes were particularly helpful when examining documents produced in the Third and Fourth Sessions when the participants were able to produce their drawn and written stories interchangeably.

## **Limitations**

The results obtained from this study may be confined in terms of their external validity due to the influence of the following conditions. The study involved a group of Year Two children educated at a non-government school and predominantly from white, middle-class Australian families. Taking this into account, it is not possible to generalise the findings of the study to children in different grades or to those from different educational or cultural backgrounds. The findings of this study may also have been different had more Year Two classes participated.

The messages the participants had received in the past about the importance of drawing and writing was also a limitation to the study. The participants had been trained to write first, then draw a picture, signalling to the children that drawing is of secondary importance. Consequently, in the sessions where children were given an opportunity to choose whether to draw or write, the children may have drawn first because it was a novelty to be able to choose.

## **Ethical Considerations**

This study was conducted in accordance with the ethical guidelines of Edith Cowan University. Prior to the commencement of the study, informed consent was sought from the school principal, classroom teacher and parents of the Year Two students (see Appendix A). In order to ensure anonymity, the names of the school and the classroom teacher were not identified and pseudonyms were given to the participants referred to in the thesis. All participants involved in the study were treated with respect and duty of care was maintained as the classroom teacher was available at all times.

## **CHAPTER FOUR**

### **RESULTS**

#### **Introduction**

Described in this chapter are the three broad categories and subsequent sub-categories into which the data was divided. The three broad categories were:

- Drawn story depicts character and setting equally;
- Drawn story depicts mostly or only setting; and
- Drawn story depicts mostly or only character.

Sample documents from each of the sub-categories have been included to illustrate the type of work produced by the participants. Colour copies of the drawings, a copy of the child's original hand-written story and the edited typed version are provided in Appendix D. Small black and white samples of the drawings and the written narrative are also provided in the text. An interpretation of the significance of the results and an answer to the research question is given in Chapter Five.

**Category One:**

**DRAWN STORY DEPICTS CHARACTER AND SETTING EQUALLY**

**1. Drawing depicts the *beginning or orientation of the story*.**

The drawn stories in this particular sub-category capture what occurs at the beginning or orientation of the written stories. Generally these drawings give the viewer an understanding of the story's setting and introduce the main character or characters. In most cases, the drawings lack the dynamic quality present in many of those in other sub-categories in that characters appear in static poses. This aligns with Newkirk's (1989) claim that drawings depicting the initiating scene of a story are devoid of action. In the written stories, a distinct narrative structure is present. Of particular interest was the detail included in the orientation of the story.

**Example One: Hannah - "The Fairy and the Magic Leaf"**



Once upon a time there was a magic leaf and a fairy named Victoria. She went to a pond. She saw the leaf and she picked it up and brought home. In the morning it was gone. "Oh no!", she said. She looked everywhere until she found it at last. She finally had it. She wished for more friends. She had three wishes more, so she wished for a baby and her last two wishes were a husband and to be special and she was. She lived happily ever after. The end.

(See Appendix D, pp. 88-90)

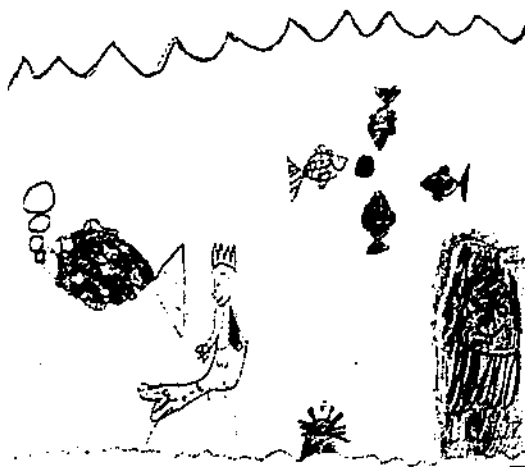
The first two and a half sentences of Hannah's story read as follows: "Once upon a time there was a magic leaf and a fairy named Victoria. She went to a pond. She saw a leaf and...". The drawn story shows a fairy (the main character) with brightly coloured wings outstretched, standing behind a blue pond that contains a green leaf with a purple spot in the middle of it. Across the bottom of the picture, Hannah has written "The Feiry and the Magic Leaf", this also being the title of the written story. The drawing is primarily responsible for giving the reader details about the setting as it is not extensively detailed in the written narrative. The drawing also provides a visual description of the fairy to the viewer, as there is nothing to describe her physical appearance in the written story. Instead, Hannah concentrates on telling the story of the fairy's experiences with the magic leaf whilst providing the reader with details of the character's adventures and also giving insights into what the character believes to be important (She wishes for more friends, a husband and a baby). In this particular example, the writing and the drawing add depth to each other. The writing extends and enhances the narrative element of the story and the drawing highlights the setting at the beginning of the story.

## **2. The drawing depicts the *complication or problem* in the story.**

Captured in the drawn story in this particular sub-category are the major and sometimes minor complications or problems of the story. Generally, the written stories in this category tend to contain a more distinct narrative structure, and define the problem or complication early in the writing. It is evident that the documents in this category contain a strong connection between the drawing and the narrative

writing. This finding supports studies into the relationship between drawing and writing by Barrs (1988), Caldwell and Moore (1991) and DuCharme (1991). The two ways of representation are closely linked, each providing information to the reader. The drawings are an effective means for the participants to convey information about characters and setting without involving writing. The pictures in this sub-category are dynamic and suggest the action that the characters are involved in.

**Example Two: Nora - "The Rainbow Fish"**



Once upon a time there was a rainbow fish. This rainbow fish had sparkling scales. All of the other fish were always asking him for one of his sparkling scales. But he would always say no. So all the other fish would ignore the rainbow fish. The rainbow fish wondered why the other fish ignored him. So he asked the mermaid. "I do not know why all the other fish ignore you, ask Mr. Crab". "I do not know either, ask Mr. Jellyfish". "I do not know why all the other fish ignore you". "Oh please tell me why Mr. Jellyfish". "Okay, I will tell you. You are not giving sparkling scales to all the other fish". So the rainbow fish rushed back to where all the other fish were and gave all his scales away except one.

*(See Appendix D, pp. 91-94)*

Represented in the drawn story are all the characters incorporated in the written story: the rainbow fish, the other fish, the jellyfish, the crab and the mermaid. The rainbow fish is drawn in great detail to show the beauty of its scales and the other fish are drawn with plain scales in contrast to the rainbow fish. The rainbow fish is described as having 'sparkling scales' and its feelings are delineated by the expression on its face. The drawing also portrays the underwater setting of the story through a cross-section showing the sand on the ocean floor and the blue waves on



top of the page. The fish are drawn swimming in the middle of the page, the jellyfish in a cave, and the crab and the mermaid resting on rocks on the ocean floor.

As well as establishing comprehensive setting and character for the viewer, the drawing depicts the complication of the story. Nora's picture shows how the other fish ignored the rainbow fish by not looking at him and playing with a ball without him. This extends the written story which merely says "So all the other fish would ignore the rainbow fish". The drawing serves as a means of extending the understanding of the written story whilst enhancing its meaning. The written and the drawn story are woven together so that each complement one another, giving the reader a deeper understanding of all elements of the narrative.

Nora's work sample is essentially a retell of one of her favourite stories *The Rainbow Fish* by Marcus Pfister that has obviously captured her imagination. The way in which the child has successfully entwined the written story with the drawn story shows the child's experience with the picture book genre and the relationship of her understanding of the story to her own experiences.

### **3. Depicted in the drawing is the *ending of the story*.**

An examination of the relationship between drawing and writing shows that some participants use their drawing to depict what occurs at the ending of the story. The drawings in this sub-category predominantly show the characters in the midst of the action described in the concluding sentences of the written story. This provides

visual information to the reader that exemplifies what occurs in the written story.

The majority of these drawings were completed in situations where the participants wrote first and then drew the picture.

### Example Three: Nathan - "The Hungry Dragon"



Once upon a time there was a dragon. He got very very hungry so he decided to burn some houses down. Whilst they were burning he took some people and he ate them but he was still hungry. Then he thought about what to eat, but he saw two helicopters put some nets over him. They shot him with a couple of shots and he died. The end.

*(See Appendix D, pp. 95-97)*

Depicted in Nathan's drawing is a large fire-breathing dragon coloured green and grey with a red spine. Flying around the dragon's head are two people in helicopters putting nets over the dragon's head and shoulders. There is one helicopter shooting the dragon in his stomach and causing him to bleed. The ending of Nathan's written story is as follows: "Then he thought about what to eat, but he saw two helicopters put some nets over him. They shot him with a couple of shots and he died." This highlights the direct connection existing between the drawn story and the ending of the written story. The drawn story adds depth to the narrative by giving the viewer greater understanding of the character of the dragon. The written story's description

of the dragon only describes that he was hungry and his subsequent actions; “Once upon a time there was a dragon. He got very very hungry so he decided to burn some houses down”. The picture gives the viewer a further understanding of the dragon’s size, ferocity, stature and colour. Acacia’s written and drawn story also depicts this relationship

**Example Four: Acacia - “My New Dog”**



Once there was a little girl and she really wanted a pet. It was coming up to Christmas when the family are writing their Christmas lists. The little girl put any pet on her list. She hung her stocking up on the wall by the fire. Then she wrote a message and made some chocolate cookies. It is Christmas eve. The next day everyone was excited. They all rushed to the Christmas tree and opened their presents. She was so surprised! It was a cute puppy and she said thank you.

*(See Appendix D, pp. 98-100)*

Depicted in Acacia’s drawing is a little girl in a red dress sitting on a rug in front of a Christmas tree which is surrounded by presents of various shapes and sizes. It is Christmas morning and the little girl is holding a box with a puppy inside it. Written in a speech bubble coming from the girl’s mouth is “A puppy!” and from the dog’s mouth is “Woof”. This drawing depicts what is occurring at the ending of Acacia’s written story which reads “They all rushed to the Christmas tree and opened their presents. She was so surprised! It was a cute puppy and she said thank you”. The drawing adds to the writing by highlighting the girl’s surprise at

receiving the puppy and supplements the ending of the story. The writing explains to the reader the atmosphere of the household on Christmas morning ("Everyone was excited") and also what happened before Christmas morning giving a reason why the child was so excited ("Once there was a girl who really wanted a pet").

Acacia has made the setting of the story clear in both the writing and the drawing. Christmas is depicted in the writing in stereotypical 'story book' style, through the description of "hanging the stocking by the fire", "writing Christmas lists", "making chocolate cookies". In the drawing the setting is made clear through a picture of a Christmas tree and presents tied with bows. The main character in the story is the little girl who is not given a name and other characters mentioned in the story are referred to collectively as 'the family'. Acacia spent only twenty minutes on drawing after spending fifty minutes on writing.

#### **4. All or most events depicted in the written story are included in the drawn story.**

Many of the documents in this sub-category emerged from the First Session in which children drew first and then wrote the story. From observational data, the researcher found that children with documents in this sub-category were more likely to use their drawing as a direct guide for writing their story, using the ideas in the picture on which to base the story. The drawn story usually contains similar information to the writing. The writing merely extends what is happening in the picture and defines its narrative qualities. This finding aligns with research by

DuCharme (1991) who stated that children use drawing to focus themselves on a theme for writing and that older children, in particular, use drawing to supplement and extend the written text.

**Example Five: Mike - "Adventure"**



Once upon a time there was a man. He came to a spooky house. He got so scared so his hair and his eyes fell off his head. There was a good automatic gun. It shot the skeleton's motor and it fell off onto the ground. There was a big fan and it shot the reflector for the pretend ghost. What he saw was a ghost coming out of the train. He found a bone and he found a dog. He gave the dog the bone. The dog was happy and the man went out of the door and he went home. He found his house was haunted by a deadly ghost. He was so scared. He ran and ran and ran and ran and ran and ran away to his motel and his motel was haunted and he ran away onto the plane and the plane was haunted too.

*(Appendix D, pp. 101-103)*

Mike's written and drawn narrative is an example where all or most events depicted in the written story are in the drawn story. This shows how a child incorporates all of the events of the narrative into both drawn and written form within the context of his detailed and intricate portrayal of themes of personal fascination, such as electricity and trains.

Mike's drawing is elaborate, complicated and somewhat confusing. There are multiple settings depicted - both indoors and outdoors and areas where the two merge. Many things are happening at once on several different levels on the page

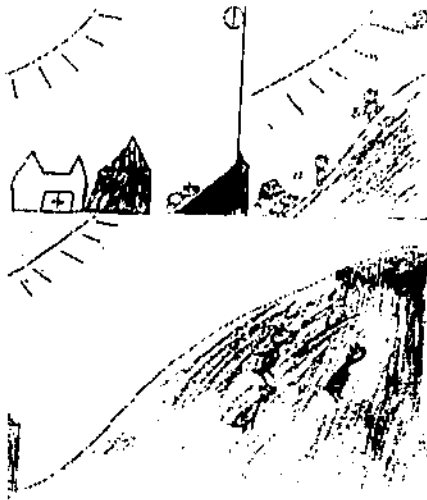
and not all things are drawn from the same perspective. There are several characters depicted, however the main character is unclear.

As for the majority of the samples in this sub-category, Mike's drawn story was completed first. This was significant because he appears to base the written story on ideas conceived in the drawing. Although the written story contains elements of narrative structure (orientation, some complication leading to climax and then conclusion), the 'confusion' caused by the many events occurring in the drawing is carried through into the written story. For example, the middle of the story contains loosely connected ideas in the form of sentences which can be seen in the picture, such as the drawing of a dog beside a man holding a bone in the air and the sentence "He found a bone and he found a dog. He gave the dog a bone".

#### **5. All events in the written story are depicted in *two or three scenes* in the drawing**

In this particular sub-category, the participants draw the story in more than one scene. This allows them to tell the story more fully through a series of pictures that depict aspects such as the beginning, middle and ending of the story. Generally, the drawn story was produced after the writing had been completed. In this case, the writing is used as a reference point when drawing the story.

**Example Six: Tina - "The Dog"**

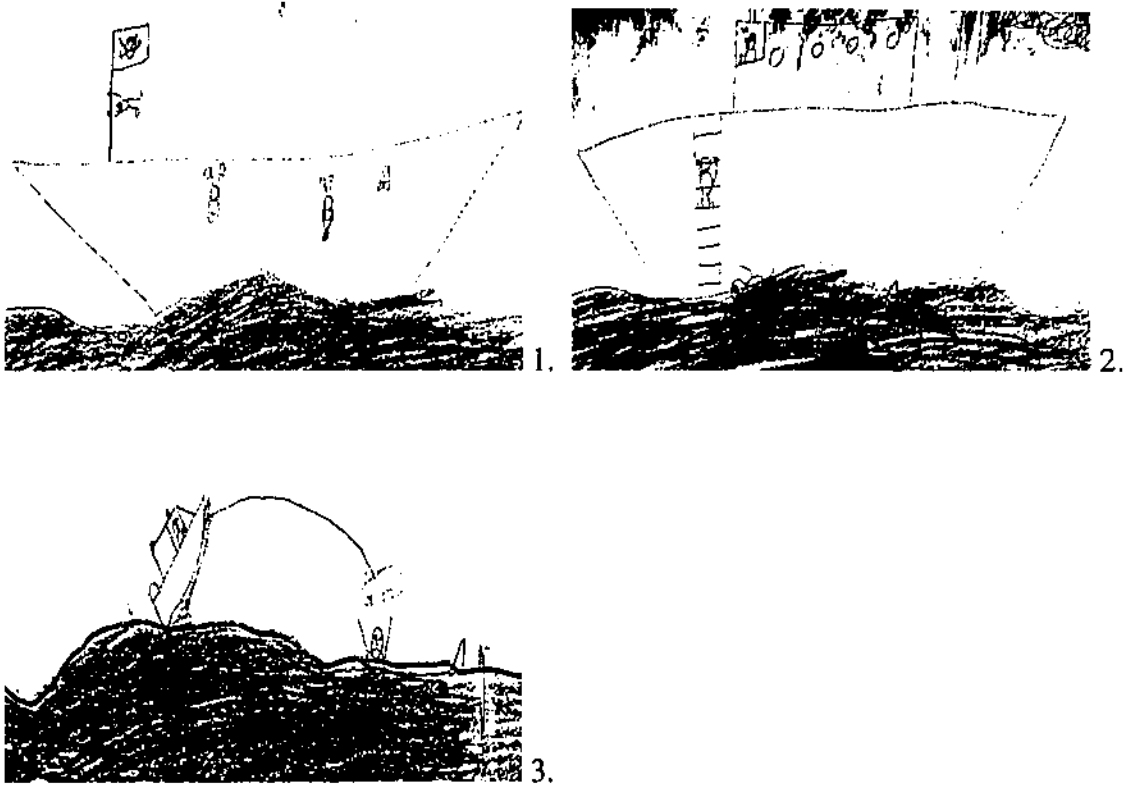


A dog named Liane ran across a hill calling friends. "Come here, look what I found?". "What did you find?". "I found a castle, a school with lots of children that like us. Let's go now and see". Boom! Get out silly dogs! Boom! Let's go. Liane was sad. Everyone was dead. Boom! Liane was dead

*(See Appendix D, pp. 104-106)*

Tina's drawn story is divided into three separate scenes that depict the beginning, middle and ending of the story. The first scene shows a dog standing at the foot of a hill calling to someone. The second picture shows a dog running away from a person with a gun that is firing bullets in the shape of arrows. Finally, in the third scene all three dogs are lying dead on the side of the hill. In this instance, the drawing was completed after the written story. Observational notes indicate that Tina constantly referred to her writing whilst drawing, using what occurred at the beginning, middle and ending of the written story as a reference point. Tina's drawn story adds visual information to the writing therefore giving it depth and highlighting the significant parts of the story. Another example from this sub-category is given below.

**Example Seven: Darren - untitled**



*(See Appendix , pp. 107-109)*

Although there was no writing to accompany Darren's three pictures, they have been included in the study because they are a good example of how a child has successfully told a story through a series of pictures. These drawings indicate that some children find it easier to produce a meaningful narrative in drawn form and when given the opportunity they will choose to draw a well-structured and detailed narrative.

These three pictures indicate the existence of narrative structure as well as setting and character in pictorial form. This document was completed during the Third Session when the participants had the choice of drawing and writing in any order they wished. Observational notes show that after having worked on these three



pictures for sixty minutes, Darren threw them away in frustration saying that it was too hard to write an accompanying story.

### ***Category Two:***

#### **DRAWN STORY DEPICTS MOSTLY OR ONLY SETTING**

##### **1. No specific part of the story is depicted in picture**

This sub-category is characterised by drawings that depict only the setting of the story. The drawings contain information regarding the basic theme of the written story. Apart from this, there is generally little connection between the two forms as non-specific parts of the written story are detailed and drawn stories contain little narrative content. Overall there are two types of written stories in this sub-category; those that have specific characters mentioned and those that do not. The characters are either referred to in a specific way and given a name such as 'Sandra', 'Mummy' or 'Daddy' or referred to as 'I'. Non-specific characters are referred to as 'they', 'he', 'somebody' or 'the people'. The fact that there are often no characters drawn, means that it is usually difficult to obtain a sense of character in the stories.

The absence of characters portrayed in all of these drawn stories is particularly interesting as it could relate to the fact that there is a similar lack of character in some of the participants' written stories in this category. This again highlights the strong relationship between drawing and narrative writing. Based on this finding, it would be interesting to research whether teaching children about a certain aspect of narrative such as character through the medium of drawing would increase their awareness of it and therefore their use of this aspect in their writing.

**Example Eight: Simon - "War"**



Once I found a war car and I heard there was going to be a war this year. The car still worked so I decided to find a war team. I thought I could go in a war team and fight in my war car. Well, I found my war team and the war began. Our tank shot bombs whenever a car came near him, while our crasher machine kept crashing. We eventually won the war and now I have a medal for ever and ever.

*(See Appendix D, pp. 110-112)*

Simon's story is written from first person point of view and he establishes himself as the main character caught up in the action. There are no characters depicted in the drawn story. Simon has a sense of inclusion in the story and therefore assumes the reader will know who he is and that a picture of him is unnecessary.

The written story is set during war. He describes finding out that there is going to be a war, then gathering troops and vehicles together and proceeding to fight and win the war. Simon's drawn story has little obvious narrative content. It depicts four different war vehicles: a tank, a high roofed van, a utility truck and a regular car all in army camouflage. The vehicles in the picture are motionless, not involved in any warring activities and surrounded by a peaceful sunny blue sky and large green trees. This peaceful setting is a stark contrast to the written story which uses the language of war to evoke images of fighting and destruction, for example 'fight', 'tanks', 'shot', 'bombs', 'crasher', 'machine', and 'medal'. This peaceful depiction of war in the drawing reflects the child's understanding of war as a pleasurable game

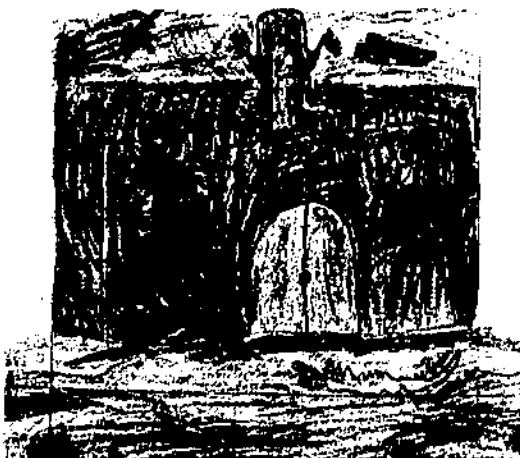
that he plays with his toys and not of the adult reality of death and destruction.

Simon produced the drawing first, indicating that the drawing on the theme of war may have inspired the written story.

## **2. Drawing depicts a specific part of the written story**

All of the drawn stories in this particular sub-category depict mostly or only the setting of a specific part of the written story. In all of the documents in this sub-category, aspects of the written story's problem or complication are illustrated. The written stories generally have a good narrative structure and a more interesting and defined complication or problem. In this sub-category, the relationship between the drawn and the written story is apparent and attempts to add information about the setting of the narrative.

### ***Example Nine: Llewellyn - "The Black Castle"***



One dark stormy night I was lost. All of a sudden, I turned around, then I saw the black castle. Then I slowly walked to the black castle. I stopped at the water then a crocodile jumped up then I ran away. The end.

*(See Appendix D, pp. 113-115)*

Llewellyn's drawn story shows a black castle with several windows with ghosts coming out of them, surrounded by a moat filled with water and a large green crocodile. The written story is short and has a simple orientation, story development and a basic resolution. The drawing depicts the complication of the story: "I stopped at the water, then a crocodile jumped up, then I ran away". The characters in the drawn story are the crocodile and two small ghosts. Llewellyn has written the story from first person point of view with the main character being himself and he has not drawn a picture of the main character in the picture. There is little in the written story to add depth to the setting portrayed in the drawing.

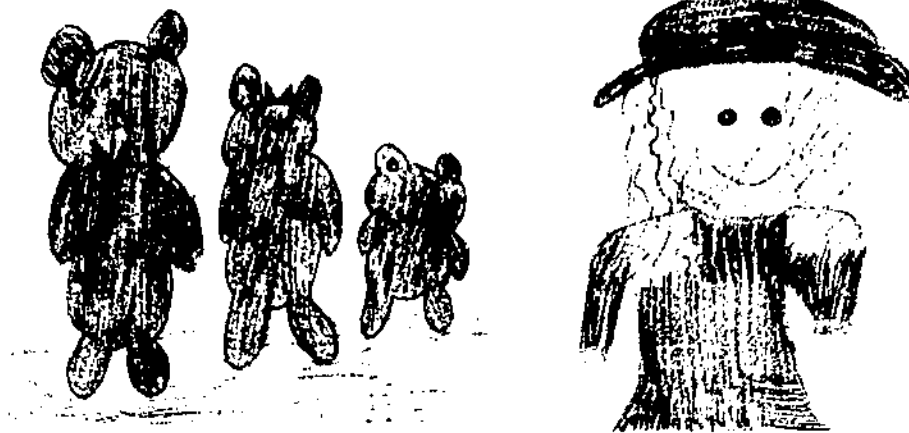
### ***Category Three:***

#### **DRAWN STORY DEPICTS MOSTLY OR ONLY CHARACTER**

The documents selected for inclusion in this particular category depict mainly the characters of the written story and most participants drew some minor elements of setting. A common feature amongst all of these drawn stories is that the participants display a concern for making objects look realistic. The objects included in their pictures are generally those that the children know they can draw well. This appears most frequently in work produced by girls and common objects drawn are butterflies, bears and sea creatures. This finding aligns with Gardner's (1980) assertion that children will reach a stage where they begin to concentrate on making their drawings look realistic, therefore losing the freedom and openness that once existed in their earlier work. As a result of the participants' focus on making their drawings aesthetically pleasing, drawings in this category tend to have less narrative element inherent within them. They appear to have been completed for decorative and illustrative purposes more than to add depth through the inclusion of visual information.

It also appears that these participants regard writing as the most comfortable and important means of communicating narrative. This is particularly interesting as it is generally the participants well-advanced in their language skills, particularly writing, that draw using this particular style (refer to Appendix C for the *First Steps* narrative writing indicators apparent in Example 11 by Raelene).

**Example Ten: Harriet - "Goldilocks and the Three Bears"**

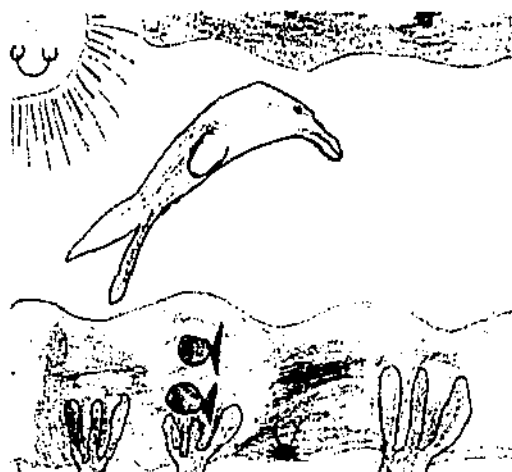


Once there were three bears. A papa bear, a mama bears and a baby bear. They lived in a house in the woods. There was also a girl in the woods named Goldilocks. One day Mama Bear cooked some porridge for Papa Bear and Baby Bear. But it was too hot, so Papa Bear said they would go into the woods while it cooled. But when they went Goldilocks went into their house and ate all of Baby Bear's porridge. Then she wanted to sit down, she sat on Baby Bear's chair and broke it. Then she felt tired and she slept on Baby Bear's bed. But then the bears came home and looked at the porridge and said to each other in their voices: "Who's been eating my porridge?". Then they went upstairs into the dining room and said to each other: "Who's been sitting in my chair?" and went to the bedroom and saw Goldilocks. Goldilocks opened her eyes and saw the bears and went down the stairs and went through the woods and never came back again. The bears lived happily ever after.

*(See Appendix D, pp. 116-119)*

Harriet's written story is a retell of the fairytale of the same name. The drawn story depicts the three bears on one page and Goldilocks on a separate page. In this example, the drawn story was produced after the written story and the setting is not depicted in the drawing. This indicates that the drawing serves an illustrative purpose in order to describe only the appearance of the characters.

**Example Eleven: Raelene - "The Lost Seal"**



One cold winter day Dolphin was playing with his best friend Seal, when along came Killer Whale and took Seal away. Dolphin was sad, so he went off looking for Seal without his mother saying he could go. As he went along he met Octopus. "Have you seen a big killer whale with a small seal?" "No I haven't been looking". "Oh, thank you. Bye", said Dolphin. Then up ahead he met Mr. Fish. "Hello Mr. Fish", he said, "have you seen a big killer whale with a small seal?". "No, I am sorry, I only just came home". "It is okay, I am just looking for my friend Seal". Far up ahead he saw a big shadow holding something small, so he quickly swam back to Octopus. "Please, please come with me Octopus. I think I know where my friend is. Please come with me". So he did. Luckily, they were there in time because Killer Whale was just about to eat Seal when Octopus grabbed Seal, not too tight, and asked Killer Whale for a chat when Seal and Dolphin went. Killer Whale agreed with Octopus. Seal and Dolphin went to play and Dolphin got to sleep at Seal's place. They had lots of lollies and chocolates and sweets. They made lots of things. Killer Whale called all the other killer whales for a secret whale meeting. He said "I got into trouble today for getting a seal, I think we shouldn't eat seals". Every killer whale agreed. Everyone is happy now in the ocean. The end.

*(See Appendix D, pp. 120-123)*

Raelene's drawn story is included in this category because it essentially depicts the main character of the story - the dolphin. Despite the fact that there are many other characters mentioned in the written story, the dolphin is the only one drawn.

Raelene's written story is imaginative, and well-structured. As in the case of many of the documents in this category, Raelene's drawn story was completed after the written story and served more of a decorative purpose. Her drawing style is also indicative of those children whose drawings are becoming inhibited due to a change in perspective and a desire to make objects look realistic.



## Summary

Described in this chapter, are the three broad categories and the subsequent sub-categories into which the participants' written and drawn documents were divided. These three broad categories have shown that the participants' drawing and writing are related in a number of different ways. They have also pointed to several different functions of both, in the production of a narrative. In the following chapter, an answer will be given to the research question: *How do Year Two children use writing and drawing together to produce a narrative?* In answering this question the relationship between and the functions of both writing and drawing in the production of narrative will be described.

## **CHAPTER FIVE**

### **CONCLUSIONS AND RECOMMENDATIONS**

#### **Answer to Research question**

The main research question of this study deals with determining how Year Two children use writing and drawing together to produce a narrative. To answer this question, the relationship between the drawn stories and the written stories are examined and explained. The function that drawing and writing serves in the production of the narrative is also discussed. In this section answers are given to the subsidiary questions of whether pictures are a substitute for detail in the written story and in which order children write and draw when given the choice.

#### **Relationship between drawn stories and written stories**

This study shows that a great deal of variation exists amongst this group of Year Two children as to the relationship between their drawing and writing when producing a narrative. The results of this study highlight four main ways in which the drawing and the text relate and these are consistent with several of Newkirk's (1989) descriptions of the relationship between young children's pictures and text.

The most common connection is that the drawing and writing have a reciprocal relationship. In other words, the drawing and writing complement each other by each contributing specific information to the narrative. This reciprocal relationship is apparent in documents from Category One (as described in Chapter Four) in which the drawing depicts character and setting equally. This relationship is particularly evident in the written and drawn stories by Hannah, Nora, Nathan and Acacia (see Examples 1, 2, 3, and 4 respectively in Appendix D).

Secondly, some of the participants' written stories provide most information and often the drawing serves a secondary purpose only, such as decoration. This relationship is apparent in documents produced by children who have a high level of narrative writing ability and whose drawings reflect a desire to depict objects realistically. This discovery is consistent with studies showing that seven- and eight-year-old children prefer to write, because they find it easier to insert meaning into a written text, than into a drawing (Calkins, 1986; Gardner, 1980). Example 11 by Raelene (Appendix D) and other documents placed in Category Three, in which the drawn story depicts only characters, are indicative of this relationship. Raelene's sample is particularly interesting as her drawing skills appear to be surpassed by her notably well-developed narrative writing ability. (See Appendix C for a copy of the *First Steps* narrative indicators for Raelene's writing sample).

A less common relationship uncovered by the study is that the drawing is more informative and comprehensive than the writing produced. In this relationship, the

child relies heavily on the drawing to provide the reader with information about the story's setting, character and plot. The written stories tend to be brief and have little descriptive language. This relationship is indicated in Example 9 by Llewellyn in Appendix D.

Finally, this study shows that a narrative can be conveyed through drawing alone. Three participants in this study produced a narrative drawing that was unaided by text. The story could be followed as the main events, the characters and the setting were depicted in drawn form. This relationship is evident in Example 7 by Darren in Appendix D. The finding is significant because it supports Barrs' (1988) assertion that some children, even those who are beginning to master the conventions of writing, find written language a less satisfactory means of telling a story. Drawing allows children to depict events occurring concurrently and include details that would be difficult to describe in written form.

As described above, this study demonstrated how the participants' drawn stories directly relate to their written stories. All of the participants understood that the drawn story and the written story should contain similar elements, however, it was the participants' interpretation of which elements to include that varied. Some participants chose to only depict the setting or the characters, whereas many chose to depict a specific part of the written story in the drawn story, such as the beginning or orientation, the complication or problem, or the ending. For example, drawings that show the beginning of the story are static and no action is depicted. In these drawings, children

merely attempt to introduce characters and settings to the viewer (see Example 1 by Hannah in Appendix D). This is consistent with the beginning of the written stories which also set the scene for the reader, establishing the setting and main characters of the story. A drawing of the complication or problem had different characteristics. These pictures are dynamic and imply action between objects or people (refer to Example 2 by Nora in Appendix D). These findings align with Newkirk's (1989) description of the varying degrees of actions that are depicted in drawings of the initiating, mid-action or post-action part of the story.

### **Function of drawing and writing in the production of a narrative**

This study shows that drawing serves several important functions in the production of a narrative by Year Two children. First of all, drawing provides the children with inspiration and motivation for narrative writing. Participants produce drawings on topics or themes of interest to them and these provide the basis for their narrative. As well as being a catalyst for generating ideas, drawing is also a means of planning and organising ideas for the narrative writing. For example, some of the participants use drawing to illustrate the complication or problem of the story. In these drawings elements of setting and character are established, and as a result, the participants have a drawing on which to base the complication of the written story. These illustrations also provide a basis for the construction of a beginning and a conclusion for the story. These findings are consistent with the results from Caldwell and Moore's (1991) study which

also concluded that drawing was an effective rehearsal strategy for writing because it allowed children to generate and organise the content of a narrative prior to writing it. They also support DuCharme's (1991) statement that drawing helps children to focus by providing a self-initiated context that is meaningful to the child.

The participants also use drawings as a channel through which they extend and enhance the depth and meaning of the narrative after it is written. Drawings serve an illustrative function to supplement and add to the narrative through the provision of visual information. Finally, drawing is a means of clarifying particular aspects of the narrative such as character, setting, theme, and elements of the story's structure. The participants use drawings to focus the reader on what they consider to be the important parts of the story. These functions of drawing are also highlighted in DuCharme's (1991) study into the role of drawing in the writing process. DuCharme states that children use drawing to clarify their writing for themselves and others, as well as to illustrate and extend the text.

The functions of writing in the production of narrative are similar to those described for drawing. Writing, being linear, allows children to present the narrative in a logical way and in a form easily understood by others. In writing, children describe exactly what is occurring at the beginning, middle and end of the story, whereas in narrative drawings the viewer must make many assumptions about what occurred before and after the section of the story depicted. Therefore, writing serves as a clarifying function to focus the reader on aspects of the narrative not conveyed in the drawing. As with

drawing, writing serves to extend and enhance the depth and meaning of the narrative. Descriptive language is used to outline the setting of the story and other parts that are often difficult to present in a drawing. Children also use written language to give the reader information about when the story took place and whether it is fact or fiction.

This study shows that some children use writing as the main method of producing a narrative, whereas some chose drawing and others used drawing and writing in such a way that both told the story. However in all of the cases, drawing and writing serve specific functions in the production of the narrative.

It was not the intention of the study to compare how drawing before writing, or writing before drawing affects the narrative. However, the study reveals that when participants draw first, their drawings generally serve as a means of generating, planning and organising ideas for the story. The participants use their drawings as a point of reference when writing their narrative. In Sessions Three and Four, when participants could write and draw in any order, several of them wrote and drew interchangeably (see Appendix B). Observations of these participants showed that they produced a narrative by alternating between the drawing and writing task, adding appropriate information so that the text and the picture supported each other. This was also a means for them to become inspired about what to include in their narrative. These findings support Olson and Wilson's (1979) assertion that young children's drawing and writing nurture and sustain each other. However, this study furthers the claim by placing it within the context of children who are beginning to master the conventions of writing.

Example 12 by Hayley (Appendix D), was produced in Session Four and shows a complementary relationship between the drawing and writing. Hayley began the session by drawing for ten minutes, writing for twenty minutes, she then drew for another ten minutes and continued a similar pattern for the next forty minutes. The charts of observations of these two sessions can be seen in Appendix B. Refer specifically to Amelia, Alisha, Nellie, Norman and Donovan in Session Three; and Amelia, Mike, Indira, Maurie, Nellie and Hayley in Session Four).

Observational notes show that when participants wrote first and then drew, they were initially less certain of a theme or subject matter for the narrative. Many children appeared to spend several more minutes mentally planning their story before commencing writing and some made several false starts. This suggests that the brief discussion of their ideas at the beginning of the sessions, as described in Chapter Two, did not effectively function as a planning activity. In this situation, the title created for their story served as an inspiration for the content of the narrative. Compared to the situation where they drew first, some of the writing produced contained more irrelevant details and had a less defined sense of character and setting. The drawings also generally illustrated most aspects of the written story. This can be seen in Example 6 by Tina in Appendix D.



### **Are pictures a substitute for detail in the written story?**

There were three cases in which participants drew their story, overwhelming it with detail, thus not leaving sufficient time to write or believing that they could not add anything more to the story by writing. In these cases, the visual narrative was clearly a substitute for detail in the written story (see Example 7 by Darren in Appendix D).

However, there were several cases in which detailed drawings added to the complexity of the written story therefore making it more interesting. The clarification of ideas in the drawing led to a clearer narrative structure in the writing. In these instances, the drawing and the text were congruous. This can be seen in Example 13 (Appendix D) produced by Nora. Nora's drawing intricately illustrates the main character at various stages and allows the viewer to follow dotted lines in the picture to track the character's actions as he/she reads the story.

### **In which order do children write and draw, when given the opportunity to choose?**

At ten minute intervals during the Third and Fourth Sessions, the researcher recorded whether each child was drawing or writing (see Appendix B). This was carried out to ascertain in which order the participants chose to write and draw. During the Third Session, twenty-one out of a total of twenty-eight participants began the drawn story first. After the first twenty minutes, sixteen of these participants were still drawing. During the Fourth Session, twenty-five out of a total of thirty participants began their

drawn story in the first ten minutes of the session. After twenty minutes, fourteen of these participants were still working on their drawn story.

There could be a number of reasons why most participants chose to draw their story first. It may be that they considered it to be an effective means of visually planning and organising their ideas or it could have been a way for them to decide upon a topic. However it cannot be overlooked that the reason some children drew first was because it was a novelty to be able to choose. With this in mind, these results are still significant as they show that when given the choice, the majority of children will begin with their drawn story. This is contradictory to the practice in many classrooms whereby children are told to 'write the story, then draw a picture'. This classroom practice sends a message to children that drawing is of secondary importance and is more a time-filling activity or a decorative adjunct rather than a valuable part of the production of narrative.

### **Significance of Results**

There are a number of reasons why the results of this study are significant. First of all, they support studies showing that there is a significant connection between drawing and writing even when children are becoming proficient writers (Barrs, 1988; Caldwell and Moore, 1991; DuCharme, 1991; Neu and Berglund, 1991).

The results of the current study show that drawing and writing serve many important functions in the production of a narrative by Year Two children. This area has not been fully researched in previous studies and therefore the study is significant because it extends the limited body of literature on the topic. Newkirk's (1989) study only examined the relationship between drawing and writing for early writers and DuCharme's (1991) study only described the functions of drawing in writing in general.

This study is significant because it found that in most cases drawing actually extends and enhances children's narrative writing. It also provides a means for children to be more involved in their writing and gives them motivation and inspiration about what to write. Calkins' (1986) claim that all children who are beginning to write with proficiency are restrained when drawing before writing is only partially true. The written text is inhibited when children choose only to write about topics they know how to draw. However this merely restricts the choice of topic, not the quality or quantity of writing.

The results of this research are also significant because they support Gardner's (1980, 1982) studies showing that when children reach seven-, eight- or nine-years-of-age they enter a stage in which the notable expressiveness in their drawing is restricted by a desire to make their drawings look realistic. Some of the children's drawings exhibited a stereotypical and clichéd style, whereas some children drew freely and without inhibition. The results of the current study indicate great diversity of drawing styles amongst Year Two children.

Finally, not only are the results significant because they add to the body of literature on this subject and explain exactly how Year Two children use drawing and writing together, they highlight a large variation in the way Year Two children use drawing and writing to produce a narrative.

### **Suggestions for Further Research**

There are a number of further avenues available for research into how children use writing and drawing together. These are outlined below:

- Interview children to find out why they chose to depict certain aspects of the written story in their drawn story. For example, attempt to discover why they chose to draw the beginning of the story or only the setting. If they drew first, find out whether children believed that depicting certain aspects of the story helped them in the writing of their story.
- Examine the gender differences in Year Two children's narrative writing and drawing. Compare their narrative writing and drawing with older children's work and find out whether the gender differences are more or less obvious.
- Research children's perception of what a 'story' is. Find out where these perceptions come from (teachers, parents, media etc.).

- Interview and observe children with high levels of narrative writing ability and find out whether these children still have a desire to draw their story prior to writing it.
- Examine seven-year-old children's visual narratives to ascertain how symbolism is incorporated into their work, for example, the psychological significance of colour, topic selection etc.
- Present a case study of one child with an unusual drawing style or fascination for depicting certain objects or themes. Observe and describe how this child incorporates this fascination into narrative writing and drawing experiences.
- Conduct research with children in the upper primary to discover whether drawing is a viable form of rehearsal for writing in an older age group.
- Examine the relationship between drawing and other genres of writing (such as recount, reports, poetry etc.) Find out what children choose to draw to accompany different genres of writing.

## **Implications for Teaching**

This research has provided insights into the way in which Year Two children use drawing and writing to produce a narrative. The following implications for teaching have been made on the basis of the findings from this study. Teachers should understand that there is a significant relationship between drawing and writing beyond the early years. The results of this study point to the fact that even when written language is technically within the child's control, drawing may continue to be a prominent medium for the expression of meaning. There needs to be increased acceptance by teachers that some children still willingly and effectively use drawings as a means of communicating a narrative. The study suggests children in this age group may need to be given more opportunities to draw and write when they are producing a narrative. Drawing should be seen less as a decorative adjunct or time-filling activity by teachers and more as an important means of facilitating and producing narrative.

This study showed that when given the choice, the majority of children will draw first. This allowed them to explore, identify, clarify and collate their ideas and become inspired and motivated about the task of story writing. The subsequent narrative writing is also generally improved as it has a clearer sense of character and setting as well as a more defined narrative structure. The power of drawing as a pre-writing strategy should be capitalised upon by teachers and should be used in conjunction with oral language activities to motivate children towards the task of producing a narrative.

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## **APPENDIX A**

## Letter to Principal

5<sup>th</sup> July, 1998

Dear [*Principal's Name*]

I am writing with regard to our discussion requesting permission for the Year Two class at your school to participate in a research study. As you are aware, I am currently studying a Bachelor of Education (Honours) at Edith Cowan University and I am required to carry out a research study. I have chosen to investigate the relationship between drawing and the narrative writing produced by Year Two children.

The research will require me to teach the class for four sessions, lasting approximately 90 minutes, in which the children will be involved in both writing and drawing activities. Their work will be collected, examined and then returned to the children to be made into a book for the classroom. Copies of children's work will be published in my honours thesis, however confidentially will be assured as no names or the name of the school will be published. With your permission, I would like to conduct this research at the beginning of Term Three.

Should you have any further queries regarding the study, please contact me on \*\*\*\* \* or my research supervisor Dr Carlisle Sheridan 9273 8365.

I look forward to hearing from you soon.

Yours Sincerely

Kelly Joice  
Honours Student  
Faculty of Education  
Edith Cowan University

## **Proposed Letter to Parents From the Researcher**

Dear Parents

I am currently studying a Bachelor of Education (Honours) at Edith Cowan University, and as part of the requirements for the course, I will be conducting a research project. This research will be to investigate the relationship between drawing and the writing process of Year Two children.

I am writing to ask for your consent for your child to be included in the research.

The research will involve me teaching the class for four sessions during the normal language time, in which the children will be involved in both writing and drawing activities. Their work will be collected, examined and then returned to the children to be made into a book for the classroom. There is a possibility that a copy of your child's work will be published in my honours thesis. No names will be published.

If you would like to ask any questions about this research please phone either myself on \*\*\*\* \* or Dr Carlisle Sheridan (Research Supervisor) on 9273 8365.

Yours Sincerely

Kelly Joice  
Honours Student  
Faculty of Education  
Edith Cowan University

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***Please complete this form and return it to [Teacher's Name]***

I have read the above information and have had any questions answered to my satisfaction. **I consent / do not consent** for my child \_\_\_\_\_ to participate in the research and understand that I may withdraw him/her at any time.

I agree that the research data gathered for this study may be published within the thesis provided that my child is not identifiable.

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***Your Signature***

***Date***

## **Actual Letter to Parents**

**PARENTS: YEAR TWO STUDENTS**

24<sup>th</sup> July, 1998

Dear Parents,

Miss Kelly Joice, who has taught in this school on a number of occasions, is currently studying a Bachelor of Education (Honours) at Edith Cowan University and, as part of the requirements for the course will be conducting a research project. This research will investigate the relationship between drawing and the writing process of Year Two children. The School has given her permission to conduct the research in this school.

The research will involve teaching the class for four sessions during the normal language time. The children will be involved in both drawing and writing activities. Their work will be collected examined and then returned to them to be made into a book for the classroom. There is a possibility that a copy of your child's work will be published in the honours thesis, but no names (nor the name of the School) will be published. [*Teacher's Name*] will assist with the lessons.

If you would like to ask any questions about the research, please phone Miss Joice on \*\*\*\*\*, or Research Supervisor, Dr Carlisle Sheridan on 9275 8365. If you have any concerns about this process, please talk to [*Principal's Name*] or [*Teacher's Name*]

The staff look forward to the findings of the research

Yours sincerely

[*Principal's Name*]

## Letter From Principal

Miss Kelly Joice  
PO Box 24  
MOSMAN PARK WA 6012

Dear Kelly

I am very pleased for you to use students from this school for your Honours research. I have advised all Year Two parents that this will be taking place, and invited them to talk to you or your supervisor about the content of the research, or talk to [*Teacher's Name*] or myself if they have any concerns about their children being used as subjects. If any such concerns come to me, I will negotiate a resolution with the particular parents involved

I wish you well with your research and look forward with interest to the findings.

Yours sincerely

[*Principal's Name*]  
27<sup>th</sup> July 1998

## **APPENDIX B**



## **Children's Ages At The Time Of The Study**

### **6 YEAR-OLDS**

Nora	October, 1991
Raelene	October, 1991
Llewellyn	October, 1991
Nina	October, 1991
Simon	November, 1991

### **7 YEAR-OLDS**

Amelia	January, 1991
Ray	January, 1991
Indira	January, 1991
Mike	February, 1991
Nellie	February, 1991
Ada	February, 1991
Acacia	February, 1991
Hannah	March, 1991
Darren	April, 1991
Ellis	April, 1991
Ned	April, 1991
Nathan	April, 1991
Norman	May, 1991
Lewis	May, 1991
Nadia	May, 1991
Kevin	June, 1991
Tina	July, 1991
Maurie	July, 1991
Darryl	July, 1991
Donovan	August, 1991
Eve	August, 1991
Alisha	October, 1990
Harriet	December, 1990

### **8 YEAR-OLDS**

Hayley	April, 1990
Eoin	July, 1990

## Letter to Teacher: Instructions for the Sessions

3<sup>rd</sup> August, 1998

Dear [Teacher's Name]

Thank you very much for helping me out. I greatly appreciate your assistance!

Here are a few points that will ensure the four sessions run smoothly and according to the guidelines of my research:

- I would appreciate your help in maintaining control of the class during the sessions. Just do what you normally do. It is in this area that I will need most assistance, as I will be taking anecdotal notes and recording my observations of the children at work.
- Please give the children as little help as possible. I really want to see the ideas generated by the children in their drawing and writing without interference from adults. I am aiming for as much spontaneity as possible.
- Resist telling children, who may be struggling for ideas, what they should write or draw about. If a child is stuck, get them to tell you about what they like to read about or what sorts of things they are interested in. Encourage them to use one of those ideas for their story by saying something like "They're all great ideas, why don't you make up a story about one of the things you just told me about?"
- Please ensure that *all* children are given encouragement and that the words used to praise the children are consistent. Something along the lines of "Yes, that's very good, keep it up!"
- If a child says he/she is finished well before the session is over, remind them that I did want them to use most if not all of the time to complete the task and that their work will be made into a book. If they still feel as though they have finished, allow them to stop even if you are not satisfied with what they have done
- Basically, let the children go, ensuring that they do not break any of your classroom rules and that they are on task *most* of the time.

Thanks,

NAME	9:20 - 9:30	9:30 - 9:40	9:40 - 9:50	9:50 - 10:00	10:10 - 10:20	10:20 - 10:30	10:30 - 10:40	10:40 - 10:50
Amelia	D	W	D	D	W	D	FINISHED	-
Mike	D	D	D	W	W	W	W	D
Darren	D	D	D	D	D	D	D	D
Ellis	D	D	D	D	D	D	D	D
Nina	D	D	D	D	W	D	FINISHED	-
Darryl	-	D	D	D	D	D	W	FINISHED
Hayley	D	D	W	D	W	W	FINISHED	-
Donovan	W	W	D	D	D	W	FINISHED	-
Eve	W	W	W	W	W	D	D	FINISHED
Llewellyn	D	D	D	W	W	D	FINISHED	-
Norman	D	D	W	W	D	D	FINISHED	-
Nathan	W	W	W	D	D	D	FINISHED	-
Ray	D	D	W	W	W	D	W	D
Indira	D	D	D	W	D	W	FINISHED	-
Harriet	D	D	W	W	W	W	D	D
Ned	D	D	W	W	D	D	D	FINISHED
Acacia	W	W	W	W	W	D	D	FINISHED
Alisha	D	D	W	W	D	D	FINISHED	-
Maurie	W	W	D	D	D	D	FINISHED	-
Ada	D	D	D	D	W	W	W	W
Eoin	D	D	W	W	W	W	D	FINISHED
Hannah	D	D	D	W	W	W	FINISHED	-
Raelene	D	D	W	W	W	FINISHED	-	-
Kevin	D	D	W	W	W	W	W	D
Nadia	D	D	D	W	W	W	W	W
Nellie	D	W	D	D	W	D	W	FINISHED
Simon	D	D	D	D	W	W	W	FINISHED
Nora	D	D	W	D	D	D	W	W
Tina	D	D	D	D	D	W	D	W
Lewis	D	D	W	D	D	D	FINISHED	-

TABLE SHOWING WHETHER PARTICIPANTS WERE WRITING OR DRAWING DURING THE **THIRD SESSION**

NAME	9:40 - 9:50	9:50 - 10:00	10:00 - 10:10	10:10 - 10:20	10:30 - 10:40	10:40 - 10:50	10: 50 - 11:00	11: 00 - 11:10
Amelia	D	W	D	W	W	D	FINISHED	-
Mike	D	W	W	D	D	D	D	FINISHED
Darren	D	D	D	D	D	D	D	D
Ellis	D	D	D	D	D	D	D	W
Nina	D	D	D	D	W	D	D	D
Darryl	D	D	D	D	D	D	D	D
Hayley	D	W	W	D	W	D	W	D
Donovan	W	D	D	D	D	D	FINISHED	-
Eve	D	D	D	D	W	W	FINISHED	-
Llewellyn	D	D	W	W	W	W	FINISHED	-
Norman	D	D	W	W	W	D	FINISHED	-
Nathan	ABSENT	-	-	-	-	-	-	-
Ray	D	D	D	D	W	W	W	W
Indira	D	D	W	D	D	D	W	FINISHED
Harriet	W	W	W	D	D	D	FINISHED	-
Ned	W	D	D	W	D	D	W	FINISHED
Acacia	D	D	D	W	W	W	W	FINISHED
Alisha	D	D	W	D	D	D	FINISHED	-
Maurie	W	D	W	D	D	W	FINISHED	-
Ada	D	D	D	D	D	W	W	W
Eoin	D	W	W	W	W	W	FINISHED	-
Hannah	D	D	D	D	D	W	FINISHED	-
Raelene	ABSENT	-	-	-	-	-	-	-
Kevin	W	W	W	D	D	W	D	W
Nadia	D	D	D	D	D	W	W	FINISHED
Nellie	D	W	D	W	W	D	FINISHED	-
Simon	D	D	D	W	W	W	FINISHED	-
Nora	W	W	W	D	D	D	D	FINISHED
Tina	D	D	D	D	D	W	W	FINISHED
Lewis	W	D	D	W	W	D	FINISHED	-

TABLE SHOWING WHETHER PARTICIPANTS WERE WRITING OR DRAWING DURING THE **FOURTH** SESSION

## **APPENDIX C**

## Checklist For Narrative

(From *First Steps Writing Resource Book*, Ed. Dept. of WA, 1994)

<b><u>ORIENTATION</u></b>	<i>Includes information about:</i>  WHO? (main character, minor characters)  WHERE? (setting)  WHEN? (time)
<b><u>EVENTS WHICH LEAD TO A COMPLICATION OR A PROBLEM</u></b>	<ul style="list-style-type: none"><li>- Includes details which will enhance the later development of the story</li><li>- Characters involved in an event or a series of events that lead to a complication.</li><li>- Has a complication in which characters are involved in some kind of conflict</li><li>- Conflict build tension and hold readers interest</li></ul>
<b><u>RESOLUTION</u></b>	<ul style="list-style-type: none"><li>- Complications are resolved Satisfactorily</li></ul>

"The main purpose of a narrative is to entertain and engage the reader in an imaginative experience" (Ed. Dept. of WA, 1994, p. 21)

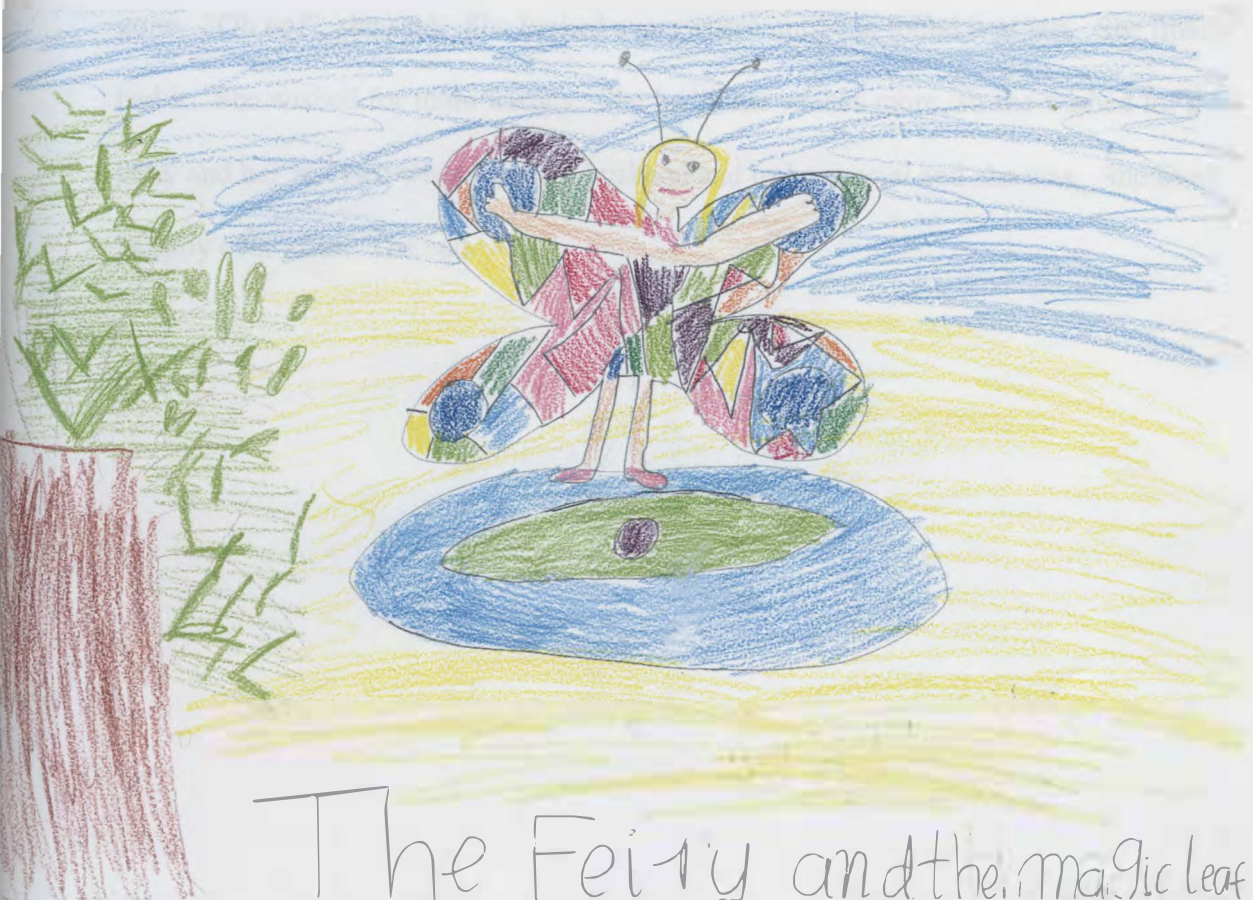
# NARRATIVE INDICATORS

BEGINNING	DEVELOPING	CONSOLIDATING	EXTENDING
<p><b>Purpose:</b></p> <p>The writer:</p> <ul style="list-style-type: none"> <li>discusses why stories are written</li> </ul> <p><b>Text Organisation and Content</b></p> <ul style="list-style-type: none"> <li>writes a series of loosely connected events or actions concluding with a simple ending</li> </ul> <p><b>Orientation</b></p> <ul style="list-style-type: none"> <li>includes partial information about story context expecting that the reader shares background</li> <li>links it difficult to describe characters as separate beings with emotions</li> </ul> <p><b>Complication</b></p> <ul style="list-style-type: none"> <li>writes a sequence of events that do not seem to be leading to a complication</li> <li>focuses on one or two characters with no elaboration or description</li> <li>includes characters that only perform actions, but generally gives no details of reactions</li> <li>has difficulty expressing information that is generally conveyed in face-to-face conversations, e.g. absence of punctuation and adjectives to communicate things like gesture and facial expression</li> </ul> <p><b>Resolution</b></p> <ul style="list-style-type: none"> <li>writes a simple ending, e.g. 'I woke up.'</li> <li>finds it difficult to write an ending</li> </ul> <p><b>Language Features</b></p> <ul style="list-style-type: none"> <li>uses a few basic connectives e.g. <i>and, then</i></li> <li>changes from writing in third person to writing in the first person</li> <li>rarely uses direct speech</li> <li>has some difficulty in maintaining consistent tense</li> </ul>	<p><b>Purpose:</b></p> <p>The writer:</p> <ul style="list-style-type: none"> <li>discusses why stories are written</li> </ul> <p><b>Text Organisation and Content</b></p> <ul style="list-style-type: none"> <li>introduces the characters and settings and focuses on a series of actions that lead to a complication and simple resolution</li> </ul> <p><b>Orientation</b></p> <ul style="list-style-type: none"> <li>writes a title</li> <li>attempts to orient the reader with some details of setting</li> <li>includes essentials of time, place and characters with little elaboration or description</li> <li>writes about stereotypes, e.g. the wicked witch, the brave prince, etc.</li> </ul> <p><b>Complication</b></p> <ul style="list-style-type: none"> <li>includes initiating event leading to limited development of complication</li> <li>includes particular features of well-known narrative forms, e.g. fairy stories—rhyme, rhythm and repetition—'But, run as fast as you can.'</li> <li>creates complications from well-known stories</li> <li>relies almost entirely on actions of the characters to develop plot</li> <li>introduces characters without indicating where they came from or why they have appeared</li> </ul> <p><b>Resolution</b></p> <ul style="list-style-type: none"> <li>attempts resolution of story, ending is often predictable and not very successful, e.g. 'It was a dream'</li> <li>uses recurring themes, e.g. good triumphs over evil</li> </ul> <p><b>Language Features</b></p> <ul style="list-style-type: none"> <li>uses a limited number of adjectives and adverbs to provide some description</li> <li>writes conversation but the reader has difficulty in decoding what said what</li> <li>attempts direct speech, exclamation and question marks to enhance meaning and create atmosphere</li> <li>uses causal conjunctions e.g. <i>so, because, if...</i></li> </ul>	<p><b>Purpose:</b></p> <p>The writer:</p> <ul style="list-style-type: none"> <li>demonstrates understanding that stories may be written to entertain, teach, inform, reflect on, experience and to activate or extend the reader's imagination</li> </ul> <p><b>Text Organisation and Content</b></p> <ul style="list-style-type: none"> <li>orients the reader by the inclusion of details selected to enhance development of the story. Complications are introduced and resolved in a satisfying way</li> </ul> <p><b>Orientation</b></p> <ul style="list-style-type: none"> <li>writes a suitable title</li> <li>includes details of time, place and characters with elaboration to establish the context for reader</li> <li>includes details of setting that affect the development of the plot</li> <li>uses descriptive detailed characterisation</li> <li>assumes understanding of character stereotypes, e.g. 'Witches are mean'</li> </ul> <p><b>Complication</b></p> <ul style="list-style-type: none"> <li>includes initiating event developed into a complication</li> <li>extends the plot by including more than one complication</li> </ul> <p><b>Resolution</b></p> <ul style="list-style-type: none"> <li>withholds some information to build on maintain tension</li> <li>makes use of environmental factors to build suspense, e.g. 'thunder rumbled, lightning flashed...'</li> <li>attempts to tie elements together to draw the story towards a conclusion</li> <li>may include evaluative comments or coda (reflective statement)</li> <li>shows interplay between characters and conflicts and resolves at least some of the conflicts</li> </ul> <p><b>Language Features</b></p> <ul style="list-style-type: none"> <li>uses similes, adjectival and adverbial clauses and phrases to elaborate</li> <li>uses more complex conjunctions, e.g. <i>nevertheless... otherwise</i></li> <li>varies sentence length and punctuation to change tempo</li> </ul>	<p><b>Purpose:</b></p> <p>The writer:</p> <ul style="list-style-type: none"> <li>demonstrates understanding that stories may be written for many purposes and that readers interpret stories in different ways</li> </ul> <p><b>Text Organisation and Content</b></p> <ul style="list-style-type: none"> <li>chooses to use, manipulate or abandon conventional text organisation to achieve impact</li> </ul> <p><b>Orientation</b></p> <ul style="list-style-type: none"> <li>uses title to tantalise the reader, title may have a dual meaning, e.g. <i>The Last Race</i></li> <li>shows evidence of innovative use of story elements</li> <li>provides appropriate detail to establish relationships between setting, and major and minor characters</li> <li>generalises on attitude or disposition</li> </ul> <p><b>Complication</b></p> <ul style="list-style-type: none"> <li>develops a story line that is cohesive and coherent and elaborates and resolves each complication in episodes</li> <li>invites reader to fill in details</li> <li>manipulates the audience by the use of suspense, selectively disclosing information</li> <li>develops characters and gives them substance according to their importance to the theme or plot</li> <li>provides insight into characters' feelings</li> </ul> <p><b>Resolution</b></p> <ul style="list-style-type: none"> <li>ties elements together to draw the story towards a conclusion</li> <li>shows interplay between characters and conflicts and resolves conflicts</li> <li>is able to interpret events imaginatively</li> </ul> <p><b>Language Features</b></p> <ul style="list-style-type: none"> <li>effectively controls language and structural features and elicits emotional responses from readers by careful selection of vocabulary and writing style</li> <li>draws the reader into the narrative by the use of various devices such as imagery, metaphor and simile</li> <li>makes effective use of dialogue and characters with elaboration to establish the context for reader</li> </ul>

## **APPENDIX D**



**Example One: Hannah (7 years & 5 months)**



The Fairy and the magic leaf

- Originally drawn on A3 paper using lead pencil and crayon.
- Produced in Session Three - spent 30 minutes drawing and 30 minutes writing.

## **EXAMPLE ONE**

**Hannah**

### **THE FAIRY AND THE MAGIC LEAF**

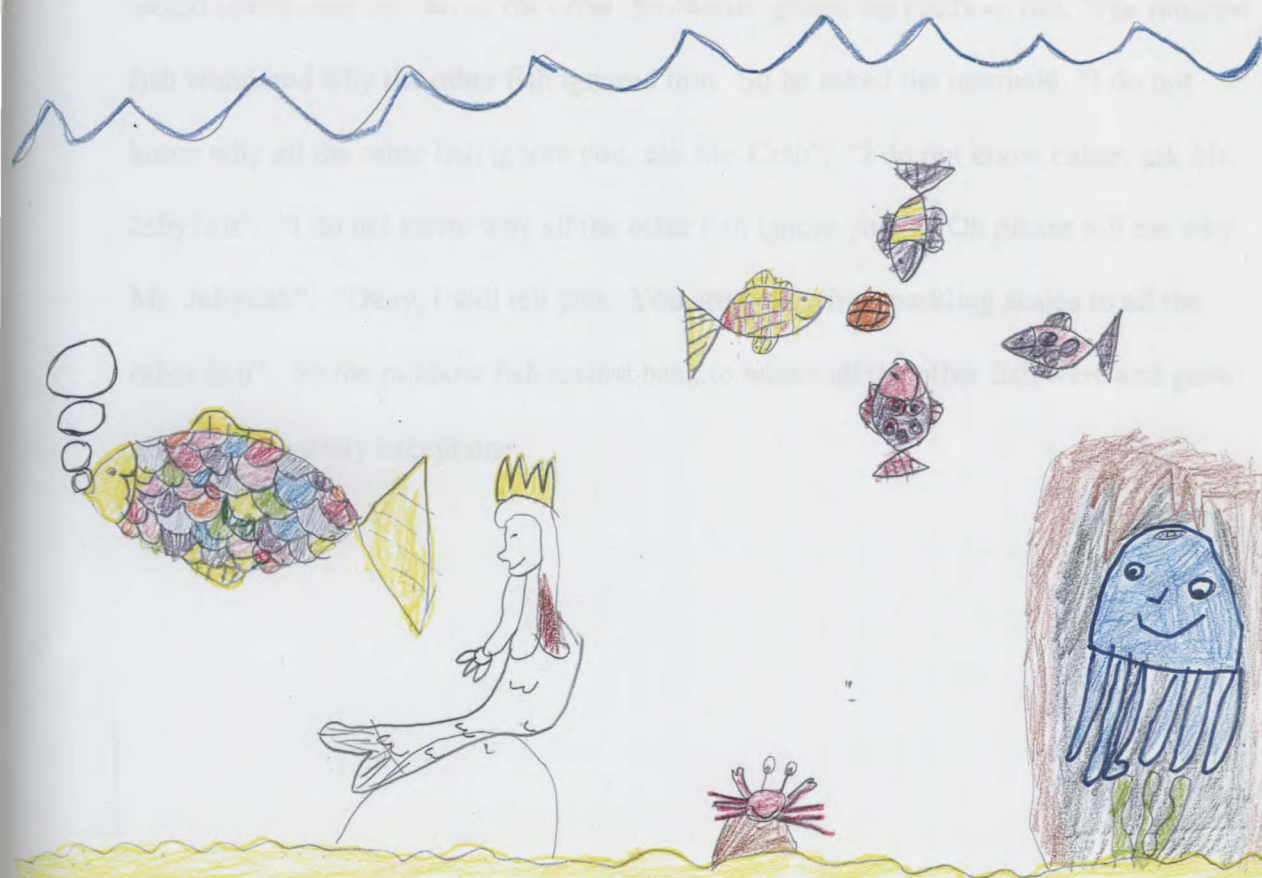
Once upon a time there was a magic leaf and a fairy named Victoria. She went to a pond. She saw the leaf and she picked it up and brought it home. In the morning it was gone. "Oh no!", she said. She looked everywhere until she found it at last. She finally had it. She wished for more friends. She had three wishes more, so she wished for a baby and her last two wishes were a husband and to be special and she was. She lived happily ever after. The end.

The Fairy and the magic leaf  
Once a long time there  
was a magic leaf  
and a Fairy named  
Victoria. She went to  
the pond. She saw the  
leaf. She picked it up and  
brought it home. In the  
morning it was gone.  
Oh no! She said. She looked  
everywhere until she found  
it at last. She said.

She finally had it. She  
wished for more friends.  
She had 5 wishes more.  
She wished for a baby.

② and her last 2  
wishes were a husband  
to be. She wished and  
she was and she lived  
happily after.  
The End

## Example Two: Nora (6 years & 10 months)



- Originally drawn on A3 paper using lead pencil, crayon and felt-tip pen.
- Produced in Session One (drawing first, then writing).

## **EXAMPLE TWO**

**Nora**

### **THE RAINBOW FISH**

Once upon a time there was a rainbow fish. This rainbow fish had sparkling scales. All of the other fish were always asking him for one of his sparkling scales. But he would always say no. So all the other fish would ignore the rainbow fish. The rainbow fish wondered why the other fish ignored him. So he asked the mermaid. "I do not know why all the other fish ignore you, ask Mr. Crab". "I do not know either, ask Mr. Jellyfish". "I do not know why all the other fish ignore you". "Oh please tell me why Mr. Jellyfish". "Okay, I will tell you. You are not giving sparkling scales to all the other fish". So the rainbow fish rushed back to where all the other fish were and gave all his scales away except one.

The Rainbow fish.

Once upon a time  
there was a  
rainbow fish.

This rainbow fish he  
had sparkling scales.  
But shark has his  
sparkling scales.

So all fish were  
asking him for one  
of his sparkling scales.

But he would always  
say no. So all the  
other fish would ignore  
the rainbow fish.

The rainbow fish wondered  
why the other fish ignored  
him.

So he asked the mermaid  
I do not know why all  
the other fish ignore you.  
ask Mr. snail.

I do not know either.  
ask Mr. jelly fish.

I do now why all  
the other fish ignore  
you.

Oh Please tell me  
why Mr Jelly fish  
okay I will tell you.  
You are not giving  
sparking scales  
to all the other  
fish.

So the rainbow fish

Rushed back where all  
the other fish were  
and all his scales are  
except one.



### Example Three: Nathan (7 years & 4 months)



- Originally drawn on A4 paper using lead pencil and crayon.
- Produced in Session Three - spent 30 minutes writing, then 30 minutes drawing.



## **EXAMPLE THREE**

**Nathan**

### **THE HUNGRY DRAGON**

Once upon a time there was a dragon. He got very very hungry so he decided to burn some houses down. Whilst they were burning he took some people and he ate them but he was still hungry. Then he thought about what to eat, but he saw two helicopters put some nets over him. They shot him with a couple of shots and he died. The end.

the hungry dragon  
was a upona time  
ther was a dragon  
he got very hungry  
he disdy to berri  
sum hows is dumd  
whus thay wer bernt  
he took sum puple  
he eat them but  
he was stil hungry  
then he thort what  
to eat but he was  
to slow tow helcopas  
pat sum nets over  
hime thay shot him  
with a cure shatshe  
didy. (The End)

#### Example Four: Acacia (7 years & 6 months)



- Originally drawn on A4 paper using lead pencil and crayon.
- Produced in Session Three - spent 50 minutes writing, then 20 minutes drawing.

## **EXAMPLE FOUR**

### **Acacia**

#### **MY NEW DOG**

Once there was a little girl and she really wanted a pet. It was coming up to Christmas when the family are writing their Christmas lists. The little girl put any pet on her list. She hung her stocking up on the wall by the fire. Then she wrote a message and made some chocolate cookies. It is Christmas eve. The next day everyone was excited. They all rushed to the Christmas tree and opened their presents. She was so surprised! It was a cute puppy and she said thank you.

①... ~~My~~ My New dog up on the  
Once there ~~was~~ was wall by the fire.  
a littel girl she Then she reely  
reely wanted a pet a me size and  
It was coming made some  
up too chrismas chochlat cookies.  
when the family It is chrismas Eve.  
is writing there The next day  
chrismas lists. The Everyone was  
littel girl put any isited they all  
net on her list. rushed to the  
she hung her stocking.

chrismas tree  
and opened there  
presents. She  
was so sprised!  
It was a cuot  
puppy. she siad  
thank you.

### Example One: Mike (7 years & 7 months)



- Originally drawn on A3 paper using lead pencil, coloured pencil and crayon.
- Produced in Session One (drawing first, then writing).

## **EXAMPLE FIVE**

### **Mike**

#### **ADVENTURE**

Once upon a time there was a man. He came to a spooky house. He got so scared so his hair and his eyes fell off his head. There was a good automatic gun. It shot the skeleton's motor and it fell off onto the ground. There was a big fan and it shot the reflector for the pretend ghost. What he saw was a ghost coming out of the train. He found a bone and he found a dog. He gave the dog the bone. The dog was happy and the man went out of the door and he went home. He found his house was haunted by a deadly ghost. He was so scared. He ran and ran and ran and ran and ran and ran away to his motel and his motel was haunted and he ran away onto the plane and the plane was haunted too.

one's upon a time  
there was a man. He came  
to a spooky house. He  
got so scared so his  
heart and eye fell off  
his head. There was  
a good awdumadic  
gun. It shot the skeleton  
man. And it fell  
on to the ground. The  
was a Big fan  
it shot the reflector  
for the pretend  
ghost,  
and that he saw was  
a ghost came out the

He found a loan  
and he found a dog. He  
gave the dog the loan.  
The dog was happy  
and the man went  
out of the door and he  
went home. He found  
his house was not  
by a <sup>deadly</sup> ghost. He  
was so scared  
he ran and ran  
and ran and ran  
and ran and ran  
and he was away

to his motel and  
his motel was  
hunted and he ran  
away on to the  
plain and the plain  
was hunted to.



**Example Six: Tina (7 years & 1 month)**



- Originally drawn on A4 paper using lead pencil and coloured pencil.
- Produced in Session Two (writing first, then drawing).

## **EXAMPLE SIX**

**Tina**

### **THE DOG**

A dog named Liane ran across a hill calling friends. "Come here, look what I found?".

"What did you find?". "I found a castle, a school with lots of children that like us.

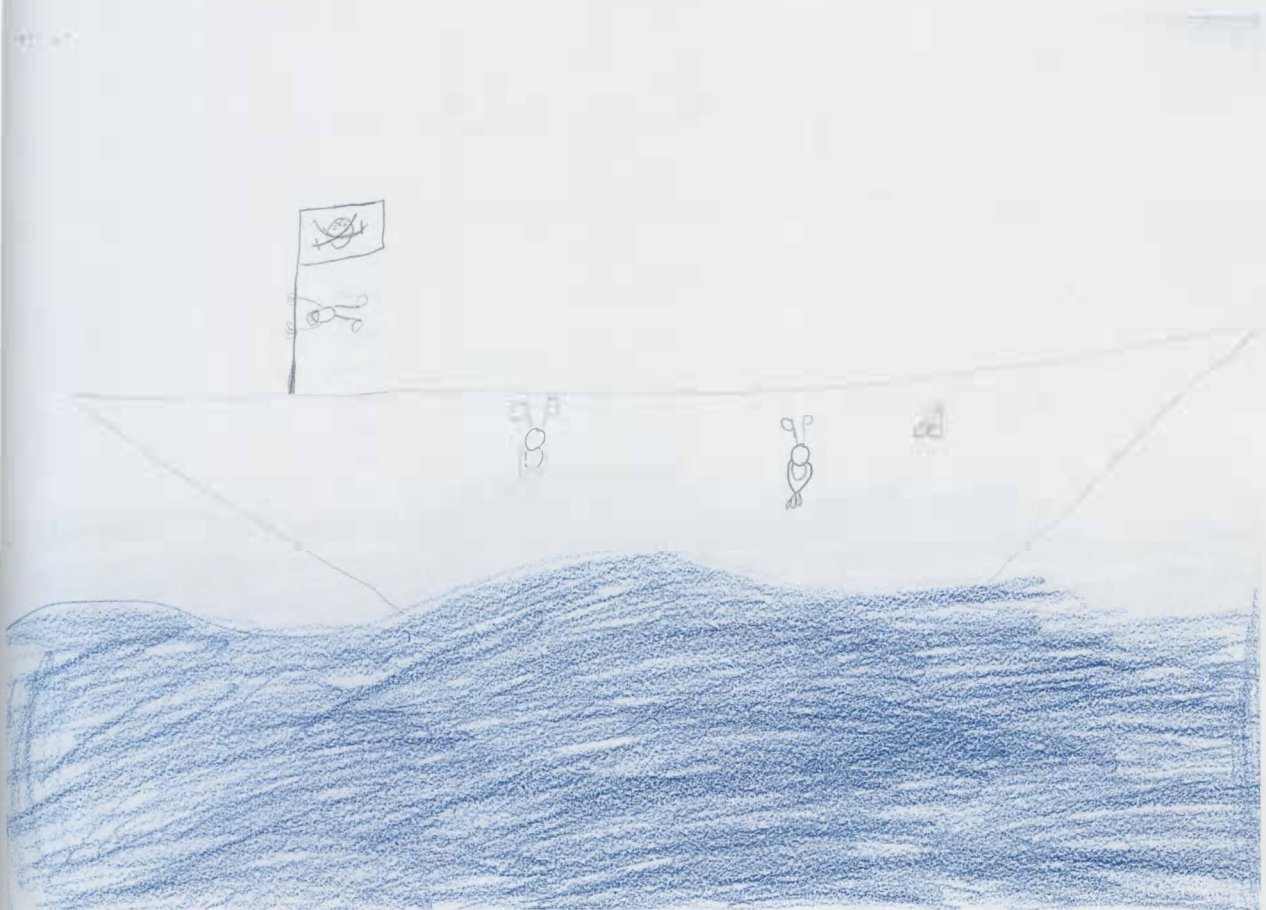
Let's go now and see". Boom! Get out silly dogs! Boom! Let's go. Liane was sad.

Everyone was dead. Boom! Liane was dead.

the dog  
A dog named Liane  
ran across a hill  
calling friends come  
here look what I  
found? what did you  
find I found a  
Carcles a school with  
lots of chides that  
like us lets go now  
and see boom get out  
Silly dogs boom  
lets go. Liane was sad  
everyone was dead  
boom Liane was dead

## Example Seven: Darren (7 years & 4 months)

### Picture One



- Originally drawn on A3 paper using lead pencil and crayon.
- Produced in Session Four - spent 80 minutes drawing.

**Example Seven: Darren (7 years & 4 months)**

**Picture Two**



- Originally drawn on A3 paper using lead pencil and crayon.
- Produced in Session Four - spent 80 minutes drawing.



## Example Seven: Darren (7 years & 4 months)

### Picture Three



- Originally drawn on A3 paper using lead pencil and crayon.
- Produced in Session Four - spent 80 minutes drawing.

### Example Eight: Simon (6 years & 9 months)



- Originally drawn on A3 paper using lead pencil and crayon.
- Produced in Session Four - spent 30 minutes drawing, then 30 minutes writing.

## **EXAMPLE EIGHT**

**Simon**

### **WAR**

Once I found a war car and I heard that there was going to be a war this year. The car still worked so I decided to find a war team. I thought I could go in a war team and fight in my war car. Well, I found my war team and the war began. Our tank shot bombs whenever a car came near him, while our crasher machine kept crashing. We eventually won the war and now I have a medal for ever and ever.



# War

Once I found a war car and herd the was going to be a war this year the car bx still werked so I disid to find a war team. I thort I cood go in a war team and fite in my war car well I

found a war<sup>(2)</sup> team and the war began our tank shot bombs wen ever a car came near him wile our crach-er meshean kept craching we aremchle. Wan the war and now I have a meadl for evry and evry

### Example Nine: Llewellyn (6 years & 10 months)



- Originally drawn on A4 paper using lead pencil, coloured pencil, crayon and felt-tip pen.
- Produced in Session Three - spent 30 minutes drawing, 20 minutes writing, then 10 minutes drawing.

## **EXAMPLE NINE**

**Llewellyn**

### **THE BLACK CASTLE**

One dark stormy night I was lost. All of a sudden, I turned around, then I saw the black castle. Then I slowly walked to the black castle. I stopped at the water then a crocodile jumped up then I ran away. The end.

The Black Caisel  
One stormy Night  
I was lost. All  
a sudden I turned  
around then I  
saw the Black  
caisel. Then I slowly  
walked to the black  
caisel. I stopped at  
the water then  
a crocodile jumped  
up then I ran  
away the end

**Example Seven: Harriet (7 years & 10 months)**

**Picture One**



- Originally drawn A3 paper using lead pencil, felt-tip pen and crayon.
- Produced in Session Four - spent 30 minutes writing and 30 minutes on drawing.



**Example Seven: Harriet (7 years & 10 months)**

**Picture Two**



- Originally drawn A4 paper using lead pencil, felt-tip pen and crayon.
- Produced in Session Four - spent 30 minutes writing and 30 minutes on drawing.

## **EXAMPLE TEN**

### **Harriet**

#### **GOLDILOCKS AND THE THREE BEARS**

Once there were three bears. A papa bear, a mama bears and a baby bear. They lived in a house in the woods. There was also a girl in the woods named Goldilocks. One day Mama Bear cooked some porridge for Papa Bear and Baby Bear. But it was too hot, so Papa Bear said they would go into the wood while it cooled. But when they went Goldilocks went into their house and ate all of Baby Bear's porridge. Then she wanted to sit down, she sat on Baby Bear's chair and broke it. Then she felt tired and she slept on Baby Bear's bed. But then the bears came home and looked at the porridge and said to each other in their voices: "Who's been eating my porridge?". Then they went upstairs into the dining room and said to each other: "Who's been sitting in my chair?" and went to the bedroom and saw Goldilocks. Goldilocks opened her eyes and saw the bears and went down the stairs and went through the woods and never came back again. The bears lived happily ever after.

① Goldilocks and  
the three bears.

Once there were  
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bear. A mama bear and  
a baby bear. They  
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in the woods.  
There was also  
a girl in the  
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One day mama  
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they went Goldilocks  
went into their own  
house.



and ate all of  
baby bear porishe  
and then wanted  
to sit down  
She sat on baby  
bear chair and broke  
it. Then she felt  
tinder and sleepet on  
baby bears bed But  
then the bear

came home and look  
et at the porishe and

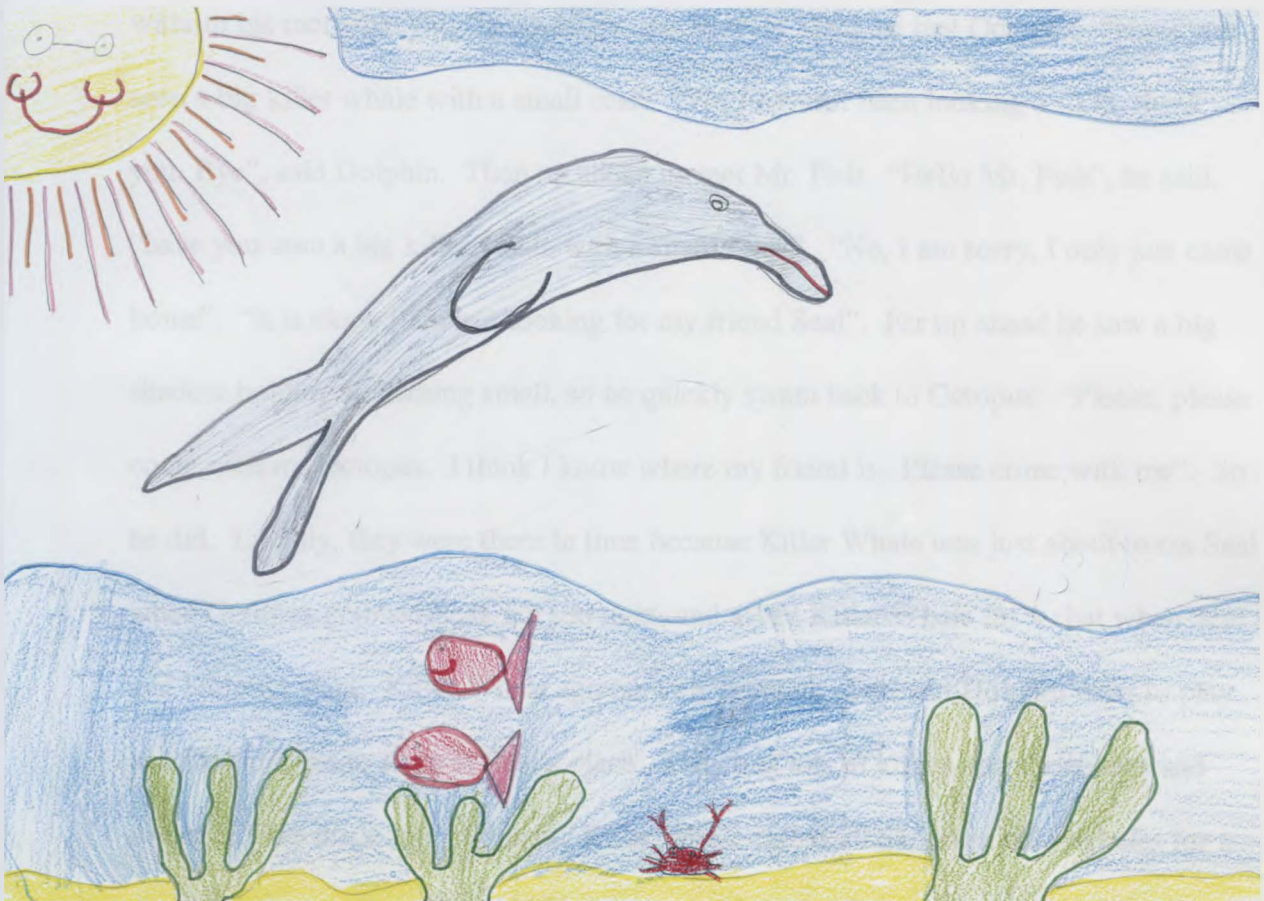
said at there self in  
therevois. Ho been  
eating my porishe the  
went up stair into  
the dinning room and  
said at there self in  
therevois and said Ho  
been ~~sitting~~ siting in  
my chair and went  
to the bed room

and  
locks.

saw Golie-

②  
Golielock open her  
eye and saw the  
bear and went  
down the stairs  
and went throw  
the wood and naber  
came back agin.  
The bear live  
happily ever after

### Example Ten: Raelene (6 years & 10 months)



- Originally drawn on A3 paper using lead pencil, crayon and felt-tip pen.
- Produced in Session Two (writing first, then drawing).

## **EXAMPLE ELEVEN**

**Raelene**

### **THE LOST SEAL**

One cold winter day Dolphin was playing with his best friend Seal, when along came Killer Whale and took Seal away. Dolphin was sad, so he went off looking for Seal without his mother saying he could go. As he went along he met Octopus. "Have you seen a big killer whale with a small seal?" "No I haven't been looking". "Oh, thank you. Bye", said Dolphin. Then up ahead he met Mr. Fish. "Hello Mr. Fish", he said, "have you seen a big killer whale with a small seal?". "No, I am sorry, I only just came home". "It is okay, I am just looking for my friend Seal". Far up ahead he saw a big shadow holding something small, so he quickly swam back to Octopus. "Please, please come with me Octopus. I think I know where my friend is. Please come with me". So he did. Luckily, they were there in time because Killer Whale was just about to eat Seal when Octopus grabbed Seal, not too tight, and asked Killer Whale for a chat when Seal and Dolphin went. Killer Whale agreed with Octopus. Seal and Dolphin went to play and Dolphin got to sleep at Seal's place. They had lots of lollies and chocolates and sweets. They made lots of things. Killer Whale called all the other killer whales for a secret whale meeting. He said "I got into trouble today for getting a seal, I think we shouldn't eat seals". Every killer whale agreed. Everyone is happy now in the ocean. The end.

# The LOST SEAL

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a small seal?"

"no or I am sorry, I  
haven't been looking."

"oh thank you," said

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Only Just came me." so he he  
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am just looking were there in time  
for my sea friend. In time, because  
Far up ahead killer whale was  
he saw a big Just about to go  
shadow holding something eat seal when  
something small, so he octopus grabbed seal  
swam quickly back & not to tight  
to octopus. "Please and gave asked  
if please come with. Killer whale for  
me octopus I for a chat  
think I know where when seal and  
me my friend is Dolphin go, so Killer  
please come with. Whale agreed with

Octopus, Seal and I  
Dolphin went to  
play, and Dolphin  
got to sleep at  
seal's home place.

They had lots of  
lollies and chocolates  
and sweets. They made  
lots of things.

The Killer whale  
called all the other  
the other killer W  
whales for a  
secret whale in

meeting, he said



### Example Twelve: Hayley (8 years & 4 months)



- Originally drawn on A4 paper using lead pencil, coloured pencil, felt-tip pen and crayon.
- Produced in Session Four - spent 10 minutes drawing, 20 minutes writing, 10 minutes drawing, 10 minutes writing, 10 minutes drawing, 10 minutes writing and then 10 minutes drawing.

## **EXAMPLE TWELVE**

**Hayley**

### **THE PARTY AT THE PARK**

Once there was a teddy bear. His name was Ted. It was his birthday. He was turning four. His Mum and his little baby sister were going to the park. He asked if he could come too. "Yes", his Mum said, "that is where we are going to celebrate!". "Yes, Yes!". His favourite place was the park. He got the blanket and the matches and the candles. When they got to the park, his mum had a surprise for Ted. Ted's favourite colours were pink and light brown. His little baby sister's name was Michelle. He had a great time.

The party at the park. One there was a teddy bear. His name was Ted. It was his birthday. He was turning four. His mum and his little baby sister were going to the park. He asked if he could come too. Yes his mum said. That is what we were going to celebrate. Yes yes.

His favourite place was the park. He got the blanket and the matches and the candles. When they got to the park his mum had a surprise for Ted. Ted's favourite colours were pink and light brown. His little baby sister's name was Michelle. He had a great time.



### Example Thirteen: Nora (6 years & 10 months)



- Originally drawn on A3 paper using lead pencil, coloured pencil and crayon.
- Produced in Session Four - spent 30 minutes on drawing, then 40 minutes on writing.

## **EXAMPLE THIRTEEN**

**Nora**

### **ADVENTURE BEAR**

One day Adventure Bear went on an adventure. So he went down the hill and passed a crocodile and nearly got eaten. Then he walked along until he bumped into a giraffe. So he decided to climb the giraffe to see the moon. Then he went back to his house to get a long long ladder. Then he went back down the hill, passed the crocodile and the giraffe. Teddy went off the giraffe and put the ladder on the ground above the moon. He climbed up the ladder and onto the moon. He jumped onto a firework and was never seen again.

Adventshur Bear

One day Adventshur Bear went on a adventshur,

So he went down the hill passed a crocodile and nelly got eaten.

Then walked along until he bumped into a garaf.

So he decided to climb the garaf to see the moon.

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Then he went back down the hill passed the crocodile and on the garaf. Teddy went off the garaf and he put ladder on the ground above the moon. He climbed up the ladder and on the moon.

He jumped onto a firework and was never seen again.